FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 197 No. 13 NEW YORK, WEDNESDAY, MARCH 2, 1955 PRICE 25 CENTS

NEW MILLIONS FOR OLD PIX

Chi Election Cues Wide-Open Status; Shuttered Stripperies Opening Up

Chicago, March 1.

Chicago's shuttered stripperies are opening up in the wake of Democratic primary election results. Four Near North side stripperies, all in the East Chicago Ave. police district, had closed as a result of close police surveillance brought on by a political feud between Mayor Martin Kennelly, seeking the Democratic mayoral nomination, and the local ward committeeman, Martin Connors, who was a partisan of the local Democratic machine that dumped Kennelly.

Word among the saloonkeepers here is that Richard Daley, the machine candidate, is a cinch to win the election after winning the primary last week, and that Chicago will soon again be a wide-open town. On the strength of this, four strip joints, the Mark Twain, Parisian, Liberty Inn and Talk of the Town are opening their doors again. Two opened last week and two more are skedded to swing the doors wide this week. These joints depend on entertainers mixing with customers and hustling drinks for a large part of their revenue. When the Mayor installed a new police captain in the district, Capt. James Hackett, existing laws against mixing were enforced, and the skin-joints were forced to fold. The strip ops feel things will now go back to normal with the machine candidate for mayor considered a sure bet.

J. P. McEvoy's Definitions

Globetrotter-writer J. P. McEvoy, on a recent Central America junket, was playing "definitions" and he and his Peggy came up with these two:

Gourmet—a glutton in a homburg

Explorer—a bum with an excuse.

Sarnoff Discloses RCA Approaches Whopping Billion

Radio Corp. of America revealed that 1954 was a record business year, bringing firm whopping $940,950,000 for sales of products and services, topping previous year's all-time high of $835,000,000 by 10% with the magic billion mark in sight for '55. Figure breaks down to earnings, before taxes, of $83,501,000; net profits, after taxes, of $40,525,000, equivalent to $2.66 per common share.

Corresponding net for 1953 was $72,437,000 before taxes and $35,022,000 after; earnings per share came to $2.27. RCA's 35th annual report released by Brig. Gen. David Sarnoff, board chairman, was mailed to 172,169 shareholders.

Report showed that RCA paid total of $81,815,000 in taxes during the year, or more than double the net profits.

Divvies for the year totaling $22,052,000 were declared, with $3,153,000 going to holders of preferred and $18,899,000 going to common, breaking down to $3.50 per share of preferred and $1.35 per share common.

Board also declared, on Dec. 3,

(Continued on page 71)

Those TV Salutes, Plugs A Bonanza for Authors; 'Mrs. A,' Hope, Allen, et al

The have-book-will-travel gag is no joke in the publishing business. The 4th and Madison Ave. book boys are foreed to the conclusion that maybe tv is the only real socko impetus for merchandising. There are evidences anew.

Of the 40,208 copies that "Gertrude Lawrence as Mrs. A," by her husband, Richard Stoddard Aldrich, sold to date, some 9,500 copies came in a rush, in the last four weeks, as result of the Ed Sullivan salute to the late actress. The book trade naturally was alerted by Simon & Schuster (selling agent for Greystone Press) in anticipation of the CBS-TVer two Sundays ago, Feb. 19. As result, it sold 1,060 copies week ending Feb. 4; 2,553, week ending Feb. 11; 3,902, by week ending Feb. 18 and 2,150 the ensuing week.

Bob Hope's plugging of his autobiog, "Have Tux, Will Travel," has resulted in 50,000 copies of the $1 edition and 25,000 copies of the $3.50 edition. He has had plugs and counterplugs on Groucho Marx, Jackie Gleason, Walter Winchell and his own shows, plus others.

Fred Allen did the same for his "Treadmill to Oblivion" and N. Y.

(Continued on page 43)

ULANO TURNS 46TH ST. INTO TYMPAN ALLEY

Macy's window will continue as the place to pay off bets but Henry Adler's Music Store window is the place to set a drumming record. Shop, located on West 46th St. (N.Y.) a few doors away from VARIETY, became a skinbeater's showcase Monday (28) when Sam Ulano moved into the window with his traps, snares, cymbals, sticks and brushes to kick off a "drum-athon" and try for a world's record in continuous stick action.

Stunt was the brainchild of Alan Abel, head of A-Bell Records and a would-be legit producer. Abel claimed that the record for sustained drumming was set a few years ago by Jerry Sandweiss, who

(Continued on page 60)

O'NEIL'S ROAD TO TV RICHES

With the major motion picture companies focusing more and more of their attention on television as a potential revenue source, the saga of General Teleradio's handling of the big Bank of America package of old features is assuming the status of an industry primer on how to sell for television. That "Million Dollar Movie" tag that GT slapped on the package is more truth than fiction, for despite industry pessimism, GT topper Tom O'Neil has already guided the package to a profit of nearly $750,000 on television sales on only the first run. Whereas the majors at first looked doubtfully on tele's status as a coinmaker, the GT success story may now be a portent of things to come.

Here, in a nutshell, is the O'Neil saga from a strictly dollars-and-cents evaluation in sizing up the future potentials:

On his initial 30-feature buy of "medium oldies" ("Arch of Triumph," "Body and Soul," etc.) under the General Teleradio banner, O'Neil acquired them (at $43,000 each) for an overall total of $1,250,000. These, in turn, have been sold thus far in 70 markets, ranging up to individual station buys of $6,500 per pic on WOR-TV (N. Y.); WGN-TV (Chi), KHJ-TV (L.A.), etc.

When the last (66-station) count was made, O'Neil had retrieved from his original $1,250,000 investment a total of $1,870,000. Today, the figure is approximately at the $2,000,000 mark. By the time the market spread is exhausted on the original batch of 30 (and this, mind you, only for the first time around), the figure could well hit the $3,000,000—giving O'Neil a profit of $1,750,000.

(Continued on page 42)

TV Yens Coward & Mary Martin

A lot of dickering, and from rival networks, is currently going on in an effort to team up Mary Martin and Noel Coward for a special one-shot tv show. NBC wants them as the stars of Coward's "Blithe Spirit" in a 90-minute spec presentation. On the other hand, CBS is making overtures in order to star them in a color revue.

Miss Martin will do "Peter Pan" on NBC-TV as a two-hour spec presentation next Monday (7), but beyond this engagement she is not bound in any way to the network and is free to negotiate wherever she chooses. However, over and above the efforts to secure her and Coward for "Blithe Spirit" NBC hopes that she'll agree to an annual Christmas production of "Peter."

Coward has yet to appear on tv in this country.

Screen Rights Now Major Factor In Picking Shows for Investment

By HOBE MORRISON

Rash of film sales of legit shows this season is bringing a drastic change in script-picking standards of Broadway investors. As one prolific backer expressed it last week, "I never used to bother about the screen potential of a play, but now it is becoming one of the basic elements in whether a show pays off."

The investor was shaking his head in particular over having passed up three of the season's payoff shows, two of which made a profit solely through the sale of film rights. "I turned down both 'Tender Trap' and 'Rainmaker,'" he revealed, "never even giving a thought to the possibility of picture deals. Both plays failed to pay off on the Broadway runs, but made it with a profit to spare, thanks to screen sales. I should have considered that angle."

The same backer also ducked a chance to invest in "Anastasia," and in that case he ruefully admits a double error. "I not only didn't consider the film potential of the play, but I didn't even like it for the stage," he confesses. "It seemed melodramatic and corny to me, and I didn't visualize how it would come to life in performance. I just didn't imagine that second

(Continued on page 70)

Bigamists & Autographs

Minneapolis, March 1.

Ray LaRavier, 60, who was written up in a Minneapolis Morning Tribune frontpage series of articles telling how he married 55 women and decamped with their money after the weddings, has been engaged as host at the local 620 Club nitery, where he also gives out autographs.

He's on parole from prison where he served a bigamy sentence. The parole officer has approved his present employment.

Josh Logan's Top Coin in His Field Since Comeback

Joshua Logan, who less than a year and a half ago was hospitalized with nervous exhaustion, has now reached a new creative and money-making peak as director, author and producer. His present income is not only believed to be the highest of his career, but must be among the top in his field of show biz.

"Fanny" alone, which Logan co-authored, staged and co-produced, and has been paying him about $3,000 a week royalties, will now start earning him an additional $6,000 a week profit from his 10% share as backer (with $55,000 invested) and 22½% slice as co-producer. The profit return is on the basis of the show's recouping of its cost last week.

Logan has just signed as director of Columbia's film edition of "Picnic," the William Inge drama which he staged as a Pulitzer and Critics Circle prize-winning Broad-

(Continued on page 60)

THEATRE VS. HOME VIDEO BID FOR FRISCO BOUT

Theatre tv and home tv interests have launched a scramble for the rights to the telecast of the upcoming championship fight between Rocky Marciano and England's challenger, Don Cockell. Bout, being promoted by the International Boxing Club, is scheduled for San Francisco during the week of May 16. Actual selection of a date and starting time for the fight has been held up pending a decision by the IBC "to go" theatres or into homes.

Naming of Frisco as the site for the fight has opened the populous New York and New England market. These zones have been blacked

(Continued on page 42)

Fleur, Anita Loos, Miller Set for Barn 'Biography' As Charity Production

All-star amateur cast is being recruited to present "Biography," the S. N. Behrman comedy, for a single week in strawhat next summer for charity. Already set for the revival are authoress-playwright Anita Loos, mag publisher Fleur Cowles and producer Gilbert Miller. Also being sought are novelist James Michener, publisher-columnist Bennett Cerf and Behrman himself.

Albert Selden and Morton Gottlieb, who are producing the show as a fund-raiser, perhaps for the American Shakespeare Festival Theatre & Academy, at Stratford, Conn. and possibly for the Actors' Studio, N. Y., are trying to line up a name director. They plan to present the show the week of July 4, at either the Westport (Conn.) Country Playhouse or some other top-ranking barn near New York.

Although all the prospective stars are actually amateur actors, Miss Loos was on the professional stage as a moppet and Miller was also a Broadway performer briefly early in his career, and made a walkon guest appearance as a waiter in a scene from "Oscar Wilde," in support of Robert Morley, in the 1949 "ANTA Album." Incidentally, he plans to return from his usual summer vacation in England just for the "Biography" date.

Show Business on the Bounding Main Pays Off for Caribbean Cruise Ships

By ABEL GREEN

A recent 13½-day cruise aboard the SS Nieuw Amsterdam revealed an advanced brand of seagoing showmanship which makes one wonder whether cruise director Robert James Smith, Capt. Cornelis Visser, Smith's cruise staff and all concerned couldn't give lessons to the life-of-the-party Miami and mountain resorts.

Showmanship on the bounding main is the answer to the pyramiding Caribbean winter port business, which has been developed by the Holland-American Line's passenger agent, Elliott Liman, into Mediterranean cruises and by the other international shippers into a worldwide industry.

Geared for the winter vacationer's comfort to the nth degree, the $100-per-day (average) for two in a good cabin obviously compares favorably with Florida resort rates, considering that de luxe meals (caviar 'n' everything) are includ-

(Continued on page 20)

Schwartz-Dietz Ditty For Actors' Studio Supper; $40,000 Fund Is Goal

Arthur Schwartz and Howard Dietz have written a new song, prepared especially for the occasion, at a supper party next Wednesday night (9) immediately following the premiere of "East of Eden" (WB) at the Astor Theatre, N.Y. The affair, for $50-a-ticket guests at the film opening, will be held at the roof of the Sheraton Astor Hotel.

Entertainment, besides the Schwartz-Dietz song number, will include Marilyn Monroe singing "Diamonds Are a Girl's Best Friend," which she did in the 20th-Fox film edition of "Gentlemen Prefer Blondes," with Jule Styne, who composed the music, providing the piano accompaniment, and Anita Loos, who authored the original "Blondes" novel and coined the "Diamonds" phrase, introducing the act. Harold Arlen

(Continued on page 60)

Screen Writers Honor Bedridden Bob Riskin

Hollywood, March 1.

Robert Riskin, who has been bedridden for past three years, was signally honored Monday night (28) at the Moulin Rouge here when presented with the Laurel Award of the screen writers division of the new Writers Guild of America-West. Last year's Laurel Award winner, Dudley Nichols, made the presentation which hailed Riskin for his many contributions through the years to the literature of the screen.

Comedy award went to Billy Wilder, Samuel Taylor and Ernest Lehman for scripting Paramount's "Sabrina."

Frances Goodrich, Albert Hackett, Dorothy Kingsley copped best musical script award for their "Seven Brides for Seven Brothers" (Metro) and Budd Schulberg drew best drama nod for Columbia's "On the Waterfront."

Jimmy Durante emceed the off-the-record show produced by Don McGuire.

N.Y. Newsmen Fly In For Westbury's London Bow

London, March 1.

A plane load of New York newsmen arrived in London yesterday (Mon.) for today's launching of the Westbury, the first all-American hotel to be built in London. It is wholly owned by the Knott hotel group and cost over $3,000,000.

The press party includes Inez Robb (World Telegram & Sun and United Features), Chester L. Shaw (Newsweek), Danton Walker (News), Leonard Lyons (Post), William de Witt (Cue), Alven Dodd (INS), Margaret Tilley (Town & Country) and Fay Emerson (NBC). Hy Gardner will be coming from Paris and Robert Sage was due today (Tues.). John Crosby will not be arriving until Thursday (3).

Official ribbon-cutting ceremony will be performed by the American Ambassador to London, Winthrop Aldrich, and the President of the Board of Trade, Peter Thorneycroft.

The Westbury, which is the first hotel to be built in the West End of London for over 20 years, will not feature cabaret or dancing among its amenities.

Italy's Studios At Standstill

By ROBERT F. HAWKINS

Rome, March 1.

It now seems likely that the protectionist Italo film law, recently extended to June 30, will be extended to the end of the year as the Italian Chamber reconvenes here.

One of the reasons why the extension is likely is the fact that Italian producers have been holding back production while awaiting clarification of the legal problems involved. They feel that the original June 30 date places them in a difficult position and is also limiting coproduction possibilities. What with local production practically at a standstill, the extension is confidently expected.

The original six-month-only extension of the film law had been granted in view of the preparatory

(Continued on page 71)

Paree Goes Bluenose; The Comedie-Francaise Bans Shaw's 'Mrs. Warren'

Paris, March 1.

Paris is going Puritan. George Bernard Shaw's "Mrs. Warren's Profession" has been branded "immoral" by the Comedie-Francaise and its scheduled production has been dropped. It was to have been the C-F's third Shaw production, following successful offerings of "Pygmalion" and "Arms and the Man."

Taboo was put on the play by the C-F's reading committee. Perusers had originally given the play the greenlight, with the stipulation that certain cuts be made. It was later discovered that all the proper

(Continued on page 70)

3/2

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To ..... (Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.



HORACE HEIDT

For Swift & Co.

Offices—J. Walter Thompson, Chicago

Tax Puzzler On Penalty Damages Before Hi Court

Washington, March 1.

U. S. Supreme Court took under consideration yesterday (28) the question of whether the punitive damages won in an antitrust treble damage suit are taxable.

Two cases were appealed by the Commissioner of Internal Revenue —the $375,000 treble damage verdict obtained by the William Goldman Theatres of Philadelphia from the major distributors; and settlement received by Glenshaw Glass Co. in its damage suit against the Hartford-Empire Co.

U. S. Solicitor General Simon Sobeloff, who argued for the Government, took the position that penalty payments were income and should be taxed as such.

Goldman, which claimed damages of $125,000 in its suit, included the $125,000 in its income but did not pay anything on the other

(Continued on page 71)

DISNEY OFFERS TV FEATURES TO BBC

London, March 1.

Roy Disney, president of Walt Disney productions, announced in London last week that he is offering to BBC-TV five full-length pix specially made for television. He explained that he was making his pitch towards the state web because he felt it would be at least two years before the commercial networks had the circulation. "We are interested in circulation," he added.

Of the five pix which Disney brought with him to London, two deal with "20,000 Leagues Under the Sea," two with "The Lady and the Tramp," and the fifth with "The Vanishing Prairie."

At a later stage, said the Disney prez, they would explore the possibility of a regular tv show in London, but for the present they would be satisfied with occasional screenings.

Hayes-Healy Head Ike's White House Scribes Show

Washington, March 1.

Entertainment lineup for the annual dinner to be given Saturday night (5) to President Eisenhower by the White House Correspondents Assn. is topped by Peter Lind Hayes and Mary Healy.

Show also includes Duke Ellington, with Wendell Marshall and dancer Teddy Hale; composer Jimmy McHugh, with Darla Hood and Judy Collins; Tennessee Ernie Ford with Billy Liebert; Channing Pollock, the magician; dancers Chiquita & Johnson; Norman Leyden, conducting for Hayes and Miss Healy, Eddie Pierce orchestra, and the Navy Band under Comm. Charles Brendler.

Show was assembled by ASCAP, with Paul Cunningham in charge. He was aided by Harry Kalcheim of the William Morris Agency and by the local production staff of Loew's.

Ex-Nazi Week in New York

Tuesday, March 1

Berlin Philharmonic Orchestra—Carnegie Hall. Herbert von Karajan conducting. (Conductor, manager and part of the orch were all Nazi party members during the Hitler regime).

Thursday, March 3

N. Y. Philharmonic-Symphony—Carnegie Hall. Walter Gieseking, soloist. (Gieseking was originally barred from the U.S. because of his wartime connections with the Nazi regime).

Metropolitan Opera—Met Opera House. "Tristan und Isolde," with Josef Metternich, Set Svanholm, others. (Metternich, reportedly a party member, sang in Nazi Germany during the war. Svanholm, a Swede, sang in opera in Germany under the Third Reich).

Sen. Wiley Tells Knights of Columbus Most American Entertainment Is Okay

Kenosha, Wis., March 1.

Juvenile delinquency is a complex problem which cannot be charged to any single cause such as programs of violence on radio, television or motion pictures, Senator Alexander Wiley (R., Wis.) told the Kenosha Knights of Columbus Sunday night (27).

However, continued Wiley, ranking Republican on the Senate subcommittee on juvenile delinquency, parents can insist upon more wholesome programs by granting or withholding their patronage. The Senator was strongly opposed to Federal censorship.

"We know that, by and large," said Wiley, "American books, magazines, radio and television are sound.

"With relation to radio and television, I have urged a greater concentration on wholesome programs.

(Continued on page 71)

Hunt on for MCA Execs Lost on Plane Flight

Reno, March 1.

Larry Barnett, Music Corp. of America veepee, arrived here to supervise the search going on for Hal Howard, in charge of the Los Angeles band and act department, and Dave Silver, his assistant. Howard was piloting a single-engined plane which was lost in the mountainous area between Reno and Las Vegas. Rescue planes were battling snowstorms over the area in the search for the missing plane.

Howard, 43, took off from here for Vegas Friday (25) with Silver, who is 24. Neither has been heard from since.

Howard's trip recalls the death of Freddie Elswit, of the William Morris Agency, several years ago. Elswit and his wife were piloting plane flying from Los Angeles to Las Vegas and were lost when their single-engined Navion hit a mountain during a snowstorm. Elswit was a nephew of Abe Lastfogel, WM general manager.

Wives War Over Tom Mix Biog

Hollywood, March 1.

Mrs. Mabel Mix, widow of Tom Mix, is in showdown battle in L. A. Superior Court with Victoria Mix, ex-wife of late oater star, and latter's daughter, Thomasina Mix Andre, over the sale of his biography to films for $150,000.

Widow is seeking court approval of right to sell, while Victoria and Thomasina are holding out.

Mabel's lawyer said the Mix estate is now bankrupt, but by $100,000 sale would become solvent.

Jesuit's 60G Offer For One-Shot Lanza Closed-Circuit Stint

Holywood, March 1.

Charity wants to get into the closed-circuit tv biz via a $60,000 offer for Mario Lanza to appear on a one-shot concert which would be beamed to various cities.

Precedental pitch was made to MCA, Lanza's agent, by a Minnesota attorney repping the Jesuit order. He said the concert would be beamed to schools and auditoriums in other cities, with the coin made from such an event to go to the order's schools throughout the country.

Lanza is busy with nitery date and a Warner Bros. pic in the immediate future, and MCA hasn't reached any decision on the offer from the Jesuits.

HOPE HAMPTON SET FOR MORE DATES IN NEW ACT

Hope Hampton, who made her nitery debut several weeks ago at the Versailles, N. Y., will continue cafe dates with a new act being staged by Stephen Papich, dance director at 20th-Fox, and produced by her personal manager, William Taub.

Miss Hampton has been signed to open at the Hotel Ille de Capri, Miami Beach, March 9 for two weeks and will continue at the Patio, Palm Beach, March 24. The new turn will include a number of supporting performers.

$17,650,000 in Kickoff Pledges for UJA As Benny Sparks Drive

Miami Beach March 1.

Jack Benny helped raised $17,650,000 in pledges at the kickoff luncheon in the Saxony Hotel for the United Jewish Appeal's drive toward a $100,000,000 goal for 1955. The whopping sum topped every previous record for initial donations.

The luncheon climaxed a four-day visit here by Benny, his first since 1935 when the Roney Plaza hotel was the northernmost hotel on the Beach, at 23rd st. The semi-vacation began with a motor trip from New Orleans to this city, where he visited with toppers working the local cafes: Tony Martin at the Fontainebleau (whom he

(Continued on page 70)

'JET-PROPELLED COUCH' OPTIONED FOR FILMS

Baltimore, March 1.

Scripter Stanley Roberts has optioned "The Jet-Propelled Couch," one of five "psychoanalytical tales" from "The Fifty Minute Hour," by Robert Lindner, Baltimore psychoanalyst. Deals for the remaining four tales based on actual case histories are also being negotiated. Roberts, who worked for Stanley Kramer on "The Caine Mutiny" and "Death Of a Salesman," is rumored to have a George Gobel or Alec Guinness vehicle in mind.

"Rebel Without A Cause," an earlier full-length case history by Lindner, will be filmed by Warners this spring. Lindner also is set for a video appearance on "Omnibus" soon to discuss his newest book.

Lamour's Sarong Vidpix; Ed Sutherland to Direct

Dorothy Lamour has firmed a deal to hit the half-hour vidfilm ranks with a series to be lensed starting in mid-April in Bermuda. Coin for the venture is coming from financier Vilem Zwillinger, who was reported instrumental in the merger of Gross-Krasne's UPT with MCA-TV.

Expectations are to shoot 39 telepix at the Bermuda site, with directing being handled by Eddie Sutherland, who performed similar chores in at least one of Miss Lamour's feature pix for Paramount. Miss Lamour described the series as an anthology with a South Seas background in which she'll appear regularly. Five scripts have been completed so far. Apparently capitalizing on the reputation built up in theatrical pix, a tentative title, "Sarong Girl," has been chosen.

SMART ACTOR IS HIS OWN BOSS

5G Legal Costs Slapped on Fiske; Sued Hitchy on Publicity Handout

N. Y. Federal Court Judge William Bondy has written a footnote to the $750,000 plagiarism suit against Alfred Hitchcock which was dismissed last October after volumes of argument and testimony in an 11-day trial. The plaintiff was Irving Fiske, who claimed his plans to produce a modern-language version of "Hamlet" were thwarted by a publicity handout stating that Hitchcock had a similar project in mind.

Bondy over the past week-handed down an order directing Fiske to pay $5,000 to Hitchcock to help pay the latter's counsel costs. This came as the followup to Bondy's instruction to the Fed Court jury at the conclusion of the lengthy hearing: dismiss.

Whether Fiske actually shells out the 5G to Hitchcock is not important, in the opinion of show business legalities who've watched the case because of its precedental nature. They believe the new Bondy order is significant in that it will, or should, further discourage similar actions against promient theatrical "names."

Or, to put it the other way around, a verdict in Fiske's favor might have inspired a wave of suits based on similar allegations, one lawyer said.

Berlin Festival Pitch: You Can Deal & Wheel

Recognizing the importance of film festivals as a ground for negotiations between film producers and distribs, regulations of the Berlin International Film Festival next June provide for an "International Meeting Place" "to facilitate contacts and exchange of views among film festival participants.

The Berlin fest is skedded June 24 through July 5.

Another unusual feature of the event is that the public will be invited to attend screenings and vote on the pix it likes best. This, according to fest authorities, will both establish popular taste and serve to facilitate market analysis. The Berlin Senate will offer a special award to the most popular entry.

Ty Power Versus Himself On Broadway; Situation Reflects Current Market

Comparative scarcity of marquee names has led to a situation where, next month, there'll be two top pix—both starring Tyrone Power—competing against one another in the field. Films are Columbia's "The Long Gray Line" and 20th-Fox's "Untamed." At the same time Power is co-starring in a legit show, "The Dark Is Light Enough" with Katharine Cornell.

Neither distrib particularly likes this kind of squaring off, with 20th the more seriously concerned since "Untamed" is being rushed into release next month as a potentially strong b.o. contender in a quarter that shapes only mildly successful for the company. With neither "Prince of Players" nor "The Racers" doing the expected biz, 20th's first-quarter domestic revenue is lagging behind 1954. However, foreign income is higher than ever.

Columbia is spending heavy coin on plugging "Line" as is 20th on "Untamed." Both are CinemaScopers. However, "Line," having been in release longer, would appear to have a slight edge audience-wise on "Untamed." 20th is understood very eager to avoid any impression that it's riding on the coattails of the Col publicity.

KRAMER HEADS EAST

Next Picture Will Be VistaVisioned In Spain

Indie producer Stanley Kramer, now winding up "Not As A Stranger," is due in N. Y. from the Coast at the end of this month. He'll remain in Gotham around five weeks, then heads for two months of rubber-necking in Europe and returns to N. Y. for the "Stranger" opening.

Kramer's next is to be "Pride and the Passion," which he'll lens in Spain in the VistaVision process. Kramer will both produce and direct, as he did with "Stranger." He releases through United Artists.

Par's 'Command' May Preem New Du Pont Tint Stock

New Du Pont color positive has been developed to the point where Paramount has conducted tests with it for possible use on its "Strategic Air Command" wide-screener.

The Du Pont color stock is said to allow better definition and more brilliant lighting on the screen and, price-wise, is said to be competitive with Eastman color positive.

In confirming their interest in the Du Pont material last week, Par execs said it was their understanding that the color stock wasn't as yet in mass production. Du Pont doesn't have a color negative of its own, even though, from time to time, the outfit has been rumored to be at work on one.

Du Pont's competition, Eastman Kodak, also is due to bring out an improved color stock in the spring, involving a lesser number of emulsions. It's currently being tested.

500G Yearly Bond Sale In Hollywood Is Hope Of Israel's N. Lourie

Hollywood for the first time now appears actively interested in buying Israel development bonds, according to Norman Lourie, Israel film exec and hotel owner, who returned home Saturday (26).

Lourie, United Artists' Israeli distrib and partner with 20th-Fox in South African theatres, has been in the U.S. on a bond selling mission for the Israeli government. While on the Coast, he persuaded Jack L. Warner to take on the chairmanship of the motion picture industry division of the State of Israel Bond Organization. Aim is to sell bonds worth at least $500,000 each year in Hollywood.

Having had a huge b.o. success in Israel with "Limelight" (which flopped in the U.S.), UA is about to release "Modern Times" there, Lourie reported. He said Charlie Chaplin pix were popular in his country. European product is giving the Hollywood imports a run for their money in Israeli theatres, he said.

Lourie, who's been in the U.S. for the past three months selling Israel bonds, is also on the Israel government tourist board. His country expects more than 60,000 tourists this year, he observed, and the facilities for accommodating them are available. Lourie owns the Modern Dolphin House Hotel and Country Club at Shavei Zion on Sea near Haifa. Hostelry is now in its third season.

WILDE ON FORD: HE'S DOWNBEAT

Hollywood, March 1.

The jump into indie production for a film actor who has confidence in his own judgment and is willing to work hard is the soundest procedure for any ambitious performer to follow, according to Cornel Wilde, who last year formed Theodora Productions and jointly produced "The Big Combo," upcoming Allied Artists release, with Security Flims.

Wilde took sharp issue with Glenn Ford, who in an exclusive interview with VARIETY, recently voiced his opposition to actors as producers and actors working for indies on a participation basis.

"To rap the concept of independent production for a freelance actor because of occasional unprofitable ventures, as Mr. Ford has done, seems to me to be generalizing right out of existence the best thing that could happen to an actor," Wilde stated.

"In the main, if an actor has reasonably sound judgment and a knowledge of the industry, and if he is a fair business man or has competent advisers, he's a fool not to produce independently if he can secure possible deals on that basis."

One of the major advantages of

(Continued on page 69)

'Leagues' Payoff Sure Break-Even At $7,000,000

Walt Disney's biggest investment in a single picture — the hefty coin he poured into "20,000 Leagues Under the Sea"—looks set to eventually provide a fancy payoff. Thus the new film industry thinking about making money with "bigger and better" productions is justified, at least in this one instance.

(Actually, there haven't been many flops among the genuinely expensive films over the past year.

(Continued on page 70)

Distribs—And Engineers—Question 20th Interest in 55, Not 70m Width

'LONE RANGER' ON SCREEN

Property Long Established On Radio and Comics

Hollywood, March 1.

After years of riding on radio, comic strips, and television, the Detroit-created syndicate property, "The Lone Ranger" is about to gallop thataway on the theatrical screen. Jack B. Wrather, who owns all rights, closed a deal with Jack L. Warner to shoot the feature on the Burbank lot.

Clayton Moore plays the title role on tv and Bill Beemer on radio, but it has not yet been decided who will star in the screen feature.

M-G May Distrib C'Scope Version Of 'Oklahoma'

Metro appears to have the inside track on snaring the release of the CinemaScope version of the Todd-AO "Oklahoma." The filmization of the Rodgers & Hammerstein stage hit, filmed both in the 65m Todd-AO process and C'Scope, has been completed and "sneaks" of the film have been shown both on the Coast and the N.Y. area in the C'Scope version.

Since no houses are equipped as yet for the Todd-AO showing, Magna Theatre Corp., distributor of the film, is apparently seeing audience reaction with the C'Scoper. Under the original plan, the Todd-AO version is to be roadshown in some 40 theatres throughout the country before being released in the C'Sope version. It's expected that the film will not be ready for general distribution for a year or more.

Metro's "insider" status is based on a number of factors: (1) The picture was filmed on the M-G lot which, in itself, is an unusual pro-

(Continued on page 69)

A number of 20th-Fox's competitors as well as some engineers expressed surprise last week over the company's apparent decision to settle on 55m film as a standard for such wide-gauge product as it may wish to roadshow. Other systems, such as Todd-AO, are geared to 70m film.

20th's own Grandeur system, on which the company's current work with wide-gauge film is based, ran on 70m film. It's acknowledged, however, that the wide film brings up certain projection problems, such as heat flutter at the aperture, etc.

There are indications at 20th that the decision to go to 55m film is by no means final and that tests with wider strips are continuing. This doesn't change the basic concept being increasingly accepted by the studios, i.e. that it pays to shoot on wide film and then reduce to narrow (standard) frame for an improvement in definition and clarity. This, of course, is the VistaVision idea. At the same time, for the very large screens, the double-frame projection method can be used.

According to Earl I. Sponable,

(Continued on page 22)

Another Italian Duplicate On U.S. Pic Choice

Duplicating American film projects is getting to be a habit with the Italians.

Alberto Lattuada and Geoffredo Lombardo of Titanus Film are due in N. Y. late this month to finalize arrangements for their "Goya" pic. Same topic has been announced by Joseph L. Mankiewitz as one of the pics he's to do for United Artists.

The Italian "Atilla," with An-

(Continued on page 20)

National Boxoffice Survey

Post-Holiday Slows Biz; 'Girl' No. 1, 'Battle' Second, 'Line' Third, 'Darling' Fourth

Most key cities are experiencing the usual post-holiday slump currently, plus the start of Lent, and only the most potent grossers are faring as well as anticipated. The fact that the weather has moderated in many sections is a plus factor, with the mediocre quality of some newly launched product obviously a handicap.

"Country Girl" (Par), out for the first week to any extent, is taking over No. 1 spot nationally, according to reports from VARIETY correspondents in some 23 representative keys. It is great to terrific in a vast majority of cities, with the weakest engagement described as great. "Battle Cry" (WB), champ last week, is finishing a strong second.

"Long Gray Line" (Col), with a batch of stronger dates, is moving up to third. It was fourth last week. Fourth money is going to "Jupiter's Darling" (M-G), mainly by dint of numerous playdates since it is not as strong as expected in numerous spots.

"Bridges at Toko-ri" (Par), long in first place and last week fifth, again is holding in that place. "Cinerama" (Indie) is finishing sixth, it playing in only seven key cities. "Cinerama Holiday" (Indie) now is current in four keys. "Many Rivers To Cross" (M-G) is winding up seventh, being uneven this stanza.

"Far Country" (U) is capturing eighth spot, with eight playdates. "White Feather" (20th), displaying more stamina this session than previously, is taking ninth position. "Underwater!" (RKO) rounds out the Top 10 list.

"Racers" (20th), "Sign of Pagan" (U), "6 Bridges To Cross" (U) and "Bad Day at Black Rock" M-G) are the runner-up pix in that order.

"Hit the Deck", which opens at the N. Y. Music Hall this week, is good in Louisville currently. "Unchained" (WB), also new, ranges from fair to slow this round. "Capt. Lightfoot" (U) is okay in Chi and Seattle.

"Doctor in House" (Rep) continues smash in second week in N. Y. after coming near the Trans-Lux 52d St. house record opening stanza. "Three For Show" (Col) is slow opening frame in N. Y.

"Leagues Under Sea" (BV), which has about completed its playdates in the bigger keys covered by VARIETY, shows up fine in some four spots this session. "N. Y. Confidential" (WB) is solid on its second week at N. Y. Victoria.

"Americano" (RKO) shapes nice in Cleveland. "Heli's Outpost" (Rep) looms fancy in N. Y. "Abbott-Costello Meet Keystone Kops" (U), okay in Chi, is big in Louisville.

"Romeo and Juliet" (UA), hefty in Chi, looks good in N. Y., Frisco, Portland and Cleveland. "Tonight's the Night" (AA) is nice in Philly. "Black Tuesday" (UA), okay in Frisco, shapes hefty in Chi.

(Complete Boxoffice Reports on Pages 12-13)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
HOllywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041
SUBSCRIPTION
Annual ... $10 Foreign $11
Single Copies ... 25 Cents
ABEL GREEN, Editor
Vol. 197 120 No. 13

INDEX

Bills	60
Chatter	70
Concert-Opera	68
Film Reviews	8
House Reviews	59
Inside Legit	62
Inside Radio-TV	38
International	16
Legitimate	62
Literati	69
Music	48
New Acts	60
Night Club Reviews	61
Obituaries	71
Pictures	3
Radio-Video-TV Films	25
Radio Reviews	30
Record Reviews	48
Frank Scully	69
Television Reviews	38
Unit Reviews	59
Vaudeville	56

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

New York Distribution Circles Wonder Why 'White Christmas' Is Outpacing 'Show Business'

Enigmatic boxoffice performance of many pictures has been the subject of trade speculation over the years. Focal point of attention among various analysts and trend spotters currently is the comparison between "There's No Business Like Show Business," 20th-Fox's CinemaScope entry, and Paramount's "White Christmas," in the VistaVision process. How come "Christmas" is out ahead in the b.o. sweepstakes?

The two films sport important names and major production values, the "Show Business" leads being Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey and Johnnie Ray. "Christmas" has Bing Crosby, Danny Kaye, Vera Ellen and Rosemary Clooney.

The press notices on "Christmas" were mixed for the most part; "Show Business" came out better in terms of critical size-ups. Prior to its opening, "Christmas" inspired considerable shrug-of-the-shoulders indifference among some important circuit heads. They were much higher on "Show Business" propects.

Disinterested observers—meaning they're not connected with either 20th or Par—say the campaigns for both pix were impressive. And they believe the technical widescreen processes alone wouldn't give one film the edge over the other.

So, up to this point, it would figure that "Christmas" would come in second. But this is not so, and it's baffling the experts.

In its recent anniversary edition VARIETY projected $12,000,000 as the domestic distribution gross for "Christmas." It was too early at that time to figure "Show Business."

Today, the $12,000,000 has been proven a good estimate for "Christmas." The film has held up strong in subsequent dates. "Show Business" appears headed for closer to $8,000,000.

Latter is great, of course. A total of $8,000,000 is wham money for any picture at any time. But, still, substantially short of "Christmas."

Supposed hepsters in the trade had shown marked preference for "Show Business" and many still argue it's a "better" picture. But "Christmas" has the public on its side.

Paul Raibourn, Par.s v.p. and economics topkick, when asked about the blockbuster money showing of "Christmas," had an explanation. "Christmas," he opined, like its song, "Count Your Blessings," expressed "fine human emotions." And there's a fancy payoff for this sort of thing.

Sensible Prize

Let television squander money on quiz show winners! 20th-Fox knows better than that.

Company is running a contest in connection with the forthcoming "Untamed." The prize: Winners will be invited to attend a private screening of a major Hollywood picture.

Par's '54 Profit 33% Over 1953

For Paramount, 1954 was a record year from the standpoint of both net earnings and gross business. Financial report issued by Barney Balaban, president, over the past week disclosed estimated net profit of $9,003,000 for the year, representing a jump of 33% over 1953 and the highest figure attained since the company went into operation independent of domestic theatres five years ago.

No estimates were given on total revenue, but it's indicated the gross climbed slightly over last year's $11,300,000, or similarly tops for the past five years.

Included in the net is $832,000 from an adjustment in investment in affiliated and subsidiary companies, according to the report. This was taken to mean the sale by Par of some of its stock in Famous Players Canadian Corp.

The year's profit, including the extra income, was equal to $4.10 per common share. Excluding the extra, it represented $3.72 per share.

Par's profit for 1953 (company operates on the calendar year) was $6,779,563, or $3.02 per share.

Also showing fancy improvement, Par's fourth quarter brought estimated earnings of $2,613,000, or $1.19 per share, compared with $1,783,000, or 80c per share, for the corresponding quarter of 1953.

Regular 50c Divvy

Paramount board at a N. Y. meeting Thursday (24) declared the regular dividend of 50c per share.

It's payable March 15 to holders of record on March 4.

Spanish Officials Give American Producers Full Cooperation, Sez Blumofe

Hollywood, March 1.

The Spanish government hopes and expects that Madrid will become one of the important seats of European film production, on the order of Rome and London, after completion of Robert Rossen's "Alexander the Great," now rolling in that city, Robert Blumofe, Coast veepee for United Artists, reported upon his return from eight weeks abroad.

"Reports to the contrary," he said, "the government there is doing everything in its power to attract American producers by cooperating in every way possible. After having spent several weeks in Spain, I feel sure, with the government opening up the country the way it is, that this very well may happen.

Production in Spain is cheaper than elsewhere in Europe, such as Italy, Blumofe stated, but added, "it is folly to go to Spain just because costs are down."

Hollywood, he pointed out, is UA's center of production and will continue to be. All films will be made here with the exception of those which would benefit measurably by foreign backgrounds and feeling. UA producers probably will make at least five pictures abroad during 1955, but this, he said, is due strictly to the need for these foreign settings and to give films greater authenticity.

Among UA releases which will be lensed in Europe are "Alexander," to be turned out on a lavish scale with the Spanish government probably supplying several thousand soldiers and additional camera work in Greece; Hecht-Lancaster's "Trapeze," filmed in France; Norman Krasna's "The Ambassador's Daughter," rolling in Paris next fall; and a picture not yet decided upon by Anatole Litvak, also in Paris. Ilya Lopert, who last year made "Summertime" in Italy for UA, also may undertake another in that country.

Technical standards in both Italy and Spain were found by Blumofe to be far below those of Hollywood. This is another reason for junketing to these countries by a Hollywood troupe only if the background would make for a much better picture.

"It's like a major ball league going to a minor league town," he explained. Equipment and manpower can't compete with Hollywood.

Ed Hyman Hits the Road

Edward L. Hyman, United Paramount Theatres v. p., leaves today (Wed.) on a month-long trip throughout the country for confabs with UPT affiliates.

Hyman expects to be on the Coast March 10 to o.o. the production situation.

New York Sound Track

Harold V. Cohen, Pittsburgh Post-Gazette vet, who recently won the Screen Directors Guild award for "most influential" motion picture criticism, has represented VARIETY for something like 28 years. He contends this makes him "the oldest correspondent" since the death of **O. M. (Monte) Samuel,** who served this paper in New Orleans from 1905 to 1945. Among colorful out-of-town reps, Monte Samuel was peerless. A prosperous building contractor in love with the theatre, he never cashed his VARIETY vouchers. **Sime Silverman,** the paper's founder, once doublecrossed him by sending an expensive present. So it may be that Hal Cohen is entitled to the mantle. We're vague at 154 W. 46th Street and have a suspicion **Sidney B. Pfeiffer,** a fairly distinguished barrister in Buffalo, and prominent in GOP and civic affairs there, may have repped VARIETY as long as Cohen has. And while Cohen and Pfeiffer fight it out, there's **Les Rees** in Minneapolis, who parallels Samuel and Pfeiffer in being personally well-to-do, no thanks to VARIETY. Rees, coincidentally, is father-in-law of author **Max Shulman** of Westport, Conn.

Kirk Douglas will be honored by the Albany Variety Club at a dinner-dance in the Sheraton-Ten Eyck Hotel March 21. He's a native of nearby Amsterdam and rather frequent visitor to Albany—three of his sisters live here and his mother is a guest at the Jewish Home for the Aged in Troy.

Mrs. I. N. Garber (Judith Beery) writes from Elgin, Ill., "My father, **William Beery,** and a committee of cousins are preparing to publish shortly a new history of the Beery family . . . (including) actors **Wallace Beery, Noah Beery** and **Noah Jr.**"

Tom Walker, formerly Bank of America's film man in N.Y., on the mend at University Hospital after minor surgery . . . **Grace Kelly's** the darling of the pressagent fraternity. Paramount's **Herb Steinberg** says she graciously submits to heavy interview skeds, never is late for an appointment.

John Ericson returned to the Coast after a Gotham vacation . . . **Marilyn Monroe** to sing at the after-theatre supper show at the Sheraton Astor Roof following preem of "East of Eden" March 9.

Spanish "Oscar" winner **Marisa De Leza** signed by **Robert Rossen** to appear in the role of Eurydice in "Alexander the Great," currently locationing in Spain . . . **Alfred E. Daff,** Universal exec v.p., in from the Coast . . . **M. Hamburger,** Grand Prize Films prez, still negotiating with the German UFA for a negative on "Baron Muenchhausen," the US. rights of which were acquired by Hamburger and his associates from the Office of Alien Property in Washington. Pic is in Agfa color. Original negative was for a while held by the Russians but was later returned to the UFA as part of a deal. Latter is said to be some wary of delivering a negative on which it can't share in the profits. Canadian group, which does have "Muenchhausen" prints, has western hemisphere rights for the film.

Columbia is angling for the screen rights to **George Orwell's** "1984" . . . United Artists has "The Devil's Right Hand" on its upcoming sked. Can this be a sequel to "The Left Hand of God"?

Newsweek's March 7 issue has an extensive yarn on the film industry upbeat, with **Dore Schary, Pier Angeli, Leslie Caron** and **Debbie Reynolds** on the cover. Mag in the same issue lists its selections for the Academy Awards: "On the Waterfront," **Marlon Brando, Grace Kelly** and supporting players **Edmond O'Brien** and **Eva Marie Saint.**

Europe to N. Y.

Ned Clark
Reg Connelly
Peter Cusick
Cesare Girosi
Milton Gordon
Sol Hurok
Val Parnell
Edith Piaf
John W. Rumsey
Albert Sordi

N. Y. to Europe

Sara Aman
Burt Balaban
Ralph M. Cohn
Tom Curtiss
Bernard Donnenfeld
Henry Dueschmeister
Howard Erskine
Charles K. Feldman
Russell Holman
Raoul Levy
John Mitchell
Michael Todd

L. A. to N. Y.

Eddie Albert
Max Arnow
Walter G. Branson
Frederick Brisson
Claudette Colbert
Irene Dunne
Jose Ferrer
Michael Frankovich
Jacques Gauthier
Sir Cedric Hardwicke
Sam Handelman
Allison Hayes
Leland Hayward
Nat Lapkin
Al Lichtman
Joshua Logan
Walter Lowenthal
Gordon MacRae
Richard Maibaum
Vivian Marshall
Vince McKnight
James Mulvey
Paul Muni
Otto Preminger
Robert Preston
Charles M. Reagan
Milton R. Rackmil
Ted Richmond
Sid Rogell
Joseph Ruttenberg
Gale Sherwood
Si Seadler
Lou Smith
James Starbuck
Ed Sullivan
Tony Travis
Robert S. Wolff
Joanne Woodward

N. Y. to L. A.

Ray Bolger
Perry Como
John Ericson
William Howard
Arthur P. Jacobs
Fayre LeBret
Robert E. Lee
Dorothy Lamour
Dick Pack
Bernard J. Prockter
Sir Carol Reed
Larry Siegel
William Swan
Lew Wasserman

METRO REVIVES 'JUMBO,' OLD BILLY ROSE SHOW

Metro has reactivated its "Jumbo" property, assigning it to producer Roger Edens. Company, owner of the screen rights, has had the musical on and off its active list over the years but now appears set to go ahead with it.

Tuner show was presented at the old Hippodrome, N. Y., by Billy Rose late in 1935 in a tie-up with a Texaco radio series. Music was by Richard Rodgers and Lorenz Hart. M-G is toying with the idea of a new title for the picturized version, having registered "Circus on Parade" and "Diavolo" as substitutes with the Motion Picture Assn. of America.

Harry Novak Due in N. Y.

Harry Novak, longtime Continental manager for Universal in Paris, is making a flying visit to New York March 8 on an independent film deal, among other propositions.

Since resigning from U, he has a number of indie film distribution deals. He may also act as a producer's European sales rep on a nonexclusive basis. Novak is a veteran of virtually all world markets —he was in South America and the Far East before anchoring in Paris as his general European and North Africa sales base.

HAVE PACKAGE, WILL TRAVEL

This journal's recent report about the gradual fadeout of one-man regimes at the Coast film studios goes beyond the question of "independent" producers and co-producing deals. What is happening in Hollywood is happening throughout show biz—namely, a trend, for good or ill, to "packaging." Today it has spread everywhere. In legit, big talent agencies are peddling stage plays with stars, director, scene designer packaged along with the basic manuscript. Packages bob up, too, in the concert field.

Packaging more or less was "invented" for radio but swelled to outsize proportions with television. Comics insisted upon their contract specifying a team of writers, stooges and directors. Then the big talent shops took it up on behalf of themselves, as well as their clients. Today everybody's in the packaging dodge.

That talent would demand a bigger slice of the take was inevitable and the confiscatory taxes of this cold war era added another motivation. Many a star can dream of "keeping money" only via a corporation setup. There may well be a lot of conning of actors, as per Glenn Ford's interview with VARIETY, (again last issue), and his distain for "I'll make you a millionaire" pitches from lawyers, CPA's and agents: still the package looms large as one way to salvage something out of big income, which is otherwise more illusion than reality.

It all seems a natural evolution since creative talents and hits can come from nowhere or Nashville, and usually do, as per the recording and music business. From left field, some hillbilly songsmith or some freak sound recording technique would put the veteran Lindy denzens to shame—and loss.

The trend whams Hollywood and Broadway concurrently. Virtually every major studio is now on a "neo-United Artists" setup, with or without co-financing. In truth, majors like Warners and Paramount owe their biggest concurrent successes to these indie setups, taking the burden off the one-man braintrusters, spreading the responsibility, encouraging a more variegated program, and creating competitive incentives which have done nothing but make the stockholders happier.

There are mutterings in show biz that the package system tends to give a few top talent agencies too much power. As regards the television networks control of their own time-and-talent packages there are even arguments that radio history is repeating itself—and it will be recalled that Uncle Sam stepped in against the old radio artists bureaus.

All this is as it may be. Meanwhile the package trend has its good points in that it consists of many packages, many promoters, many people on the make. That seems to be in harmony with American private initiative. And when was American show biz ever so prosperous in peacetime?

Abel.

Jr. Robinson Produces

Hollywood, March 1.

Edward G. Robinson Jr. will enter the indie production ranks via Rexford Productions, which he has set up in association with Fred Shevin and Bob Reagan.

Project calls for three features during the next two years, with first to be "Dangerous Quest," by DeVallon Scott, in which he will star.

GLOBAL ROLE OF SALES CHIEFS

Sindlinger Test Hints Public Reacts 'Better' to Screen Ads Because of Video Conditioning

Study measuring the impact of theatre screen advertising on the basis of a five-city survey was released in N.Y. yesterday (Tues.) by Sindlinger & Co., business analyst org. In the works for 10 months, it had been conducted in behalf of the Assn. of Theatre Advertising Companies.

Sindlinger poll, based on 6,651 interviews, brought out that, during a full year, only 11.7% of the audience potential wouldn't be exposed to screen ads. It brought out further that, within a 13 week period, the average cumulative audience available for screen ad exposure represented 75.7% of the total annual potential of 88.3%.

It's been estimated that some 12,000 theatres in the U.S. are showing sponsored films of varying lengths, ranging from short spots up to full-reel subjects. The industry has been hit by the transfer of advertiser coin from the theatres to tv.

The Sindlinger survey came to the conclusion that not only do tv owners have a higher recall of theatre screen sponsors and products than non-tv owners, but "Television, with its commercials, has apparently enhanced the impact value of theatre screen advertising."

Cities picked for the test included Bonham, Texas; Belleville, Kansas; Bucyrus, Ohio; Waterville, Me., and Fayetteville, N. Carolina. Companies backing the study were Alexander Film Co., A. V. Cauger Service, Motion Picture Advertising Service, R. H. Ray Film Industries and United Film Service. Covered were circulation, knowledge and impact of the screen ads, tv ownership and types of theatres.

At a luncheon at which he revealed his findings, Sidlinger also used tape recorders to demonstrate his technique of "depth interviewing," used for qualitative evaluation.

(Continued on page 70)

Quadruple Features

Minneapolis, March 1.

Quadruple features hit this town at one of the leading loop houses, the RKO Pan, for one night, Friday, Feb. 25.

On that evening for the regular 85c admission patrons could see two new features, "Shield for Murder" and "The Golden Mystery," the theatre's regular bill and both firstruns here, plus a pair of reissues, "The Man From Planet X" and "Donovan's Brain."

Two latter were advertised as a midnight "science-fiction shock show" and it could be witnessed by those attending the regular twin bill at no additional cost.

Both of the "shock show" features played the same house on twin bills more than a year ago for their local firstruns.

Allied Defies IA, Advertises For Booth Operators

Minneapolis, March 1.

Throwing down gauntlet to AFL projectionist's union and, in effect, inviting a strike, North Central Allied committee, representing all of city's independent exhibitors in negotiations for new three-year contract, defied operators to walk out.

At same time large Allied newspaper ads appeared today (1) offering employment to projectionists. Independent exhibitors, presenting solid front behind committee headed by Ted Mann, circuit owner, indicated if strike occurs they'll attempt to keep theatres open with nonunion booth men.

Affected are two Loop firstruns and some 70 neighborhood theatres.

Although old contract expired last Nov. 30 and two sides have been unable to agree on terms for new three-year pact, operators have remained in booths despite vote several weeks ago to strike.

In taking present stand, independent's committee withdrew offer of seven cents per hour pay boost for each of new three-year contract's last two years. Union sought nine cents per hour for each of two final years and 30 minutes widescreen film preparatory time, same as United Paramount and RKO theatres here granted recently in new, separate contract.

"We're sick and tired of union's unreasonable, unfair demands and dictatorial attitude," announced Mann. "We're prepared to fight to bitter end. This situation has also been brought about by inefficiency and insufficiency of operators in many instances and is aimed, too, at union's closed door policy, refusing membership to qualified persons."

Blaustein-Taradash Set With Columbia for Four

Hollywood, March 1.

Producer Julian Blaustein and writer Daniel Taradash, organizers of the new indie company, Phoenix Corporation, closed a deal with Columbia to produce four pictures. Films will be made on the Columbia lot with Taradash writing and directing two of the stories and Blaustein producing the entire four.

Pair recently carried on negotiations to make two features under the Warner banner but the deal fell through.

PECK, HEPBURN TABBED WORLDWIDE FAVES

Hollywood, March 1.

World's favorite film actor and actress of 1954 were Gregory Peck and Audrey Hepburn, in the opinion of the Foreign Press Assn. of Hollywood. They were voted Henrietta Awards. At a joint meeting of the Foreign and the Hollywood Correspondents bodies, the latter group selected "On the Waterfront!" as the best film of last year.

Total of 30 awards were made, including Golden Globes for Marlon Brando and Grace Kelly as best actor and actress and Elia Kazan as director. "Waterfront!" was named best for black-and-white photography. Best color photography prize went to "Brigadoon."

Best performers in a musical film were Judy Garland and James Mason, with "Carmen Jones" picked as the year's best tunefilm. Selected as best supporting actor and actress were Edmond O'Brien and Jan Sterling. Runners up as the world's most popular film thesp were Pier Angeli, June Allyson, Doris Day, Alan Ladd and Brando 20th's "Broken Lance" was hailed as the picture that "best exemplified international understanding."

Two "Pioneer" awards were voted, one going to John Ford for his 35 years of high repute as a director, and the other to Dr. Herbert T. Kalmus for his 40 years of progress in the development of color photography. Jean Hersholt won the Cecil B. DeMille Award, and Dimitri Tiomkin the award for "creative musical contribution" to films.

Looking into the future, "Stars of Tomorrow" awards were presented to Kim Novak, Karen Sharpe, Shirley MacLaine, George Nader, Jeff Richards and Joe Adams.

UPPING WELTNER POINTS UP TREND

A. W. Schwalberg's bowout as domestic sales boss at Paramount in a sense reflects changing industry conditions, it was pointed out by some old hands in distribution this week.

Unlike the trade of a decade back, when the job was to sell pictures and at least partially placate irate exhibitors (there'll always be irate exhibitors), the sales topkick has a plenty rough multiple-sided assignment. Schwalberg, say insiders, asked to take his leave simply to escape the pressure.

As the industry shifted to its "new era," the major drummer's role expanded. Work under various legalistic restriction imposed by the antitrust decrees has continued, of course. New burdens piled up via the widescreen transformation. A key consideration in selling pix to theatres has become the theatres' equipment and how it can accommodate each company's varied-sized films.

The exhib claims of grievances have multiplied, meaning new volumes of correspondence and more time for person-to-person conciliatory talks.

Then there are the stresses on the money end. As the studios concentrate on the production of fewer pictures, distribution naturally is looked to recoup on the big investments. The "sell" must be hard for each picture; each picture has become a "major production."

George Weltner, 54-year-old head of Paramount's international department has been appointed Par's global sales-distribution chief, heading both the domestic and foreign markets.

A. W. Schwalberg resigned over the past week as domestic distri-

(Continued on page 69)

ALL METRO CARTOONS GOING CINEMASCOPE

Metro has decided to film all its cartoons in CinemaScope. Confabs relating to impiementing the studio's new policy were held on the Coast last week, with shorts subjects sales manager William B. Zoellner conferring with Fred Quimby, shorts department topper and producer of MGM Cartoons.

Metro's shift to C'Scope for the animated reelers is in keeping with the development at the other studios. While all companies have not announced an all-C'Scope policy as yet, most have been stepping up their animated releases in the C'Scope process. 20th-Fox's Terrytoons are now earmarked for C'Scope only.

February's Icy Blasts Offset By Hot Boxoffice Properties; 'Toko-ri' and 'Battle Cry' Lead

February's Top 12

1. "Bridges Toko-ri" (Par).
2. "Battle Cry" (WB).
3. "Leagues Under Sea" (BV).
4. "Country Girl" (Par).
5. "Bridges To Cross" (U).
6. "Vera Cruz" (UA).
7. "Sign of Pagan" (U).
8. "Cinerama" (Indie).
9. "Black Rock" (M-G).
10. "Underwater!" (RKO).
11. "Far Country" (U).
12. "Violent Men" (Col).

The national boxoffice had to bear the brunt of the coldest, wettest winter month in several years in February but because of several strong productions film business was able to make a creditable showing. The fact that the first four biggest pix in the keys covered by VARIETY came through with nearly $2,000,000 gross gives some idea of how trade held up in the face of severe weather.

February proved a transitory type of month in that some of the yearend b.o. favorites still were doing real business while a fresh batch of product was being launched in competition. The month's boxoffice champ was "Bridges at Toko-ri" (Par), which was preemed at the very outset last month. It held onto first place for the first three weeks only relinquishing the top spot in the final week of the month as "Battle Cry" (WB) pushed into No. 1 position the second week it was out in release to any extent.

"Battle Cry," with a second place another stanza, finished the month in second position. And it likely will be heard from plenty in the future because showing a marked ability to hold up strongly on extended-runs. It is the biggest boxoffice pic Warner Bros. has released in months.

"20,000 Leagues Under Sea," the Walt Disney production, which was second in January, captured third spot not only through some new, big playdates but also via sustained stamina on extended-runs.

"Country Girl," which looks like Paramount's new money champ and a stalwart teammate for "Toko-ri," finished fourth. Like "Battle Cry," it was out on extensive release only two weeks. It was not given the sweeping playdate treatment accorded the WB film. "Girl" undoubtedly will be heard from much in the future since each new launching has been smash.

"Six Bridges To Cross" (U)

(Continued on page 20)

Army Morale Overshadowing Exhib Gripes

Washington, March 1.

The Pentagon may balk at surrendering the advanced showing privilege for theatres on its military posts.

An exhibitor plan to eliminate such showings in certain areas where small town theatres have complained about the competition, was tentatively approved by Armed Services officials at a meeting with industry spokesmen on Feb. 16. Plan, submitted by a TOA delegation on behalf of all exhibitors, was then circulated in the Pentagon for comment by Army and Air Force toppers.

Now, it is reported that the morale problem which has caused a sharp decline of reenlistments by experienced technical personnel, will probably block acceptance. It is claimed that the drop in enlistments has resulted from discontinuance of "fringe benefits," such as lower prices in the PX stores (to which local merchants objected) Advanced showings of motion pictures at post theatres at low prices is another fringe benefit, and the military fears to add to its problem by eliminating the privilege.

It was estimated that exhibitors in about 75 towns would benefit by eliminating the advance theatre privileges in areas where it was requested. Indications were that more towns might be included later on.

The defense department has a meeting scheduled for this Thursday (3) with spokesmen for the exhibitors.

Taking Note of U. S. Deal in Italy, Belgian Labs Demand Tint Quota

Fulfilling the worst expectations of the American film companies, the Assn. of Belgian Film Laboratories last week echoed the demands of the Italian labs for the Hollywood tint biz.

The Belgian move came on the heels of a U.S. agreement to guarantee the Italo plants a certain share of the companies' color printing. The deal, first entered into by Warner Bros., broke a month-long deadlock and brought about release of a number of color prints that had been held up in Italian customs.

While there may be certain advantages for the American outfits to do their tint work in Italy, one of the big arguments against going for such a proposition has been the possibility of other European countries asking for similar concessions.

The Belgian labs' views were communicated to the Motion Picture Export Assn. in N.Y. via the Ministry of Industry & Economics. The Americans are currently doing 80% of their black-and-white printing for Belgian consumption in Belgium itself. The labs there want the same percentage applied to tint imports.

They said they wanted this to start the moment the American distribs began printing elsewhere in Europe, the reasoning being that the necessary dupe negative would then become available. It's the manufacture of the dupe negative, costing around 60c a foot on a color film ($6,000 per feature), that equates any savings that may result from printing in any given country.

Italo agreement represents something of a compromise since the Italians started out by asking that all U.S. tint pix be printed up locally. Ice was broken by Warner Bros. which had conducted two tests, with Ferraniacolor prints, the first unsatisfactory and the second of much better quality.

It was on the basis of that second try that WB reportedly undertook

(Continued on page 20)

SELZNICK PUTS HECHT ON SCREENPLAY PROWL

Now that he's signed to produce two pictures for Metro, David O. Selznick has Ben Hecht on the prowl for the first story property. Producer hasn't decided where to make the films; site could be the RKO Pathe studio in Culver City, on the M-G lot or, perhaps, abroad. Selznick, incidentally, insists he hasn't abandoned a picturization of "War and Peace," despite the fact that Paramount is at work on such a project in association with Ponti-DeLaurentiis.

Deal with M-G gives Selznick a 50% cut on profits plus a salary of $100,000 for each film. It had been reported earlier that his slice of the net would be 15%.

It's figured roughly that double the negative cost will be the breakeven point, meaning the profit on, say, a $1,000,000 film will not be computed until $2,000,000 is grossed. This takes into account the distribution fee, costs of prints and advertising, etc.

TRANS-LUX CONVERTING

Switching From Rear Projection For CinemaScope's Sake

Trans-Lux chain, which has been using rear-projection in its theatres, is converting to allow the installation of CinemaScope.

According to Richard Brandt, Trans-Lux topper, every one of the circuit's houses will switch from rear to front projection except one, the Trans-Lux 52nd St. The Trans-Lux situations are of the small, intimate variety, geared to long runs.

Brandt estimated that the conversion job is costing the circuit $30,000 per theatre. CinemaScope can't be shown with satisfactory quality via rear-projection.

Disney Out To 'Know' Exhibitors

Leo F. Samuels, head of Buena Vista, and other execs of the Walt Disney distribution subsidiary, are underway with a program of "Getting to Know You" with exhibitors around the country. They've been trekking to various territories for calls upon various theatreowners for the purpose of helping establish the company.

In past, Samuels and his exec colleagues have been once removed from exhibs in that Disney's pictures were distributed and sold by RKO. Now that BV has taken on the direct selling job, Samuels wants to be in closer touch with the customers.

Samuels, who has been away from N. Y. for the past couple of weeks, is now spending time in the northwest area. He'll return to Gotham March 18. Card Walker, exec v.p. of BV; Irving Ludwig, domestic sales topper; Charles Levy, ad-pub director in the east, and Jesse Chinich, assistant salesmanager, also have been engaging in the hinterlands hopping.

Yates to Stockholders: Television Fine Thing For Republic Profits

Herbert J. Yates, president of Republic, accentuates the positive values of tv for Rep in his annual report to stockholders issued over the past week.

He disclosed that arrangements expectedly "will be concluded in the near future" for the release of Gene Autry and Roy Rogers oaters to video, Rep having won the right to so dispose of the six in court bouts with the two stars.

The prez noted that Hollywood Television Service, tv distribution subsidiary, "has firmly established itself in this highly competitive field." And he adds that Studio City Television Productions, another subsid which produces telepix, has been turning out product "most favorably received by television stations."

Further, Rep's laboratories in N. Y. and Hollywood have had to expand over the past year to accommodate stepped up lab work for color motion pictures as well as telepix, said Yates.

On the financial end, Rep reported a nice upbeat in the past fiscal year, which ended Oct. 30. Net earnings climbed from $679,217 in 1953 to $804,201 in 1954. Gross revenue in the new year went to $37,962,359, compared with $37,265,034 for the previous year.

SEGAL'S CONTINENTAL EYES AUSTRALIA

Continental Enterprises, headed by Martin Segal, is negotiating with producer Joseph Kaufman to employ the latter's filmmaking facilities in Australia to produce a number of feature films Down Under. According to Segal, the deal with Kaufman should be concluded shortly.

Company topper said Continental was also exploring other opportunities "but none has reached the negotiative stage. Our future plans are longrange and our stockholders will be kept informed of developments."

Continental, primarily engaged in the amusement field, operates an amusement park in Washington, and a chain of theatres in the south.

Oboler's Mental Anguish Defense Is Belittled

Los Angeles, March 1.

Latest move in Arch Oboler's $1,178,484 suit against Brenco Films is a demurrer filed in Superior Court by the defendant. It will be heard March 4 by Judge Curtis A. Smith.

Oboler had claimed he had suffered a mental breakdown because of Brenco's "malicious prosecution" of a civil suit involving the 3-D film, "Bwana Devil." Demurrer contends that Oboler's complaint is "ambiguous and unintelligible in every respect."

Storm and Strife At Loew Meeting

Dissident Shareholders Attack Executive Salaries and Reserve for Pensions — Almost Constant Hubbub — Schenck Present by Request — Family Ties in Suppliers Criticized—But Management Defense Upheld

Loew's prexy Nicholas M. Schenck, whose perennial absence from stockholders meetings has frequently brought beefs from the shareholders, interrupted a Florida vacation Thursday (24) to attend this year's annual session. He promptly witnessed one of the stormiest meets in Loew's history as stockholders levelled a barrage of criticism at the management and indulged in personal attacks at directors and fellow stockholders. It was a hot-headed three and a half hour meeting, sparked by name-calling, indignation, and personal defenses against alleged vilification.

The attack on management was led by a small group, with five speakers, who frequently snarled at each other, dominating the meeting. However, the sentiment of the majority of the stockholders appeared divided, with bursts of applause for the attacks on management as well as for those defending the company. The tone of the meeting had no effect; management emerged with the largest proxy vote of confidence in the history of the company.

Entire slate of directors was reelected by an overwhelming majority. Kayoed by an equal majority was a resolution calling for assessment of the company's real estate.

Salaries Main Target

The beefs against the company, in general, included the high salaries paid the officers, the amount of coin going into the pension fund without employee contribution, the earning record as compared to Columbia's, the small amount of stock owned by many of the directors, a rehash of the settlements of the residual rights deals of Louis B. Mayer and J. Robert Rubin, and the family ties of Loew's officers with firms Loew's deals with.

Those issuing the squawks can be divided into two categories—(1) stockholders or representatives of large holdings presenting quiet, well-prepared attacks backed by statistics; and (2) individual shareholders taking impassioned hit-and-miss swats at the management.

Saul Rogers' Role

The documented charges were presented by Judge Louis Goldstein as trustee and general counsel of the Leon Lowenstein Foundation, holder of some 30,000 shares, and Saul E. Rogers, former industry attorney repping 10,000 shares. Both Judge Goldstein and Rogers held numerous confabs with Loew's toppers prior to the meeting and admitted that the management was helpful in offering information and statistics. Only attempt to change the directorate was made by Rogers who nominated Goldstein. Latter, however, declined, leaving the field for management.

Judge Goldstein said he was disturbed by the contents of the Loew's annual report and that his outfit was seriously taking under advisement whether to continue or to liquidate its Loew's holdings. He charged that the payments into the pension fund averaged $3,500,000 annually. He urged that the board give serious consideration to the reduction of salaries and contributions to the pension fund and that directors show more confidence in the company by purchasing more shares.

Rogers, loaded with statistics, pointed out: That for 10 years prior to 1953 the company's profit was $167,000,000 and that $35,000,000 had been paid into the pension fund with approximately 35% of the profits before taxes going into the pension fund.

Thau's $189,000

That about $48,000 a year was placed in the fund in individual cases, citing, for example, v.p. Ben Thau who received $189,000 in salary and profit sharing, with $44,000 extra being earmarked by the company for the pension fund.

That Dore Schary, Thau, and J. J. Cohn owned no stock in the company and that other officers and directors only had small holdings.

That the family of v.p. and treasurer Charles C. Moskowitz owned or was connected with such companies as Imperial Carpet & Furniture Co. and Sterling Poster & Display with which Loew's did $324,000 and $201,000 worth of business respectively in 1954.

That the family of Schenck has an interest in or is connected with People's Candy Co. and Donahue Coe, an advertising agency, both of which deal with Loew's Two of Schenck's nieces own 25% of People's and his nephew, Bertram Nayfack, is a veepee and director of D&C, according to Rogers.

Moskowitz, who presided, and other Loew's officers, including pub-ad veepee Howard Dietz and Loew's Theatres prexy Joseph R. Vogel, defended the dealings with these companies, pointing out that purchases were made on bids and that Loew's frequently received discounts. Dietz noted that the charge for advertising services were the same no matter what advertising agency was used. It was also noted that Loew's dealt with Donahue & Coe 10 years before Nayfack joined the agency.

Schenck's Contribution

Defending the pension fund, Moskowitz noted that Schenck and other officers altered their contracts in 1944 when the fund was established and that Schenck, for example, by changing his pact, actually contributed $500,000 to the fund.

Changes desired by the dissidents were the cutting of salaries, the introduction of other economies to bring the earnings to a better level, a further review of the settlements of Mayer and Rubin, and more outside representation on the board. In answering latter squawk, Moskowitz pointed to director G. Rowland Collins and William A. Parker.

The attackers devoted so much time to salaries, contracts, property values, and pensions that no one asked about the company's earning possibilities until the close of the meeting. Moskowitz said that the second quarter, beginning in November, would be less than that of a year ago. He said the product released during the period, specifically mentioning "Deep In My Heart," did not live up to expectations as compared to the films released a year ago. He said 60% of the company's earnings was from the picture firm and 40% from theatres.

A hassle developed over the valuation of the company's real estate, and a resolution calling for assessment, introduced by James Fuller, a constant thorn in management's side throughout the meeting, was overwhelmingly defeated. Fuller, a familiar harrasser at corporate meets, engaged in constant arguments with other stockholders and Loew's officers, and at one point, accused Rubin of "dishonesty" because of his contract arrangement. Rubin, noticeably upset, arose to make an impassioned defense of his pact, reciting its origin and the reasons for it. He sat down amidst a burst of applause.

Schenck's Poise

Despite the constant hassling, Schenck sat quietly on the sidelines. He was neither questioned nor did he volunteer information. In opening the meeting, he said he was no "speechmaker," and attended the meeting because "Mr. Lewis Gilbert requested that I come. So here I am." Gilbert and his brother, John, are stockholders in many corporations and are noted for their outspokeness in representing minority stockholeders views. They publish an annual minority stockholders report. Durthe meeting, both Gilberts engaged in heated exchanges with management reps and other stockholders. Schenck returned to Florida immediately after the meeting.

No Vidpix Questions

Noticeably absent from the stockholder questioning were queries relating to the company's vidpix plans, particularly since Warner Bros. and 20th-Fox are following Columbia in taking the plunge, and requests for information on Loew's participation deals with David O. Selznick and Desilu Productions.

More than 300 stockholders were present, the session being held in the upper lobby of Loew's State Theatre which was shuttered until 2:30 p.m. Approximately 4,250,000 shares were represented in person or by proxy, 82.3% being by proxy, described by Moskowitz as the largest proxy vote in the history of the company and an indication of stockholders' confidence in management. Board met following the meeting and reelected all officers of the company.

SUPERSCOPE INTO 10 FOX WEST COASTERS

Los Angeles, March 1.

Ten SuperScope variable anamorphic lenses have been installed in as many Fox West Coast theatres in this area, including the two Wilshire boulevard showcases, the Fox Wilshire and Fine Arts. These lenses are capable of handling any type of projection ratio, standard, wide-screen or anamorphic.

Fox Wilshire had focus trouble during the screening of "20,000 Leagues Under the Sea," but that difficulty has been cleared since the installation of SuperScope.

DC's DST April 24

Washington, March 1.

The District of Columbia Board of Commissioners has selected April 24 as the date to commence daylight saving time here.

The "fast time" usually affects motion picture theatre attendance adversely.

Goldwyn's 'Dolls' May Go Metro

Samuel Goldwyn is huddling with Metro on the possible release of his forthcoming screen edition of "Guys and Dolls."

Producer hasn't decided as yet whether the musical will be lensed in CinemaScope or VistaVision, but the betting is on C'Scope. Film is still in the rehearsal stage and hasn't started shooting as yet.

Metro talks with Goldwyn are in line with the company's new slant on outside productions. It's said to have the inside track for the C'Scope of "Oklahoma" which will be roadshown via the Todd-AO process prior to going into general release in either C'Scope or a "stepped-down" version of Todd-AO.

TAX CUT REFLECTED IN COLLECTION FIGURES

Washington, March 1.

Uncle Sam's take at the boxoffice last November was $20,300,000, far under the $55,073,000 for the same month in 1953. However, this doesn't mean business was off. The discrepancy is due to reduction of the admissions tax and elimination of it at theatres for tickets costing 50c or less, plus a somewhat difference in the method of filing returns. For the first five months of the current fiscal year, the admissions tax take is only $58,965,000, compared with $135,887,000, for the same period a year earlier.

Congress failed to reduce the 20% bite on nitery tabs and, on the basis of the tax returns thus far, business is running ahead in the current fiscal year. For the first five months of this fiscal year, the total was $19,062,000 in taxes, compared with $17,493,000 for the same five months of the preceding fiscal year.

UA Sues Spiegel For 'Melba' Coin

United Artists is out to recover $495,005 in monies advanced to Sam Spiegel under a 1952 agreement for his production of "Melba," the film company revealed in a N. Y. Supreme Court suit filed over the past week. The action is somewhat unusual in that another distributor, Columbia, is involved as a co-defendant along with Spiegel, who produced "Melba;" Horizon American Pictures, which is the indie production unit, and attorney Irwin Margolie.

UA wants to enjoin any of the defendants from transferring any Spiegel assets until its "Melba" investment is recouped. Col is named because it is now releasing Spiegel's "On the Waterfront." UA asks that Col hold up on giving Spiegel his distribution money split on the picture.

Makelim's First Release, 'Peacemaker' Described As An Offbeat Westerner

First definite commitment on a story property to be fiimed under his 12-picture a year exhibitor guarantee plan has been made by Hal R. Makelim. Producer has acquired the film rights to Richard Poole's "The Peacemaker," published by Ballantine.

Described as an off-beat western, it will be scripted by either Jesse Lasky Jr. or Charles Bennett, according to Makelim. Will go into production later this year, and is slated to be one of the first of the 12 Makelim is offering under his plan. Makelim's original timetable for delivery of his first film has long past, and the late spring or early fall starts represents another postponement. Previous to the revelation of the story purchase, Makelim promised a January start for his first production. Producer claims 3,000 exhibitors have signed up for his plan.

MCA represented Poole in the story purchase and Gordon Youngman repped Makelim.

UPPED ADMISSIONS JIGGLE LABOR INDEX

Washington, March 1.

The occasional upped bit for motion picture theatre admissions, where a special attraction is offered, is heavy enough to weight the scales in the U. S. Department of Labor's consumer price index.

Special comment is made on this by the Labor Department in pointing out that the cost of living was the same for January as for last December. "Increased movie admission charges for special features in several cities," said the monthly bulletin, "brought up 'reading and recreation' costs."

Reels Tell Press Agents How to Plant Stuff

Four reps of the newsreel field are scheduled to address the monthly meeting of the Publicists Guild to be held tomorrow night (Thurs.) at the Hotel Warwick, N. Y. They'll speak on "Working with Newsreels."

Quartet includes Leonard Allen, TV news editor-NBC; Walter Engeis, manager of news and special events, WPIX; Dave Oliver, Pathe News, and Burt Reinhardt, assignment editor, Movietone News.

Paul Quinn to RKO

Paul J. Quinn, formerly with Donovan, Leisure, Newton & Irvine, has joined RKO Radio as attorney in charge of litigation. He succeeds Peter Pugliese, who resigned to join Bell Telephone of Pennsylvania.

Donovan office has served as special counsel for RKO for many years. During his 10-year association with this firm, Quinn did extensive legalistic work for the film company, mainly in anti-trust actions.

DIVERSIFICATION HITS SCRIPTS

Columbia's $7,000,000 British Lineup, More to Come, Stressed By Kastner

London, March 1.

Columbia is already committed to an investment of upwards of $7,000,000 on British production for the current year and remains in the market for additional properties. This was stated in London last week by Lacy W. Kastner, prez of Columbia International, who planes back to New York today (Tues.) after a quickie visit.

Two of Columbia's latest British releases, "A Prize of Gold" (made by Warwick) and "The End of the Affair" (produced by Coronado) are currently on view in the West End. Others in lineup include "The Prisoner" starring Alec Guinness and Jack Hawkins, with Peter G'enville as director; "Rebound," with Stewart Granger and Jean Simmons; "Cocklesheil Heroes," starring Jose Ferrer and Trevor Howard; "Safari" a Warwick production on which a location unit is now at work in Kenya; "The Island" starring Hawkins with Glenville directing; and "Port Afrique" another Coronado venture.

Also skedded but not yet cast are "The Wheel" (Otto Preminger) and "Zarak Kahn" and "Fire Down Below" (both Warwick).

This intensified British activity, said Kastner, is part of the company's policy of increasing production in foreign territories. Columbia is already committed to a schedule in France, Germany and other European centres, as well as a substantial output in Latin America. Their total foreign output would almost match their Hollywood program of 45 films.

Although the European market has expanded considerably in the past 10 years, Kastner emphasized that the United Kingdom was still the best foreign territory for Hollywood product. In prewar years, however, United Kingdom grosses outstripped the whole of the continent. Today, European earnings were three and a half times as large as the British gross.

Hayworth-Haymes Features for UA

Hollywood, March 1.

United Artists closed a deal to finance and release the first two pictures to be made by Crystal Bay Productions, a new indie unit formed by Rita Hayworth and Dick Haymes, and Miss Hayworth starring in both films.

Both pictures will be produced by Haymes, who may also co-star with his wife in one of them. Shooting starts after Miss Hayworth winds up her two-film commitment at Columbia.

PRAISE IS NEWS WHEN ALLIED TURNS KIND

Minneapolis, March 1.

Man bites dog again. It has been the custom of North Central Allied bulletins' "Our Own Reviewing Stand" section to devote itself entirely to caustic one-sentence raps of the few pictures which it selects for capsuled reviews.

Current bulletin, however, singles out a picture, "Go, Man, Go," for praise and advises its purchase:

"The motion picture made of the Harlem Globe Trotters by United Artists, called 'Go, Man, Go,' has been a very good attraction. Every exhibitor showing the picture has made a good profit on it. You can buy this picture flat and it is a good Friday-Saturday picture, particularly at the present moment when basketball is pretty much in the news. The Globe Trotters have been a terrific attraction all over the country. Since you are unable to get them to appear in person, you should take advantage of this opportunity.

"Buy it flat—buy it right—but buy it."

NOT GOOD HUMORED

Lew Ayres' Beef Against Cruising Ice Cream Trucks

Holiywood, March 1.

Good Humor ice cream trucks cruising near his home put Lew Ayres in a bad humor, according to his complaint to the L.A. Police Commission. He said the trucks played "Little Brown Jug," an "insult to the citizens of the community."

Ice cream company retorted that the tune was "The Strawberry Blonde," but agreed to change the route of the trucks so as not to offend the actor's sensitive ears—and also the melody to "The Good Humor Song," company's own.

NOVELS STILL TOP STAGE DRAMAS

Diversification was the key last year in Hollywood's high-and-low search for source material on feature pix.

Whereas a full 41 (13.5%) of the 303 films approved in 1954 by the Production Code came from such varied sources as comic strips, tv and radio shows, non-fiction, etc., the number of pix based on originals and plays dropped quite sharply, while novels just about held their own compared with prior years.

Breakdown shows that of the 303 foreign and domestic features that got the Code seal last year, 177 (58.4) were originals; 11 (3.7%) were plays; 61 (20.1%) novels; 1 (0.3%) a biog; 12 (4%) short stories, and 41 (13.5%) miscellaneous sources.

By comparison, in 1953, a total of 64.1% of the 354 features approved that year were originals; 19 (5.4%) were plays; 72 (20.3%) novels; 3 (0.9%) biogs; 17 (4.8%) short stories and only 16 (4.5) were based on miscellaneous material.

Drop in the number of 1954 originals would reflect the swing to the wide screen, with studios scouting the field for pre-sold material. Fewer plays turned into pix accented Hollywood's difficulties in finding legiters to fit its needs.

While percentages make the point, actual figures on 1954 source material are misleading due to the fewer number of films that received the seal that year. Where, last year, the Code okayed 303 features, the 1953 comparison figure was 354; 1952 was up to 368 and in 1950 the total was 429. Back in 1940, the Code seal was handed out to 523 new features, and in 1935 to 564.

Sources of Screen Material

Following is the breakdown of source material on the 303 feature pix approved by the Production Code in 1954, compared with figures (and significant percentages) in prior years:

Year	No. of Pix	Originals	Plays	Novels	Biogs	Short Stories	Misc.
1954	303	177 (58.4%)	11 (3.7%)	61 (20.1%)	1 (0.3%)	12 (4%)	41 (13.5%)
1953	354	227 (64.1%)	19 (5.4%)	72 (20.3%)	3 (0.9%)	17 (4.8%)	16 (4.5%)
1952	368	246 (66.9%)	17 (4.6%)	64 (17.4%)	——	21 (5.7%)	20 (5.4%)
1950	429	315 (73.4%)	18 (4.2%)	67 (15.6%)	3 (0.7%)	10 (2.4%)	16 (3.7%)
1940	523	323 (61.8%)	51 (9.8%)	109 (20.8%)	8 (1.5%)	21 (4%)	11 (2.1%)
1935	564	244 (47%)	41 (7.9%)	142 (27.4%)	3 (0.6%)	37 (7.1%)	52 (10%)

Music Scoring Too Often Rates As Afterthought

Hollywood, March 1.

Screen composers should be called in on pre-production conferences with screen writers, according to Adolph Deutsch, Screen Composers Assn. prexy. Deutsch, under contract to MGM, is also up for an Academy Award for his musical score of the studio's "Seven Brides for Seven Brothers."

"In most cases," he said, "aside from the musicals, the composer is called in at the completion of the picture for his scoring assignment. He's expected to score the film with the proper mood music necessitated by the scene involved.

"In most cases he does his job well, but at other times he may not interpret this story mood as the writer meant it to be and therefore may create an atmosphere not desired by the scripter."

Deutsch made it plain that he felt that pre-production talks would benefit both the composer and scripter because they could confab on various scenes and the way music would help establish a required tempo.

"It's the musical score, after all, from beginning to end that keeps your audience in the mood for the picture," Deutsch declared.

GOTTA OPEN BOOKS, GOLDWYN VERSUS FWC

Hollywood, March 1.

Samuel Goldwyn won a point in his $6,750,000 antitrust suit against Fox West Coast and the McNeil and Naify theatre chains when Federal Judge Michael J. Roche in San Francisco ordered FWC and National Theatres, Inc., to submit their books for inspection.

Court decided that FWC must produce all records, including corporate income tax documents, from 1937 to 1950. Ruling also ordered FWC to reveal its competitive bidding records and its profits on candy sales and real estate operation.

Allied Waits For Metro

Oklahoma City, March 1.

Convention of the Allied Theatre Owners of Oklahoma, originally set for Feb. 28-March 1, has been put off to March 28-31.

Idea is to have the meeting coincide with the Metro "workshop" clinic which is slated for the latter date.

Japanese 'Gate of Hell' Exceeds 'Queen' and 'Luther' 10-Week Grosses

"Gate of Hell," Japanese film produced by Masaichi Nagata and distributed by Edward Harrison, has proved such a commercial click in the U. S. that other importers are prowling further Nippon entries for the same market. Continental Films has picked up "Hiroshima" and Fine Arts Films has acquired "Musasi," both produced in Japan. Several others are being negotiated for, with the result that a flood of Jap pix, heretofore rare in the Yank market, is likely in the near future.

In past there was only one Japanese film that had any impact in the U. S. This was "Roshamon," which also was produced by Nagata, and was brought over a couple of years ago.

"Gate" has played only a few spots so far but the boxoffice has been strictly smash. Film has broken every record in the 17-year history of the Guild Theatre, N. Y. Gross for the first 10 weeks was $187,300. Previous big moneymakers at the same location were "Queen Is Crowned" with $134,838 and "Martin Luther" with $110,165, also for 10 weeks. Significantly, these two had English dialog, whereas "Gate" has superimposed titles.

"Gate" has been similarly potent at the Vagabond, L. A., with a gross of $46,400 in the first eight weeks. Recent opening at the Du Pont, Washington, brought the same kind of b.o. performance. Pic is to open shortly in Chicago, San Francisco, Seattle, Denver, Cleveland, Detroit, Boston, Philadelphia, Baltimore and probably Miami and Dallas.

Harrison is collecting 50% of the gross as rental for the film but this scales downward as the gross falls off. He has a one-man sales force, namely Ed Svigals, formerly sales manager for Times Film.

An aside to the "Gate" showing is exhib reaction. On the basis of the deals made so far, it appears that theatremen are receptive to a picture if it has b.o. potential; they're not particularly concerned about its origin.

SID ROGELL TO NEW YORK

Due In For Video Policy Talks With Skouras

Sid Rogell, head of 20th-Fox's new tv subsidiary, TCF Television Productions, Inc., arrives in N. Y. today (Wed.) for huddles with 20th prez Spyros P. Skouras and other h.o. brass on the future of the video outfit.

Discussions are expected to revolve around staff requirements as well as production and sales policies of the org.

20th recently decided to convert its Western Ave. lot for tv production. Studio is headed up by Harold Lewis, former manager of Pathe studios and head of the RKO location department on the Coast.

Polaroid Rallying Support for U's 3-D 'Creature'

The Polaroid Corp., with a long-range stake in stereoscopic pictures, is keeping a watchful eye on Universal's new excursion into 3-D films. Film company, feeling there's still a market for the deepies if properly presented, will shortly release "Revenge of the Creature." The Polaroid outfit, which manufactures the 3-D viewers, is making every effort to see that exhibitors do not face difficulties in presenting the new 3-D offering.

Under a new service established by the specs company, exhibitors are being assured that there'll be no risk of running out of glasses or getting left with an over-supply. According to J. H. Mulhall, in charge of viewer sales for the company, the exhibitor "doesn't have to call the turn in advance. He

(Continued on page 69)

Cinerama: Oh, For the Right Story!

Meanwhile First Travel Release Set for Paris, Milan and Rome

Cinerama continues its expansion abroad, with three European openings scheduled for the spring. The widescreen medium, starting with the first picture, "This Is Cinerama," will be unveiled in Paris, Milan and Rome during April and May. New openings will give Robin International, which holds the foreign exhibition rights to the process, a total of six permanent installations, with Cinerama already on display in London and Tokyo and Osaka in Japan. (It has also been seen in Damascus, Syria and in Thailand via the auspices of the U. S. Information Service in conjunction with international fairs in those countries.)

With "Cinerama Holiday," second picture in the medium, successfully launched in five U. S. cities, and "Seven Wonders of the World" currently in production, Stanley Warner, holder of the production and exhibition rights, is desperately in search of a story property that will be suitable for the medium. Most of the SW toppers are convinced that public attention for the travelog type of pictures that has been offered can't extend beyond "Wonders."

SW is again holding talks with Warner Bros. on a possible co-production deal in the Cinerama process. Two companies had an agreement to do a Lewis & Clark story-line feature, but dropped the project when rival producers were well advanced in their plans to make a L&C film. SW veep Nat Lapkin accompanied WB sales chief Ben Kalmenson to the Coast last week to resume talks with studio officials on plans for a Cinerama feature.

Video 'Crockett' To Hit Screens

Reversing the usual procedure, Walt Disney is preparing his three "Davy Crockett" pictures for theatrical exhibition in the wake of their exposure on his ABC-TV show. But there are some new angles

Producer is fashioning the pix for widescreen presentation which, he feels, will provide values which were lost on the home tv screens. Also, the material was in black and white on tv but will be in color (prints by Technicolor) for theatres.

"Crockett" on video was in three 48-minute segments for a total of 144 minutes. In theatrical form, the footage will measure 95 minutes, this including some material not seen on tv. Release of the film is set for June 1, with the premiere likely to be in either Texas or Tennessee.

Disney spent close to $500,000 in filming "Crockett," which would be extraordinarily high if the three pix were for tv exclusively.

Pacific Title's Expansion

Hollywood, March 1.

Pacific Title & Art Studio is launching an expansion program which will make it, according to general manager Larry Glickman, one of the largest and most modern in the country.

Blueprints call for enlargement of the present building from 10,200 to 25,000 square feet of floor space. Among the improvements will be a new second story containing two projection rooms, one for 35m and one for 16m.

Untamed
(COLOR—C'SCOPE)

African adventure yarn with some flashy action footage shot in Zululand. An exploitation natural.

Twentieth Century-Fox release of a Bert E. Friedlob-William A. Bacher production. Stars Tyrone Power, Susan Hayward, Richard Egan; features Agnes Moorehead, Rita Moreno, Hope Emerson, Brad Dexter, Henry O'Neill. Directed by Henry King. Screenplay, Talbot Jennings, Frank Fenton and Michael Blankfort. Adaptation by Jennings and Bacher from the Helga Moray novel; camera (Color by De Luxe), Leo Tover; editor, Barbara McLean; music, Franz Waxman; special effects, Ray Kellogg. Previewed in N.Y. Feb. 25, '55. Running time, 111 MINS.

Paul Van Riebeck	Tyrone Power
Katie O'Neill	Susan Hayward
Kurt	Richard Egan
Shawn Kildare	John Justin
Aggie	Agnes Moorehead
Julia	Rita Moreno
Maria De Groot	Hope Emerson
Christian	Brad Dexter
Squire O'Neill	Henry O'Neill
Tschaka	Paul Thompson
Jan	Alexander D. Havemann
Joubert	Louis Mercier
Jantsie	Emmett Smith
Simon	Jack Macy
Mme. Joubert	Trude Wyler
Nani	Louis oPllimon Brown
Maria's Children	Brian Corcoran-Linda Lowell, Tina Thompson, Gary and Bobby Diamond
Grandfather Joubert	Edward Mundy
Miss Joubert	Catherine Pasques
Joung Joubert	Christian Pasques
York	Robert Adler
Capt. Richard Eaton	John Dodsworth
Driver—Bree Street	Alberto Morin
Schuman	Philip Van Zandt
Young Paul	Kevin Corcoran
Sir George Gray	Charles Evans
Cornelius	John Carlvle
Lady Vernon	Eleanor Audley

(*Aspect ratio*: 2:55 to 1)

If one proceeds on the assumption that CinemaScope "bigness," coupled with unusual backgrounds, still works its spell on the audience, "Untamed," with all of these elements, shapes up as a healthy b.o. contender. It's a romance-laden action western with fiery Zulus supplanting the Redmen, and Boers taking the place of the western pioneers.

Unfortunately, despite some truly grandiose and eye-filling scenery and battle action staged with sock effect in the early part of the film, this Bert E. Friedlob-William A. Bacher production just isn't a very good picture. It's overlong (there are at least three different potential endings); it's more intimate scenes lack conviction, and the scripting at times borders on the amateurish, quite an accomplishment considering that it took three men—Talbot Jennings, Frank Fenton and Michael Blankfort—to whip together the screenplay.

This may easily go down as one of the greatest see-saw romances in screen history, with Tyrone Power and Susan Hayward as the alternately eager and reluctant couple. Lack of good judgment in not editing out unnecessary sequences makes the film drag in many spots and appear repetitious. Also, there are some bits that are acted in a manner to invite hilarity when none was intended. These could easily be trimmed without the slightest harm being done to the production. On the contrary, it'd be improved.

Based on the Helga Moray novel, "Untamed" in many parts is an ideal CinemaScope action vehicle and director Henry King, who spent several months in South Africa to get his backgrounds, has come up with some gusty footage. The rugged scenery, with the Boer wagons strung out in a vast, slow-moving line; the Zulu attack, with moments of real horror and great tension; the moment the Boers reach their goal—all these give the picture an occasional exciting quality and should provide the meaty action that fans savor.

Story, in the main, is concerned with the great Boer trek, when they fought and died to establish the Dutch Free State. Woven into this is the personal and turbulent love story about one of the Dutch leaders and an Irish girl who loved him on two continents. Power meets Miss Hayward in Ireland. Later she marries and induces her husband to go to South Africa to start a new life. He is killed and the romancing between Power and Miss Hayward continues to the point where she bears him a child (of which he knows nothing, having gone off to fight). In the end, in one of the most poorly acted sequences of the picture, Miss Hayward reveals to Power the origin of the child, and he slips a ring on her finger.

Miss Hayward struggles somewhat grimly with a part that would defy any actress. However, she's easy on the eye, wears some attractive period dresses and is emotional when the occasion demands. There are some scenes, such as the one when she has to sow a field and another when she gets a lengthy back massage from Power, that are obviously beyond her capacity. Also, the script's demands, that she blaze with anger one minute and melt amorously in the next, are tough on any actress when this temperamental turnabout continues through the entire film.

Power is properly rugged and in parts curiously wooden in a routine role. Like the rest, he's hindered by some of the incredible lines he's asked to speak. Richard Egan as Miss Hayward's suitor who eventually turns bully and outlaw carries a good punch and cuts a promising new screen figure. Agnes Moorehead as Miss Hayward's nurse is barely in the picture. Rita Moreno puts a lot of fire into the role of the passionate waif, Egan's girl.

Best and most exciting scenes in the picture are the ones shot in South Africa, with thousands of dancing and shouting Zulus, drummed into a frenzy, attacking the Boer wagon train. Leo Tover's lensing is done with the big CinemaScope screen in mind. Director King also threw in some extras, such as a big dust storm which topples a huge tree which in turn pins down a man whose leg has to be amputated in a somewhat gruesome scene complete with agonized yelling, etc., and a whip-duel between Power and Egan.

"Untamed" is said to have cost $3,750,000, a rather considerable investment, not all of which shows up on the screen. This isn't exactly a critics' picture, but the African adventure tag plus exploitation values should contribute to a lively b.o. showing. De Luxe tints come out just fine. *Hift.*

Blackboard Jungle

Controversial blockbuster dealing with underpaid teachers versus juvenile hoodlums. Pro and con factors promise explosive exploitation b.o.

Hollywood, Feb. 28.

Metro release of Pandro S. Berman production. Stars Glenn Ford, Anne Francis, Louis Calhern; features Margaret Hayes, John Hoyt, Richard Kiley, Emile Meyer, Basil Ruysdael, Warner Anderson, Sidney Poitier, Vic Morrow, Dan Terranova, Rafael Campos, Paul Mazursky. Direction and screenplay by Richard Brooks. Based on the novel by Evan Hunter; camera, Russell Harlan; editor, Ferris Webster; musical adaptation, Charles Wolcott. Previewed Feb. 23, '55. Running time, 100 MINS.

Richard Dadier	Glenn Ford
Anne Dadier	Anne Francis
Jim Murdock	Louis Calhern
Lois Hammond	Margaret Hayes
Mr. Warneke	John Hoyt
J. Y. Edwards	Richard Kiley
Mr. Halloran	Emile Meyer
Dr. Bradley	Warner Anderson
Prof. Kraal	Basil Ruysdael
Gregory W. Miller	Sidney Poitier
Artie West	Vic Morrow
Relazi	Dan Terranova
Pete V. Morales	Rafeal Campos
Emmanuel Stoker	Paul Mazursky
Detective	Horace McMahon
Santini	Jameel Farah
De Lica	Danny Dennis

(*Aspect ratio*: 1.75-1)

Juvenile hoodlums get a stark working over in "Blackboard Jungle," a controversial blockbuster that should ride to an explosive exploitation boxoffice before the pro and con ashes have time to settle. Its ticket-selling potential lies in the fact that the viewer will feel, and intensely, the melodramatic content, no matter whether in agreement with what is said, or how it is said. This feeling, properly stimulated by ballyhoo, can pay off at the b.o.

Director - scripter Richard Brooks, working from novel by Evan Hunter, has fashioned an angry picture that flares out in moral and physical rage at mental slovenliness, be it juvenile, mature, or in the pattern of society acceptance of things as they are because no one troubles to devise a better way.

No particular plea is made for racial tolerance. It's baldly stated and left up to the individual to accept or reject. The same treatment is accorded the school system and the shabbily-paid teachers, both those dedicated and those unable to face a more competitive world.

Other social problems are covered, too, once-over-lightly. The main issue is the juvenile bum who terrorizes schoolrooms and teachers.

To say all this, the plot introduces Glenn Ford, young Navy veteran, taking his first teaching job. His classroom is in a big city trade school, and the pupils are a cross-section of all races. As in life, a very few are strong, the rest follow-the-leader sheep, and Ford's job is to sort out the leaders, win them over, if possible, so that learning, not defiance of authority, will take its rightful place again.

These are no mischievous youths Ford deals with, but hoodlums, some of whom are already well along the road to crime. The strong among the evil element, here represented by Vic Morrow, is already beyond any reform. The good, represented by Sidney Poitier, has had no stimulus to awaken his leadership abilities because he is a Negro. Ford, Morrow and Poitier are so real in their performances under the probing direction by Brooks that the picture alternatingly has the viewer pleading, indignant and frightened before the conclusion is brought about with a hackle-raising classroom fight in which Ford and Poitier find themselves when the teacher subdues a knife-wielding Morrow.

The story uses the shocker technique of profanity, racial slur, attempted rape and similar socially unacceptable motivations for emphasis but these all belong with such a gutty topic. Also, it uses much that is obvious in character and situation, but this, because it is familiar, only lends emphasis to the dramatic points. It seems certain that controversy will develop over two teachers, beaten down from a day in class, getting drunk in a corner saloon and then falling prey to a cruel beating by their hoodlum students; over the sexual and spiritual lonesomeness of Margaret Hayes, a frightened teacher in the school and the forthright way in which her problem is stated; over the fact a teacher witnesses a crime by some of his pupils and fails to report it, and, less possibly, over the frank approach to marital relations between Ford and his pregnant wife, Anne Francis. However, all of this can be boxoffice fuel.

Pandro S. Berman's production supervision backs the Brooks approach to the picture without reservation, resulting in a film with a melodramatic impact that hits hard at a contemporary problem. The casting, too, is exceptionally good. Miss Francis is fine and believeable as the wife. Louis Calhern reads all of the forlorn bitterness of a life-beaten man into his cynical teacher character, and Miss Hayes is simply great as the sexpot teacher. John Hoyt, school principal; Richard Kiley, Emile Meyer, and hoods Dan Terranova, Rafeal Campos, Paul Mazursky and others wallop over their parts.

On the technical side, the picture has a fine lineup of talents, including Russell Harlan's stark photography, the realistic settings, the editing and the musical adaptation. Used to pinpoint drama are three recordings, with "Rock Around the Clock," played by Bill Haley and His Comets theming the jazz beat that expresses the subject. Others heard are "Invention For Guitar and Trumpet," played by Stan Kenton and his orchestra, and "The Jazz Me Blues," played by Bix Beiderbecke and His Gang. *Brog.*

Man Without a Star
(COLOR—SONG)

Good western drama, highlighting action with sex and humor; profitable possibilities.

Hollywood, March 1.

Universal release of Aaron Rosenberg production. Stars Kirk Douglas, Jeanne Crain, Claire Trevor; co-stars William Campbell; features Richard Boone, Mara Corday, Jay C. Flippen, Myrna Hansen. Directed by King Vidor. Screenplay, Borden Chase. D. D. Beauchamp; based on a novel by Dee Linford; camera (Technicolor), Russell Metty; editor, Virgil Vogel; music supervision, Joseph Gershenson; songs: "Man Without a Star" by Arnold Hughes, Frederick Herbert; sung by Frankie Laine; "And the Moon Grew Brighter and Brighter," by Jimmy Kennedy and Lou Singer. Previewed Feb. 22, '55. Running time, 89 MINS.

Dempsey Rae	Kirk Douglas
Reed Bowman	Jeanne Crain
Idonee	Claire Trevor
Jeff Jimson	William Campbell
Steve Miles	Richard Boone
Strap Davis	Jay C. Flippen
Tess Cassidy	Myrna Hansen
Mocanin Mary	Mara Corday
Tom Cassidy	Eddy C. Waller
Latigo	Sheb Wooley
Tom Carter	George Wallace
Little Waco	Frank Chase
Mark Tolliver	Paul Birch
Sheriff Olson	Roy Barcroft
Cookie	Wm. "Bill" Phillips

(*Aspect ratio*: 2-1)

Humor and sex highlight the action in "Man Without a Star," a good western feature with profitable boxoffice prospects. Kirk Douglas, in the title role, takes easily to the saddle as a tumbleweed cowpoke who has a way with a sixgun or the ladies, helping to carry off the seemingly authentic range flavor that is one of the better aspects of the presentation. This air is furthered by the story treatment and some outstanding color photography or the outdoor settings. These factors all add up to open air drama that should rate a ready reception in the regular market.

Two femmes, Jeanne Crain and Claire Trevor, hold down the distaff star spots in the Aaron Rosenberg production, and William Campbell scores in a co-star slot as the young greenhorn who learns his cowboying from Douglas and about the wrong kind of women from Miss Crain. The latter is technically skilled in her delineation of a ruthless owner of a big ranch, not above using sex in her determination to keep the range unfenced, but is not quite believable as a sexpot. Miss Trevor is back in a character she does well, playing what is, by implication, the town madam with a heart of gold, and with a soft spot in it for the wandering Douglas.

Title of the picture, ably scripted by Borden Chase and D. D. Beauchamp from a novel by Dee Linford, comes from the thought that everyone has a star to keep them steadfast and those without a purpose are doomed to wander forever. Such a man is Douglas, a saddle tramp who hates fences and who is kept moving further west as more and more range is crossed by barbed wire.

Douglas and Campbell, a range novice who has attached himself to the colorful saddle tramp, find work on the big spread operated by Miss Crain, a gal who decides Douglas is just the man to ramrod her ranch and handle house duties at night, provided he will continue to fight the small ranchers who want to save grass for winter feeding by fencing. The plot is basic western in this setup of open versus fenced land, but writing variations keep it fresh and the action high as things move towards the climax when Douglas switches sides, helps the small ranchers and then rides off in search of new, unfenced land.

King Vidor's vigorous direction of the action and the sweeping staging of the big outdoor scenes is a top asset to the entertainment values. The humor has a crude, masculine flavor just right for the raw west and the characters peopling it. A laugh gag good for considerable footage is the cowpoke speculation over the installation and use of an inside bathroom at Miss Crain's big ranch. Along with the bold humor are fights, stampedes and chases just as bold with action, and Russell Metty's camera work shows them off importantly.

Abetting the good work of the four principals is Richard Boone, a badman from Texas who moves in on the Crain spread when Douglas switches allegiance; Jay C. Flippen, the honest foreman replaced by Douglas; Myrna Hansen, daughter of small rancher Eddy Waller who ropes young Campbell; Mara Corday, one of Miss Trevor's girls; Sheb Wooley, Roy Barcroft, Bill Phillips and others.

Douglas takes banjo in hand to plink and sing "And the Moon Grew Brighter and Brighter" by Jimmy Kennedy and Lou Singer during a saloon sequence. Behind the main title, Frankie Laine's voice is heard singing the title tune, cleffed by Arnold Hughes Frederick Herbert. It's a range ballad of the "Mule Train"-"Wild Goose"-etc., school. *Brog.*

The End of the Affair
(BRITISH)

Deborah Kerr and Van Johnson in Graham Greene drama with strong religious overtones; valuable star appeal but questionable b.o. hopes.

London, March 1.

Columbia release of David E. Rose production. Stars Deborah Kerr, Van Johnson, John Mills; features Stephen Murray, Nora Swinburne, Charles Goldner, Peter Cushing. Directed by Edward Dmytryk. Screenplay, Lenore Coffee from novel by Graham Greene; camera, Wilkie Cooper; editor, Alan Osbiston; music, Benjamin Frankel. At Empire Theatre, London, Feb. 23, '55. Running time, 107 MINS.

Sarah Miles	Deborah Kerr
Maurice Bendrix	Van Johnson
Ibert Parkis	John Mills
Henry Miles	Peter Cushing
Father Crompton	Stephen Murray
Mrs. Bertram	Nora Swinburne
Savage	Charles Goldner
Smythe	Michael Goodliffe
Miss Palmer	Joyce Carey
Dr. Collingwood	Frederick Leister
Landlady	Elsie Wagstaff
Lancelot Parkis	Christopher Warbey

Graham Greene's obsession for religious themes, which has dominated most of his recent plays and novels, almost gets out of hand in this filmization of his novel. And what might have been a poignant romantic drama develops into a bewildering discussion of faith versus reason. Not a particularly promising subject from a boxoffice point of view, "The End of the Affair" will need cautious selling. The marquee values of the stars will, of course, be a big help, especially in the U.S.

There is nothing subtle about the author's introduction of the religioso aspect or in the way his own strong views are allowed to grip the subject. He strikes boldly and with obvious conviction; his characters are engulfed by his belief and echo the views he so sincerely holds. That hardly makes for scintillating dialog, but does contribute to the very static nature of this over-wordy British film.

To go along with Greene, it is necessary to accept that Deborah Kerr's prayer was answered when Van Johnson, with whom she had been having an illicit love affair, was struck in a wartime air raid. She believes him to be dead but on her bended knees promises to give him up if he can be brought back to life. Actually, he returns in a few minutes, but the oath having been taken she is determined to walk out of his life and the rest of the film is a battle between her conscience and her love. Van Johnson becomes little more than an anguished onlooker.

Sitting on the sidelines most of the time is Peter Cushing as Miss Kerr's husband, a civil servant who is bewildered by his wife's mysterious coming and goings, but cannot quite bring himself to hire an inquiry agent. So Van Johnson does it for him and the scenes in which John Mills does the trailing are among the best in the picture. But their inquiry leads them to the home of a Hyde Park soap-box agnostic, whose visiting cards are distributed to the audience he harangues.

With the emphasis on the religious debate, the film takes on a static appearance and there is hardly any action throughout the footage. Instead, there's an overabundance of closeups and two shots, when barely a bright line of dialog or a smile from one of the principal characters brightens the scene.

Despite this gloomy backcloth, Miss Kerr radiates warmth and beauty. Van Johnson's performance, on the other hand, is kept to a single key, inducing an air of monotony. Only Mills, best served by the script, is able to emerge as a believeable character. Cushing's study of the husband is also kept to one plane, but there are neat contrasting cameos by Stephen Murray, as the priest who preaches faith, and by Michael Goodliffe, as the agnostic who advocates reason.

Edward Dmytryk's direction is clearly restricted by the demands of the script. Wilkie Cooper's lensing attains a high quality and Benjamin Frankel's score is effectively unobtrusive. Other technical credits are okay, but the pic could be helped by additional scissoring. *Myro.*

Stranger on Horseback
(COLOR)

Okay Joel McCrea western for the general outdoor action market.

Hollywood, March 1.

United Artists release of Robert Goldstein production. Stars Joel McCrea; co-stars Miroslava; features Kevin McCarthy, John McIntire, Emile Meyer, Nancy Gates, John Carradine. Directed by Jacques Tourneur. Screenplay, Herb Meadow, Don Martin; story by Louis L'Amour; camera (Ansco Color by Pathe), Ray Rennahan; editor, William Murphy; music, Paul Dunlap. Previewed Feb. 23, '55. Running time, 65 MINS.

Rick Thorne	Joel McCrea
Amy Lee Bannerman	Miroslava
Tom Bannerman	Kevin McCarthy
Josiah Bannerman	John McIntire
Caroline Webb	Nancy Gates
Colonel Streeter	John Carradine
Sheriff Nat Bell	Emile Meyer
Arnold Hammer	Robert Cornthwaite
Vince Webb	Walter Baldwin
Paula Morison	Jaclynne Greene

(*Aspect ratio*: 1.85-1)

Joel McCrea brings law and order to the range in "Stranger On Horseback" and the stalwart, unflinching manner with which he tackles the chore makes for good viewing for the outdoor action fan. In that market this western should fare okay.

United Artists is releasing the outdoor actioner, location-lensed in Mexico by Robert Goldstein for Leonard Goldstein Productions, and a number of factors combine to make it acceptable filmfare for the intended market. McCrea always brings an air of credibility to his western characterizations, and his work here goes a long way towards shaping the film for general acceptance. Other performances, some flamboyant, also assist the entertainment aims, as does Jacques Tourneur's good direction of the Louis L'Amour story, scripted by Herb Meadow and Don Martin.

McCrea portrays a circuit judge, who comes to a small western town in the course of making his rounds. There he finds the town and surrounding area under the feudal thumb of an oldline family headed by John McIntire. Despite wholehearted opposition and obstacles, McCrea fingers McIntire's spoiled son, Kevin McCarthy, for murder, smokes out the necessary frightened witnesses and defies the whole clan by seeing that justice is done. In doing so he even wins the grudging respect of the old cattle baron, gains the love of the latter's strong-willed niece, Miroslava, and awakens sheriff Emile Meyer to a new sense of duty.

The Mexican locations provide the story action with attractive settings, and the lensing in Ansco Color by Ray Rennahan does them justice. Trouping is generally good. McCarthy plays his role with the proper arrogance and Miroslava is good as the fiery heroine who turns against family to aid the judge. McIntire shows up excellently as the head of the feudal domain and

John Carradine sparks a colorful part as attorney for the clan. Nancy Gates is an eye and acting pleaser as a witness to murder. Meyer and the others provide complete support.

Technical credits lineup first-rate on the production. *Brog.*

Big House, U.S.A.

Fair melodrama entertainment with familiar names and medium prospects for general program market.

Hollywood, Feb. 26.

United Artists release of Bel-Air (Aubrey Schenck) production. Stars Broderick Crawford, Ralph Meeker, Reed Hadley, William Talman, Lon Chaney, Charles Bronson; features Randy Farr, Roy Roberts, Willis B. Bouchey, Peter Votrian. Directed by Howard W. Koch. Written by John C. Higgins; camera, Gordon Avil; editor, John F. Schreyer; music, Paul Dunlap. Previewed Feb. 24, '53. Running time, 82 MINS.

Rollo Lamar ..... Broderick Crawford
Jerry Barker ..... Ralph Meeker
James Madden ..... Reed Hadley
Nurse, Emily Evans ..... Randy Farr
Machine-gun Mason ..... William Talman
Alamo Smith ..... Lon Chaney
Benny Kelly ..... Charles Bronson
Danny Lambert ..... Peter Votrian
Chief Ranger, Erickson ..... Roy Roberts
Robertson Lambert ..... Willis B. Bouchey
(Aspect ratio: 1.75-1)

The case history of a crime, from execution through to punishment, makes up the melodrama in "Big House, U.S.A." and provides a fair amount of entertainment. Film shapes to medium prospects in the general program market, where its familiar cast names should help the bookings.

A pseudo-documentary style of storytelling is used in the Bel-Air production, produced by Aubrey Schenck for United Artists release and directed by Howard W. Koch. The technique, with quite a bit of narration, slows proceedings so there seem to be rather long stretches between the good action-melodrama scenes. The script by John C. Higginss is inclined to ramble but, in general, deals with the kidnaping of a small boy camper in Royal Gorge Park, Colorado, the kid's accidental death, the payment of ransom and the follow-through by the law as it goes about bringing the criminal to justice.

Several frustrations are encountered along the way by the FBI in the person of Reed Hadley. He has the right man, Ralph Meeker, but can only send him away for extortion since the kidnaper plotted his crime well to make it look like he only used a kid's disappearance to tap a rich father's wallet. Heavies Broderick Crawford, William Talman, Lon Chaney and Charles Bronson get into the picture when Meeker is assigned to their cell block at Cascabel Island Prison. Here yarn goes off on another angle having to do with the scheme of Crawford and his henchmen to escape, taking Meeker with them to lead the way to the buried $200,000 ransom. Windup finds the law waiting the treasure-seekers and the baddies pay with their lives for their crimes.

Plenty of violence is featured throughout in some rather chilling scenes, but fits the tough characters with which the story deals. Performanees are in keeping, with Meeker doing a good job of a cold-blooded crook nicknamed "The Iceman." Crawford, Talman, Chaney and Bronson also are okay heavies, while Hadley, Roy Roberts and others on the side of law prove capable. Randy Farr, as Meeker's femme acecomplice, and Peter Votrian, the youthful victim, are acceptable.

Picture has a scenic advantage in being lensed by Gordon Avil in the Royal Gorge country. Cascabel Island Prison also is used as an action site. Editing, background score and other contributions are standard. *Brog.*

Wyoming Renegades (COLOR)

Rough, tough western feature, full of action violence, for the outdoor market.

Hollywood, Feb. 25.

Columbia release of Wallace MacDonold production. Features Phil Carey, Gene Evans, Martha Hyer. Directed by Fred F. Sears. Story and screenplay, David Lang; camera (Technicolor), Lester White; editor, Edwin Bryant; music conducted by Mischa Bakaleinikoff. Previewed Feb. 21, '53. Running time, 72 MINS.

Brady Sutton ..... Phil Carey
Butch Cassidy ..... Gene Evans
Nancy Warren ..... Martha Hyer
Sundance ..... William Bishop
Charlie Veer ..... Douglas Kennedy
Sheriff McVey ..... Roy Roberts
Horace Warren ..... Don Beddoe
Pete Carver ..... Aaron Spelling
George Curry ..... George Keymas
Medford ..... Harry Harvey
Whiskey Pearson ..... Mel Welles
Elza Lay ..... Henry Rowland
Tom McCarthy ..... Boyd Stockman
Black Jack Ketchum ..... A. Guy Teague
Matt Garner ..... Bob Woodward
Ben Klipatrick ..... Don C. Harvey
O. C. Hanks ..... John Cason
Bob Meeks ..... Don Carlos
(Aspect ratio: 1.65-1)

A double-barrelled load of tough violence is fired at the western fan in "Wyoming Renegades" and it will find its target in the outdoor action market, where this type of feature usually proves okay program filmfare.

Phil Carey, ex-badman going straight; Gene Evans, leader of a gang of outlaw killers, and Martha Hyer, the girl who believes in Carey, hold down the featured spots in the Wallace MacDonald production and perform competently under Fred F. Sears' fast, rugged direction.

David Lang screen story is a generally good, albeit mostly familiar, framework against which to play the hard action. Main plot nub deals with Carey's efforts to shake off the prison stigma and make a new life, but when Evans' baddies hold up the town bank, Carey's again suspect and seemingly rejoins the outlaw band but only to clear his name.

Plot finale has a seldom-used twist to make it possible for Carey and Miss Hyer to find happiness. Neither the hero, the sheriff, nor any other mere man can bring this about; the deed falling to the town femmes, by now sick of masculine fumbling in dealing out gun justice. With the townsmen away on a ruse, the gals lay an ambush for Evans and his cutthroats, shooting down most and jailing the others when another raid on the bank is tried.

William Bishop, Aaron Spelling, George Keymas and others in Evans' motley outlaw crew enact their characters capably. So do Douglas Kennedy, undercover Pinkerton man; Roy Roberts, the sheriff; Don Beddoe and others on the side of law and order. Lester White's photography, and other technical work is good.

The score, conducted by Mischa Bakaleinikoff, is used here much more effectively than in most westerns, or dramas. The music never tries to compete with the action, but proves a strong support by staying behind the scenes. This intelligent treatment particularly heightens suspense in several sequences. *Brog.*

The Silver Star

Program western which overlooks action for mood; small b.o. draw.

Hollywood, Feb. 25.

Lippert release of an Earle Lyon production. Stars Edgar Buchanan, Marie Windsor, Lon Chaney, Earle Lyon, Richard Bartlett. Barton MacLane; features Morris Ankrum, Edith Evanson, Michael Whalen, Steve Rowland. Directed by Richard Bartlett. Story-screenplay, Bartlett, Ian MacDonald; camera, Guy Roe; editor, George Reid; music, Leon Klatzken; song, Jimmy Wakely. Reviewed Feb. 23, '53. Running time, 73 MINS.

Bill Dowdy ..... Edgar Buchanan
Karen ..... Marie Windsor
John W. Harmon ..... Lon Chaney
Gregg ..... Earle Lyon
King Daniels ..... Richard Bartlett
Tiny ..... Barton MacLane
Childress ..... Morris Ankrum
Mrs. Dowdy ..... Edith Evanson
Bainey ..... Michael Whalen
Shakespeare ..... Steve Rowland
(Aspect ratio: 1.33-1)

This low-budget western depends too much on limning a man's philosophy and not enough on action to give it much chance in the action market, where it will hit less discriminating situations only. An attempt at mood seldom stacks up for western fans, who like their heroes on the positive side. Film should also be cut a good 10 to 15 minutes.

Yarn is based on a man just elected sheriff against his wishes, who doesn't believe in the killing the job requires. When three gunmen show up to kill him, ostensibly hired by his defeated political opponent, he hides out, refusing to meet them until the old sheriff he succeeded shames him by taking his gun and going after the trio.

Earle Lyon, who also produced, is colorless in the role, and balance of east doesn't stand much chance with their roles. Edgar Buehanan tries valiantly as the retired peace-officer, as do Marie Windsor as the sheriff's beloved, Lon Chaney his defeated opponent, Richard Bartlett (also the director) the killer and Barton MacLane a blacksmith. Bartlett manages to insert some degree of fast play in a climaxing gunfight, but effect is nixed by adding an inconsequential sequence to clean up story line. *Whit.*

Wages of Fear (Le Salaire de la Peur)

"Wages of Fear," a Vera Film-Fono Roma production directed by H. G. Clouzot, was reviewed in the April 29, 1953, issue of VARIETY. Version was the one shown at the Cannes film festival and running 155 mins. It's since been trimmed to 106 mins. French language version has now opened at the Paris Theatre, N. Y. International Affiliates is distributing in USA.

Reviewer *Mosk* opined: "Not for general runs in its unrelenting portrait of men in crisis, this unusual offering could do for U. S. arty houses on theme and treatment. Trimming is needed. Lensing and editing are of top order . . . with a mounting tension and suspense brought to a breaking point."

(U. S. version of "Wages of Fear," which is 24 mins. shorter than the one shown in Europe and Britain, suffers from a slow first half but mounts into a top thriller in the second. If there ever were any anti-U. S. angles in the pic, they aren't there now. Film's ending accentuates the general downbeat note. *Hift*).

La Paura (Fear) (ITALO-GERMAN)

Rome, Feb. 22.

Minerva Film release of an Aniene-Ariston Film production. Stars Ingrid Bergman, Mathias Wiemna; features Renate Mannhart, Kurt Krueger, Elise Aulinger, Edith Schultze-Westrum, Steffie Struck, Annelore Wied. Directed by Roberto Rossellini. Screenplay, Sergio Amidei, Franz Treuberg; from novel by Stephan Zweig; camera, Carlo Carlini; music, Renzo Rossellini; editor, Yolanda Benvenuti, Walter Boos. Previewed in Rome. Running time, 83 MINS.

Irene Wagner ..... Ingrid Bergman
Albert Wagner ..... Mathias Wieman
Johanna Schultze ..... Renate Mannhart
Heinrich Stolz ..... Kurt Krueger

Shot in Germany by a two-country partnership, latest product of the Bergman-Rossellini tandem shapes as the best they've done together in some time, showing care in continuity and scripting unusual to the directors well-known weakness for improvised shooting. The Bergman name is still a potent sales item, which if properly pitched can help this item pay its way. Theme chosen, however, more than anything else, will keep earnings in the moderate class.

Story, based on the Stephen Zweig tome, pictures the fear introduced into the life of Irene Wagner (Ingrid Bergman), wife of a well-to-do professor, (Mathias Wieman) by a blackmailing ex-girlfriend of her young lover. Irene is driven into a fear psychosis, and threatens suicide. She is detained by her husband, and pic winds with new understanding and mutual pardon.

Script is fairly well knit and makes for some suspense but fails importantly in backdropping character. Thus, the reasons for Irene's illicit relationship remain unexplained. Acting is competent throughout, with Ingrid Bergman giving an indecisive part a good reading. Mathias Wieman impresses as her husband. Renate Mannhart is properly coarse as the blackmailer while the lover is merely sketched in by Kurt Krueger. Carlo Carlini has done an able lensing job. Renzo Rossellini's musical seore adds considerably to pic's development and mood. Editing is well done. *Hawk.*

Ludwig II (GERMAN-COLOR)

Frankfurt, Feb. 22.

Schorcht Film release of Aura production. Stars O. W. Fischer and Ruth Leuwerik. Directed by Helmut Kautner. Screenplay, Georg Hurdalek and Peter Berneis after a story by Kadidja Wedekind; camera, Agfacolor, Douglas Slocombe; music by Vienna Symphony Orchestra under Herbert von Karajan. At Turm Palast, Frankfurt. Running time, 114 MINS.

Ludwig II ..... O. W. Fischer
Kaiserin Elisabeth ..... Ruth Leuwerik
Princess Sophie ..... Marianne Koch
Richard Wagner ..... Paul Bildt
Bismarck ..... Friedrich Domin
Count Holnstein ..... Rolf Kutschera
Dr. Gudden ..... Robert Meny
Prinz Otto ..... Klaus Kinski

It is notably difficult for a nation to accept the idea that their ruler is mad, and even more difficult to adequately pörtray the growing madness of a king and the resultant crises for a country. But in this tragic film about Ludwig II, the results are not only admirable, but also exceptional. Although parts of the story are left to conjecture where the truth will probably never be known, and some of Ludwig's eccentricities eliminated, the film is mainly factual and a powerful one.

O. W. Fischer, who portrays Ludwig, is an extremely handsome man whose usual light roles have made him a matinee idol in Germany. Here he has broken away from this type role with an outstanding portrayal of the king. Ludwig is shown from his youth as a lover of the arts and patron of Richard Wagner, through his ill-fated love of Elizabeth, the wife of Franz Joseph, in his struggles with Bismarck, to his final dissolution in an insane asylum and his dramatic death.

Excellent performances, too, are contributed by Ruth Leuwerik as Kaiserin Elisabeth and Marianne Koch as her younger sister. Klaus Kinski, as Ludwig's younger brother, provides a fine study. Paul Bildt portrays Wagner, and the pic is given added interest by the playing of the Vienna Symphony Orchestra under the baton of Herbert von Karajon.

Scenes of the Bavarian countryside, and the filming at the actual castle of the mad king contribute to the film's anthenticity and local audience identification. Minor flaw is that the technicians are apparently not accustomed to Technicolor, and the makeup was somewhat inexpertly applied. The film reception here tabbed this as one of the best pix made in Germany since the war. It may do well in U.S. art houses. *Haze.*

Metro's Makeready

Metro is the latest to come up with a special product trailer of things to come from the lot. Unveiled for the trade-press Monday (21), the 18-minute short in CinemaScope, but available for all kinds of screens, is interestingly presented and loaded with production values.

Opens with a tribute by George Murphy, M-G's good-will ambassador, to the theatres and their place in the community. Individual stars of upcoming Metro films are employed to introduce scenes from pictures in which they will appear. A unique aspect of the reel is a backstage visit to the Metro lot for an actual behind-the-scenes view of the booming activity at the studio as well as glimpses of scenes being shot. Unusual: an author of a book which will be filmed is presented. William Gibson, who wrote "The Cobweb," currently before the cameras, speaks about the story and introduces the stars.

It's obvious that careful thought was given to preparation of the "selling" reel. Scenes from 10 pictures are flashed and mentions of six others are made.

The short is being offered gratis to all theatres which play Metro product. *Holl.*

Variety Stars (RUSSIAN)

Artkino release of Mosfilm production. Directed by Vera Stroyeva. Features Y. Timoshenko, E. Berezin, L. Mirov, M. Novitsky, Leonid Utyosov, M. Mironova, A. Menaker, Klavdia Shulzhenko, Rinna Zelyonaya, T. Savva. Screenplay, Pomeshchikov, V. Tipot; camera, L. Nokolayev, . Gindin; music, I. Dunayevsky, A. Tsfasman. At Stanley, N.Y., starting Feb. 19, '55. Running time, 85 MINS.

(In Russian; English titles)

Soviet film producers try their luck with lightweight musieal fare in this pic with rather lukewarm results. Supposed to be a backstage glimpse of the Russo Variety Hall stage, it is hard to believe that Russian vaudeville is this dull and haphazard. Vera Stroyeva, who did the commendable "Grand Concert" for the Russians, directed and helped in the production of this. Pic is poor credit to her.

Initial premise in the rather sketchy story has a comedy twosome trying out for a regular job in one of the big government-run halls. It appears that the pair have won in the competition, the board of judges howls at their comedy antics (the two are actually rather funny), but nothing happens. The two are convineed they have lost out, and at about this juncture somebody apparently lost the script. Because the story meanders all over the lot—first have the two lads as emsees, then the unknown "finds" on the new bill and finally presenting a new act at the town hall.

This is all pretty confusing and seldom amusing. The scripters trot out a portly, homely songstress whose sole redeeming feature is that she can warble. Then there is a more attractive femme who is firstrate whistler, but she's not in the vaude show as herein edited. There is a topflight ballet troupe but work is marred by whirling soarfs and faulty photography. Production boasts some good acrobats and a couple of good singers but neither group would encounter much success on the American stage.

Entire vaude troupe lines up and eomes forward to take a bow at the finale of the performance — far from original. Miss Stroyeva learned the hard way in this film that it takes more than just a few available acts to make a screen musical jell. The camera work for the most part is up to the high Russian standard but the music is routine, and the screenplay is just one of those things. *Wear.*

Un Fil a la Patte (A Fly In The Ointment) (FRENCH)

Paris, Feb. 22.

Gaumont release of Cite Films-Gaumont production. Stars Noel-Noel, Suzy Delair. Directed by Guy Lefranc. Screenplay, Noel-Noel from farce by Georges Feydeau; camera, Pierre Petit, editor, Robert Isnardon. At Paris, Paris. Running time, 85 MINS.

Bois D'Enghien ..... Noel-Noel
Lucette ..... Suzy Delair
Marcelline ..... Genevieve Kervine
Bourin ..... Bourvil
Chenevielle ..... Henri Guisol
Baroness ..... Gabrielle Dorziat

Turn-of-century farce has been filmed with a wider scope than given the usual confines of the stage. However, the clockwork mechanism and pacing of the Georges Feydeau opus loses its impact on the screen, and the characters are too personalized and broad to make for the proper comic overtones. Played in tongue-in-cheek style, this lacks laughs and emerges as not especially suited for the U.S. market.

Fly in the ointment here is a fancy, high-living music hall singer who is the present mistress of a playboy, latter now being ready to marry into a good family. But ultimately the singer weds a rich admirer, and the playboy is forgiven.

This farce falters and the dwells on the characters so long it robs them of their true farcical attitudes. However, it is amusing in spots Director Guy Lefranc has gotten some neat period angles into this, but has missed out on movement. Noel-Noel is too supercilious. Suzy Delair has guile and bounce but lacks the necessary bombast. Remainder of the cast is uneven except for Bourvil, who provides a sock characterization of the crafty lawyer, who is a songwriter on the side. Lensing and editing are good, and production dress glossy. *Mosk.*

Canaris (GERMAN)

Berlin, Feb. 22.

Europa release of Fama productions. Stars O. E. Hlasse, Adrian Hoven, Barbara Ruetting. Directed by Alfred Weidenmann. Screenplay, Herbert Reinecker after a manuscript by Erich Ebermayer; camera, Franz Weihmayr; music, Siegfried Franz. At Gloria Palast, Berlin. Running time, 113 MINS.

Admiral Canaris ..... O. E. Hasse
Hauptmann Althoff ..... Adrian Hoven
Irene von Hasbeck ..... Barbara Ruetting
Obergruppenfuehrer Heydrich ..... Martin Held
Oberst Holl ..... Wolfgang Preiss
Fernandez ..... Peter Masbacher
Herr von Hasbeck ..... Arthur Schroeder
Baron Trenti ..... Charles Regnier
Beckmann ..... Franz Essel
Oberst Degenhard ..... Herbert Wilk
French Captain ..... Claus Miedel
Fraeulein Winter ..... Alice Treff
Frau Lueditke ..... Ilse Fuerstenberg
Gestapo Official ..... Oskar Lindner
Major Ullmann ..... Friedrich Steig
Hauptmann Behrens ..... Otto Braml

This is a remarkably well done German semi-documentary pic centering around the controversial figure of Admiral Canaris who was in charge of Germany's defenses during the Hitler era. Both technically and artistically, pic is considerably beyond the German post-war average and rates high in acting and direction. Being a sure moneymaker here, "Canaris" also appears to have the ingredients for the foreign market.

Screenplay, ably written by Herbert Reinecker from a slick manuscript by Erich Ebermayer, has to do with Admiral Canaris, boss of the German counter-intelligence corps until 1944. It effectively retells some of his most important activities under the Hitler banner. It shows how he was in touch with anti-Hitler groups, but hesitated to participate in their underground activities. Knowing what was going to happen to Germany and yet feeling unable to change the unholy situation, he got into deep inner conflicts and more and more showed an open dislike for the regime he served.

He lost his job in 1944 and after the attempt to overthrow Hitler failed, he was put in a concentration camp.

Pic's general appeal is helped greatly by the Canaris portrayed by outstanding actor O. E. Hasse. This stage actor, who strangely enough established his film career via American pix ("Decision Before Dawn" and "I Confess,") should find more favor with Teutonic producers after this one. Another topflight performance is turned in by Martin Held, as Heydrich, the SS chieftain who mistrust and opposed Canaris. Most others give good performances but are considerably overshadowed by Hasse and Held. Not very convincing, however, are Adrian Hoven and Barbara Ruetting.

Full praise should go to Alfred Weidenmann who directed this. Still not so widely known among local directors, Weidenmann establishes himself via this film.

"Canaris" may be regarded as one of the best and most important German efforts since the war's end. *Hans.*

"The Country G

GETS ROARING WELCOME IN FIRST 50 DATES.

How the "Oscar" excitement—plus other terrific award publicity from Redbook, Photoplay, the New York Film Critics, the National Board of Review and 10-Best lists—is echoing at the ticket window! Philadelphia, Washington, Buffalo, Cleveland, Rochester, San Diego and *all* first engagements outstanding . . . while this great attraction's holding power registers resoundingly with its 11th week in New York, its 10th in Los Angeles. Exhibitors everywhere are welcoming that "Country Girl" with open arms as they rush to date her!



irl" goes to town!

...AND 7 ACADEMY AWARD NOMINATIONS!

"The best picture of 1954."—*John Rosenfeld, Dallas News*

"Crosby does far greater acting job than Marlon."—*Omar Ranney, Cleveland Press*

"Could snare *all* top Academy Awards."—*Herb Lyon, Chicago Tribune*

"It will not be surprising if Seaton and crew get trampled in stampede of Oscars!" —*Alton Cook, New York World-Telegram*

"Should not only win for best picture but for Bing Crosby and Grace Kelly." —*Emery Wister, Charlotte News*

"Crosby eclipses both Bogart in 'Caine Mutiny' and Brando in 'Waterfront'."—*W. Ward Marsh, Cleveland Plain Dealer*

"May well sweep the Academy Awards. Crosby far more admirable than in 'Going My Way'."—*Jay Carmody, Washington Star*

"Crosby will get the Academy Award."—*Denver Post*

"Crosby tops acting of 1954, deserves the Academy Award."—*Cincinnati Enquirer*

"'The Country Girl' will be the picture to reckon with when Oscar is up for delivery." —*Charles Melven, Philadelphia Daily News*

BING CROSBY · GRACE KELLY · WILLIAM HOLDEN

in A PERLBERG-SEATON Production

THE COUNTRY GIRL

Produced by WILLIAM PERLBERG • Written for the Screen and Directed by GEORGE SEATON

From the play by Clifford Odets • A Paramount Picture

Longruns Bolster L.A.; 'Rivers' Fast $22,000, 'Young' Light 11G, 'Line' Hep 25G, 'Battle' Big 26G, 'Girl' 10G, 10th

Los Angeles, March 1.

Continued strength displayed by several extended-run bills is helping keep firstrun grosses on a good level here currently. Although newcomers are inclined to be spotty, a good $22,000 is shaping for "Many Rivers To Cross" in two theatres. "French Touch" is snappy $5,000 in small Fine Arts, but "They Were So Young" is only light $11,000 in three situations.

"Lone Gray Line" is seeking a nice $25,000 in second frame, two spots but most other second-weekers are slow. "Battle Cry" still is loud $26,000 in fourth stanza, two houses. "Bridges at Toko-ri" looks sharp $12,000 in sixth session.

"Country Girl" shapes hearty $10,000 in 10th week. "Leagues Under Sea" looms fine $11,000 in 10th stanza.

Estimates for This Week

State, New Fox (UATC-FWC) (2,404; 965; 80-$1.50)—"Many Rivers Cross" (M-G) and "Black Pirates" (Lip). Good $22,000. Last week, with other units.

Orpheum, Vogue, Uptown, (Metropolitan-FWC) (2,213; 885; 1,715; 80-$1.25)—"They Were So Young" (Lip) and "Silver Star" (Lip). Light $11,000. Last week, Orpheum, New Fox, Uptown, "Theodora" (IFE) and "Tarzan's Secret Jungle" (RKO) (6 days), $8,000; Vogue, with Globe, "Barefoot Contessa" (UA) and "Operation Manhunt" (UA) (3d wk), $7,000.

El Rey (FWC) (861; $1-$1.50)—"French Touch" (Indie). Snappy $5,000. Last week, "Romeo and Juliet" (UA) (9th wk-6 days), $1,800.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.50)—"Long Gray Line" (Col) (2d wk). Fine $25,000. Last week, $33,300.

Chinese (FWC) (1,905; $1-$1.75)—"Racers" (20th) (2d wk). Slow $14,500. Last week, $17,700.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 80-$1.25)—"Far Country" (U) and "Bob Mathias Story" (AA) (2d wk). Moderate $14,000. Last week, $25,800.

Los Angeles, Iris, Loyola, Ritz (FWC) (2,097; 816; 1,248; 1,363; $1-$1.50)—"White Feather" (20th) and "Other Woman" (20th) (2d wk). Fair $16,000. Last week, $25,400.

Four Star (UATC) (900; 90-$1.50)—"Aida" (IFE) (3d wk). Okay $5,000. Last week, $6,300.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"Battle Cry" (WB) (4th wk). Fine $26,000. Last week, $33,700.

Hawaii (G&S) (1,106; 80-$1)—"Bad Day Black Rock" (M-G) (3d wk). Slow $3,500. Last week, with State, $10,000.

Fine Arts (FWC) (631; $1-$1.50)—"Hulot's Holiday" (GBD) (5th wk). Steady $6,500. Last week, same.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Bridges Toko-ri" (Par) (6th wk). Sharp $12,000. Last week, $12,500.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Leagues Under Sea" (BV) (10th wk). Fine $11,000. Last week, $11,600.

Warner Beverly (SW) (1,612; 90-$1.50)—"Country Girl" (Par) (10th wk). Hefty $10,000. Last week, $12,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (96th wk). Started current frame Sunday (27) after sock $29,000 last week.

Canon (Rosener) (390; $1.50)—"Gate of Hell" (Indie) (10th wk). Trim $3,500. Last week, $3,700.

Broadway Grosses

Estimated Total Gross
This Week **$508,800**
(Based on 21 theatres.)
Last Year **$476,700**
(Based on 23 theatres.)

Russell Sturdy 10G Cheers K. C.

Kansas City, March 1.

Advent of Lent undoubtedly is having a negative effect on the boxoffice here albeit there is some good biz in town. "Underwater!" first strong pix at the Missouri in weeks is big. Jane Russell pic will hold. "Racers" shapes good in four Fox Midwest houses while "Many Rivers To Cross" is nifty at the Roxy. "Battle Cry" in third week at the Paramount continues terrific. Weather has returned to normal seasonal pattern.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"One Summer Happiness" (Indie) (2d wk). Fancy $2,500. Holds again. Last week, $3,000, biggest house ever had under art-film policy.

Kimo (Dickinson) (504; 85-$1)—"Little Kidnappers" (UA) (2d wk). Modest $1,500. May stay. Last week, $2,000.

Midland (Loew's) (3,500; 60-80)—"Bad Day at Black Rock" (M-G) and "Crest of Wave" (M-G) (2d wk). Dim $6,500. Last week, $9,500.

Missouri (RKO) (2,650; 65-90)—"Underwater!" (RKO) and "Utopia" (Indie). Big $10,000, best at this house in weeks, and holds. Last week, "10 Wanted Men" (Col) and "Pirates of Tripoli" (Col), $4,000 in 6 days.

Orpheum, Uptown, Fairway, Granada (Fox Midwest) (1,913; 2,043; 700; 1,217; 75-$1)—"The Racers" (20th). Good $15,000, as circuit switches Orpheum instead of Tower into its 4-way coupling. Last week, Orpheum only "Far Country" (U) (3d wk), $4,500.

Paramount (United Par) (1,900; 75-$1)—"Battle Cry" (WB) (3d wk). Fat $10,000. Holds again. Last week, $14,000.

Roxy (Durwood) (879; 70-90)—"Many Rivers To Cross" (M-G). Pleasant $7,000. Holds. Last week, "Green Fire" (M-G) (3d wk) $3,500.

Tower (Fox Midwest) (2,100; 65-85)—"6 Bridges To Cross" (U) (2d wk) as house singled out of the usual 4-theatre hook-up to go it alone on holdover. Okay $4,500. Last week, coupled with Uptown, Fairway and Granada, "6 Bridges" hit big $17,000.

'Feather' Happy $12,000, Seattle; 'Lightfoot' 8G

Seattle, March 1.

"White Feather" is making the Coliseum happy this session with a great total. "Capt. Lightfoot" is rated okay at Music Hall. "Bridges at Toko-ri" continues big in second frame at the Fifth Avenue. "Battle Cry" looms tall in third Paramount round.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"They Were So Young" (Indie) and "Sleeping Tiger" (Indie). Oke $4,000 in 8 days. Last week, "6 Bridges" (U) (3d wk-6 days), $2,400.

Coliseum (Evergreen) (1,829; $1-$1.25)—"White Feather" (20th) and "Target Earth" (UA). Great $12,000. Last week, "Racers" (20th) and "Bowery To Bagdad" (AA) (2d wk), $7,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Bridges at Toko-ri" (Par). (2d wk). Big $11,000. Last week, $17,400.

Music Box (Hamrick) (850; 90-$1.25)—"Illicit Interlude" (Indie). Fair $3,500. Last week, "Sabaka" (UA) and "Song of Land" (UA), $3,000 at top.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Captain Lightfoot" (U) and "Hell's Outpost" (Rep). Okay $8,000 or near. Last week, "Jupiter's Darling" (M-G) and "Crest of Wave" (M-G), $8,800 in 8 days.

Orpheum (Hamrick) (2,700; 75-$1)—"Far Country" (U) and "West of Zanzibar" (U) (2d wk-4 days). Oke $5,000. Last week, $13,200.

Paramount (Evergreen) (3,039; $1-$1.25)—"Battle Cry" (WB) (3d wk). Tall $8,000. Last week, $10,500.

'Girl' Mighty 19G, Port.; 'Bridges' 9G

Portland, Ore., March 1.

"Country Girl" on its Northwest preem at the Paramount is heading for a smash session, and holdover. "6 Bridges To Cross" at the Broadway and "Jupiter's Daughter" at Liberty are running neck and neck, both being nice. "White Feather" looks okay in second Orpheum stanza.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"6 Bridges To Cross" (U) and "A & C Meet Keystone Kops" (U). Fast $9,000. Last week, "Underwater!" (RKO) and "Passion" (RKO) (2d wk), $6,600.

Guild (Indie) (400; $1.25)—"Romeo and Juliet" (UA) (2d wk). Nifty $3,500. Last week, $5,100.

Fox (Evergreen) (1,536; $1-$1.25)—"Battle Cry" (WB) (3d wk). Stout $8,500. Last week, $11,600.

Liberty (Hamrick) (1,875; 90-$1.25)—"Jupiter's Darling" (M-G) and "Bob Mathias Story" (AA). Good $9,000. Last week, "Bad Day Black Rock" (M-G) and "Fast and Furious" (Indie), $9,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"White Feather" (20th) and "Laughing Anne" (Rep) (2d wk). Okay $5,000. Last week, $8,200.

Paramount (Port-Par) (3,400; 90-$1.25)—"Country Girl" (Par). Big exploitation drive helping to torrid $19,000. Last week, "Bridges at Toko-ri" (Par) (3d wk), $7,500 after two previous smash heats.

'Underwater!' Smooth $21,000 in Det.; 'Unchained' Slow 9G, 'Battle' 22G, 2d

Key City Grosses

Estimated Total Gross
This Week **$2,720,400**
(Based on 23 cities and 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,829,800**
(Based on 25 cities and 237 theatres.)

Detroit, March 1.

The three bright spots this week are "Battle Cry" in second sock week at the Madison, "Cinerama Holiday" which is rolling in third round at the Music Hall and "Underwater!" shaping smooth at the Palms. Others are average or below. "Unchained" is slow. However, "Bridges at Toko-ri" is okay for fourth round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"White Feather" (20th) and "Crest of Wave" (M-G) (2d wk). Down to $16,000. Last week, $21,000.

Michigan (United Detroit) (4,000; 95-$1.25)—"Bridges at Toko-ri" (Par) (4th wk). Oke $12,000 in 5 days. Last week, $16,000.

Palms (UD) (2,961; 95-$1.25)—"Underwater!" (RKO) and "Tarzan's Hidden Jungle" (RKO). Swell $21,000. Last week, "Violent Men" (Col) and "Bambo Prison" (UA) (2d wk), $16,000.

Madison (UD) (1,900; 95-$1.25)—"Battle Cry" (WB) (2d wk). Socko $22,000. Last week, $35,000.

Broadway-Capitol (UD (3,500; 80-$1)—"Unchained" (WB) and "Black Pirates" (Ind). Slow $9,000. Last week, "Smoke Signal" (U) and "Keystone Kops" (U), $9,500.

United Artists (UA) (1,938; $1-$1.25)—"Many Rivers to Cross" (M-G) (2d wk). Slim $8,000. Last week, $9,985.

Adams (Balaban) (1,700; 95-$1.25)—"Jupiter's Darling" (M-G) (2d wk). Slipping to oke $7,000. Last week, $9,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (3d wk). Big $32,000. Last week, $31,200.

'Pagan' Balto Ace, Hotsy $11,000, 2d

Baltimore, March 1.

The large number of holdovers adds up to mild grosses here this round. "Long John Silver" is fairish at the Century. Second round of "Sign of Pagan" looks brisk at the Hipp. Third round of "Underwater!" is pleasing at Keith's. Fourth week of "Battle Cry" continues potent at the Stanley. "Far Country" is still okay at the Mayfair for third session.

Estimates For This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Long John Silver" (UA). Fairish $8,000. Last week, "Vera Cruz" (UA) (3d wk), $7,000.

Cinema (Schwaber) (466; 50-$1)—"Heart of Matter" (Indie). Nice $3,800. Last week, "Ugetsu" (Indie) (2d wk), $2,500.

Film Centre (Rappaport) (960; 50-$1)—"Tonight's Night" (AA) (4th wk). Okay $3,000 after $3,500 in third.

Hippodrome (Rappaport) (2,100; 50-$1)—"Sign of Pagan" (U) (2d wk). Holding staunchly at $11,000 after $14,500 opener.

Keith's (Fruchtman) (2,400; 35-$1)—"Underwater!" (RKO) (3d wk). Pleasing $7,000 following $8,000 in second.

Little (Rappaport) (310; 50-$1)—"Camille" (M-G) (reissue). Starts tomorrow (Wed.). In ahead, "Treasure of Sierra Madre" (WB) (reissue), fair $2,500.

Mayfair (Hicks) (980; 25-70)—"Far Country" (U) (3d wk). Still hefty $3,000 after $4,000 in second.

New (Fruchtman) (1,800; 35-$1)—"Racers" (20th) (2d wk). Slow $6,000 following $8,200 last week.

Playhouse (Schwaber) (320; 50-$1)—"Little Kidnappers" (Indie) (2d wk). Okay $4,000. Last week, $4,200.

Stanley (WB) (3,200; 35-$1)—"Battle Cry" (WB) (4th wk). Still big with $9,500 after $14,000 in third.

Town (Rappaport) (1,600; 35-$1)—"Long Gray Line" (Col). Opens tomorrow (Wed.). Last week, "6 Bridges to Cross" (U) (2d wk), fast $7,000 after $10,000 opener.

'Darling' Oke at $9,500, Cincy; 'Shield' Good 8G, 'Toko-ri' Socko 12G, 2d

Cincinnati, March 1.

Better-than-par trade is building this frame after expected shrinkage from the Washington Birthday and weather break boost last week. "Jupiter's Darling," leading new bill, is only okay for eight-day stretch at the Palace. "Black Shield" is bowing pleasingly at the Grand. Whopper second stanzas loom for "Battle Cry" and "Bridges at Toko-ri." "Cinerama" continues in great stride in its 37th week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Battle Cry" (WB) (2d wk). Solid $17,000 in wake of $23,000 first round.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie) (37th wk). Maintaining great stride at $18,000 after last week's $21,000 bulge from holiday session's two extra showings for juves.

Grand (RKO) (1,400; 75-90)—"Black Shield" (U) and "Tanganyika" (U). All right $8,000 or near. Last week, "Far Country" (U), $8,500.

Keith's (Shor) (1,500; 75-$1.25)—"Bridges at Toko-ri" (Par) (2d wk). Still plenty sock at $12,000 after $19,800 bow.

Palace (RKO) (2,600; 75-84)—"Jupiter's Darling" (M-G). Okay $9,500 in 8 days. Last week, "Black Knight" (Col), $8,500 in 6 days.

'Darling' Dandy $12,000, Denver; 'Country' Sock 14G, 'Battle' 15G, H.O.s

Denver, March 1.

Biz is good at all firstruns here currently with three pix holding over. "Women's Prison" is good at the Denver while "Jupiter's Darling" looms fairly nice at Orpheum. "Battle Cry" looms smash in third frame at the Centre, and stays a fourth. "Far Country" shapes great in second week at Paramount. "Jupiter" gets a second stanza.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Battle Cry" (WB) (3d wk). Big $15,000. Stays on. Last week, $20,000.

Denver (Fox) (2,525; 50-85)—"Women's Prison" (Col) and "Ten Wanted Men" (Col). Good $12,000. Last week, "Destry" (U) and "Naked Alibi" (U), $10,000.

Esquire (Fox) (75-$1)—"Illicit Interlude" (Hakim) (2d wk). Oke $2,000. Last week, $3,000.

Orpheum (RKO) (2,600; 70-$1)—"Jupiter's Darling" (M-G) and "Atomic Kid" (Rep). Fairly good $12,000 or over. Stays. Last week, "Underwater!" (RKO) and "Hell's Outpost" (Rep) (2d wk), $8,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Far Country" (U) (2d wk). Smash $14,000 or near. Last week, $18,000.

Tabor (Fox) (1,967; 50-75)—"Ricochet Romance" (U) and "Cairo Road" (U). Okay $4,000. Last week, subsequent run.

'Battle' Boffo $15,000, Omaha; 'Pagan' Hot 13G

Omaha, March 1.

Boxoffice pace is kiting this session with three newcomers, blessed by good weather, enjoying sock rounds. "Battle Cry" is mighty at the Brandeis. "Sign of Pagan" at the Orpheum shapes big. "Bad Day at Black Rock" at State is rated good. The lone holdover, "Many Rivers to Cross," is sluggish at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Battle Cry" (WB). Terrific $15,000 or near. Last week, "Underwater!" (RKO) and "Sleeping Tiger" (Indie) (2d wk), $3,700 at 65c-85c scale.

Omaha (Tristates) (2,000; 65-85)—"Many Rivers to Cross" (M-G) and "Crest of Wave" (M-G) (2d wk). Slow $4,000. Last week, $8,500.

Orpheum (Tristates) (2,890; 70-90)—"Sign of Pagan" (U). Big $13,000 or close. Last week, "Bridges at Toko-ri" (Par) (2d wk), $10,000.

State Goldberg (875; 65-90)—"Bad Day at Black Rock" (M-G) and "Young Wives' Tale" (Indie). Good $6,500. Last week, "Green Fire" (M-G) (2d wk), $3,500.

'BATTLE' BANGUP 20G, ST. LOO; 'HOLIDAY' 26G

St. Louis, March 1.

After a terrific opening stanza, "Battle Cry" is repeating in its initial holdover week at the huge Fox. It is holding so big that only the great upbeat by "Cinerama Holiday" is topping it for laurels currently. The second Cinerama production is climbing to a giant total at the Ambassador, and bids to repeat the biz of "This Is Cinerama" at this house. "Bad Day at Black Rock" looms good in second Loew's round. "The Racers" looms neat at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (2d wk). Swell $26,000 after $22,000 6-day opener.

Fox (F&M) (5,000; 75)—"Battle Cry" (WB) (2d wk). Smash $20,-

(Continued on page 22)

Cold Bops Mpls. But 'Toko-ri' Great 20G; 'Country' 9G, 'Girl' Wow 8½G

Minneapolis, March 1.

Boxoffice here still has the brutal weather to contend with. But there still are pix powerful enough to overcome the handicap of low temperatures which have dropped as low as 52 degrees below zero in this area. Then there are near-blizzards, and streets and walks so ice-glazed that driving and walking are hazardous. Currently, newcomer "Bridges at Toko-ri" is huge at the State. "Far Country" is rated good at the Orpheum. It's the third socko round for "Battle Cry" at Radio City. Second week of "Country Girl" still is smash at the World after record opener.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (46th wk. Hefty $14,000. Last week, $15,500.

Gopher (Berger) (1,000; 65-85)—"Black Tuesday" (UA). Mild $4,000. Last week, "Bad Day Black Rock" (M-G) (3d wk), $2,200 in 6 days.

Lyric (Par). (1,000; 65-85)—"Golden Mask" (UA) and "Yellow Tomahawk" (UA). Light $3,500. Last week, "Unchained" (WB), $3,000.

Radio City (Par) (4,100; 85-$1)—"Battle Cry" (WB) (3d wk). Boxoffice performance marvelous in face of unfavorable weather. Sock $12,000. Last week, $15,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Far Country" (U). Good $9,000. Last week, "10 Wanted Men" (Col), $5,500 in 6 days.

RKO-Pan (RKO) (1,600; 65-85)—"Shield for Murder" (UA) and "Golden Mistress" (UA). Satisfactory $4,500. Last week, "Underwater!" (RKO) (2d wk), $5,500 in 6 days at 85c-$1.

State (Par) (2,300; 85c-$1)—"Bridges at Toko-ri" (Par). Cast names and film's merits spell b.o. regardless of weather. Huge $20,000. Last week, "White Christmas" (Par) (3d wk), $6,000.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par) (2d wk). Turning in remarkable figures considering elements and theatre's small capacity. Wow $8,500. Last week, $10,300, breaking house record previously held by "An American in Paris" (M-Co).

Chi Soars; 'Battle' Sockeroo $70,000, 'Country' Giant 33G, 'Tues.' Big 24G, 'Girl' Mighty 48G, 'Rivers'-Stage 51G

Chicago, March 1.

Main Stem throngs reflect big biz upbeat here this round, with "Battle Cry" at the State-Lake and "Country Girl" at the United Artists pulling crowds downtown. Seven new bills are helping. "Country Girl" last week smashed house record at United Artists opener, and still is huge in second with $48,000.

"Battle Cry" is headed for a sock $70,000 in first frame at State-Lake. "Many Rivers To Cross" with Joyce Bryant topping vaude at the Chicago looks a good $51,000 in opener.

"Far Country" shapes a sockeroo $33,000 for first round at the Woods while "Black Tuesday" looms torrid $24,000 in opener at Roosevelt. A staunch $12,000 looms for "Romeo and Juliet" in first session at Monroe. "Abbott-Costello Meet Keystone Kops" at Grand shapes good $11,000 in same stanza.

"Green Fire" at the Oriental looks strong in second round. "Little Kidnappers" shapes terrific in second at the Surf. "Captain Lightfoot" is slipping at the McVickers in second session. "Aida" is slowing down in 10th week at World. "Cinerama" continues staunch at the Palace in 83d session.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Big Day" (Indie) (3d wk). Solid $2,600. Last week, $2,900.

Chicago (B&K) (3,900; 98-$1.50) "Many Rivers To Cross" (M-G) with Joyce Bryant helming vaude. Strong $51,000. Last week, "3 Ring Circus" (Par) with the Gaylords topping stageshow (2d wk), $48,000.

Grand (Nomikos) (1,200; 98-$1)—"Abbott-Costello Meet Keystone Kops" (U) and "Ricochet Romance" (U). Okay $11,000. Last week, "6 Bridges To Cross" (U) and "Pirates of Tripoli" (Col) (3d wk), $9,000.

Loop (Telem't) (606; 90-$1.25)—"Rear Window" (Par) and "Stalag 17" (Par) (reissues). Mild $4,200. Last week "They Were So Young" (Indie) and "Champagne Safari" (Indie), $7,500.

Monroe (Indie) (1,000; 98-$1.50) — "Romeo and Juliet" (UA). Hefty $12,000. Last week, subsequent-run.

McVickers (JL&S) 2,200; 65-$1.25) — "Captain Lightfoot" (U) (2d wk). Sluggish $16,000. Last week, $19,000.

Oriental (Indie) (3,400; 98-$1.25) —"Green Fire" (M-G) (2d wk). Fair $20,000. Last week, $29,000.

Palace (Eitel) (1,484; $1.25-$3.40) "Cinerama" (Indie) (83rd wk). Terrific $28,500. Last week, $25,000.

Roosevelt (B&K) (1,400; 65-98)—"Black Tuesday" (UA) and "Lone Gun" UA). Torrid $24,000. Last week, "Cattle Queen Montana" (RKO) and "Masterson Kansas" (Col) (2d wk), $14,500.

State-Lake (B&K) (2,400; 65-98) "Battle Cry" (WB). Smash $70,000. Last week, "Leagues Under Sea" (BV) (9th wk), $14,000.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (2d wk). Terrific $5,000. Last week, $5,200.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (2d wk). Huge $48,000. Last week, record $55,000.

Woods (Essaness) (1,206; 98-$1.25)—"Far Country" (U). Smash $33,000. Last week, "Bad Day At Black Rock" (M-G), $17,000.

World (Indie) (697; 98)—"Aida" (IFE) (10th wk). Okay $3,500. Last week, $3,800.

Ziegfeld (Lopert) (430; 98)—"Mlle. Gobette" (IFE) (4th wk). Sturdy $3,800. Last week, $4,600.

'Americano' Hot 13G, Cleve.; 'Darling' 15G

Cleveland, March 1.

"Jupiter's Darling" at State and "Racers" at the Hipp are doing okay but other newcomers are just struggling along. Brightest spot in city is the Stillman where "Country Girl" still is smash in third round. Allen's also is big in third.

Estimates for This Week

Allen (S-W) (3,000; 70-$1) — "Battle Cry" (WB) (3d wk). Swell $19,000. Last week, $22,000.

Hipp (Tciem't) (3,700; 70-$1) — "The Racers" (20th). Oke $14,000. Last week, "10 Wanted Men" (Col), $11,000.

Lower Mall (Community) (585; $1)—"Romeo and Juliet" (UA).

(Continued on page 22)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Battle' Huge 39G, Philly; 'Line' 24G

Philadelphia, March 1.

New product of very strong variety is boosting biz here this week. "Cinerama Holiday" shapes terrific in first full week at Boyd, with SRO at all weekend shows. "Battle Cry" looms mighty at Randolph while "Long Gray Line" is rated stout at the Stanley. "White Feather" was impressive on debut at the Fox with brisk takings on the week. "Country Girl" continues smash in fourth session at the Midtown.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.35)—"Jupiter's Darling" (M-G). Sock $13,000. Last week, "Deep in Heart" (M-G) (9th wk), $5,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (2d wk). Terrific $32,000. Last week, $14,000 in first 3 days.

Fox (20th) (2,250; 90-$1.40) — "White Feather" (20th). Brisk $23,000. Last week, "Racers" (20th) (2d wk), $15,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Underwater!" (RKO) (3d wk). Okay $5,000 in 3 days. Last week, $13,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Vera Cruz" (UA) (3d wk). Fair $16,500. Last week, $22,000.

Midtown (Goldman) (1,200; 74-$1.49) — "Country Girl" (Par) (4th wk). Huge $27,000. Last week, $30,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB). Mighty $39,000. Last week, "Bridges at Toko-ri" (Par) (5th wk), $8,500.

Stanley (SW) (2,900; 74-$1.40)—"Long Gray Line" (Col). Stout $24,000 or near. Last week, "Far Country" (U) (2d wk), $11,000.

Stanton (SW) (1,473; 50-99) — "Twist of Fate" (UA) and "Battle Taxi" (UA). Poor $4,000. Last week, "10 Wanted Men" (Col), $8,500.

Trans-Lux (T-L) (500; 99-$1.50) —"Camille" (M-G) (reissue) (4th wk). Modest $3,200. Last week, $4,200.

Viking (Siey) (1,000; 74-$1.50)—"Tonight's the Night" (AA) (2d wk). Nice $10,000. Last week, $15,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Green Fire" (M-G) (3d wk). Okay $3,900. Last week, $5,500.

'Girl' Huge $25,000 Tops Prov.; 'Darling' Okay 13G, 'Battle' Smash 22G, 2d

Providence, March 1.

Strand is riding high with unusually heavy play of "Country Girl" at upped scale. Also hitting astronomical heights are second rounds of the Majestic's "Battle Cry" and RKO Albee's "20,000 Leagues." Loew's State is okay with "Jupiter's Darling."

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Leagues Under Sea" (BV) (2d wk). Snappy $16,000. First sesh, with extra school holiday, was $23,000.

Majestic (Fay) (2,200; 70-$1)—"Battle Cry" (WB) (2d wk). Sock $22,000. Last week, $25,000.

State (Loew's) (3,200; 50-75)—"Jupiter's Darling" (M-G) and "White Orchid" (UA). Okay $13,000. Last week, "Long John Silver" (UA) and "Masterson of Kansas" (Col), $12,500.

Strand (Silverman) (2,200; 70-$1) —"Country Girl" (Par) and "Assignment Children" (Par). Terrific $25,000. Last week, "Bridges at Toko-ri" (Par) (2d wk), $9,000.

'Darling' Robust 19G, Toronto; 'Chalice' 14G

Toronto, March 1.

Only one newcomer of note, "Jupiter's Darling," which is topping city on grosses, being big at Loew's. Trio of hefty holdovers, all running neck-and-neck are "Leagues Under Sea" and "Carmen Jones," both in third weeks, and "6 Bridges To Cross," in second frame.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 696; 694; 40-70)—"Black Dakotas" (Col) and "Bamboo Prison" (Col). Good $13,000. Last week, "Were So Young" (Indie) and "Port of Hell" (IFD), same.

Eglinton, University (FP) (1,088; 1,558; 75-$1) — "Silver Chalice" (WB) (2d wk). Holding hefty at $14,000. Last week, $18,000.

Imperial (FP) (3,373; 60-$1)—"Leagues Under Sea" (BV) (3d wk). Hep $15,000. Last week, $18,000.

Loew's (Loew's) (2,090; 60-$1)—"Jupiter's Darling" (M-G). Sock $19,000. Last week, "Black Rock" (M-G) (2d wk), $10,000.

Shea's (FP) 2,386; 75-$1)—"Carmen Jones" (20th) (3d wk). Hefty $15,000. Last week, $18,000.

Towne (Taylor) (693; 60-90)—"Loves of Verdi" (Indie) (3d wk). Up to fancy $5,000. Last week, $4,500.

Uptown (Loew's) (2,745; 60-80)—"6 Bridges to Cross" (U) (2d wk). Big $10,000. Last week, $14,000.

Russell Lush 17G, Frisco; 'Line' 16G

San Francisco, March 1.

Some new, stout product is cheering the exhibitor section here this round. "Underwater!" looks best of newcomers with a lively session at Golden Gate. "Jupiter's Darling" is rated good at the Warfield. "Long Gray Line" shapes very big in second stanza at St. Francis. Best showing of holdovers, however, is "Battle Cry," with a socko total at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1) — "Underwater!" (RKO) and "Atomic Kid" (Rep). Smooth $17,000 for Jane Russell starrer. Last week, "6 Bridges To Cross" (U) and "This Is Army" (Rep), $16,000.

Fox (FWC) (4,651; $1-$1.25)—"White Feather" (20th) and "Jamboree" (Lip) (2d wk). Sad $8,500 in 5 days. Last week, $12,500.

Warfield (Loew's) (2,656; 65-90) —"Jupiter's Darling" (M-G). Good $16,000. Last week, "Many Rivers To Cross" (M-G) (2d wk), $10,500.

Paramount (Par) (2,646; 90-$1.25) —"Battle Cry" (WB) (3d wk). Socko $16,000. Last week, $25,500.

St. Francis (Par) (1,400; $1-$1.25) —"Long Gray Line" (Col) (2d wk). Big $16,000. Last week, $21,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (61st wk). Great $22,000. Last week, $18,600.

United Artists (No. Coast) (1,207; 70-$1)—"Black Tuesday" (UA) and "Battle Taxi" (UA) (2d wk). Oke $4,300 in 4 days. Last week, $10,000.

Stagedoor (A-R) (400; $1-$1.25) —"Romeo and Juliet" (UA) (10th wk). Good $2,500. Last week, $3,100.

Larkin (Rosener) (400; $1)—"Mr. Hulot's Holiday" (GBD) (10th wk). Fine $2,000. Last week, same.

Clay (Rosener) (400; $1)—"Cavalievia Rusticana" (Indie) and "La Traviata" (Indie) (2d wk). Trim $2,100. Last week, $2,500.

Vogue (S. F. Theatres) (377; $1) —"Pickwick Papers" (Indie) (4th wk). Okay $1,800. Last week, $2,100.

'GIRL' WHAM $21,000, INDPLS.; 'FEATHER' 7G

Indianapolis, March 1.

Only bright spot in first-run situation here this stanza is "Country Girl," which is doing sock biz at Circle to lead the city by mile. "Bad Day at Black Rock" at Loew's and "White Feather" at Indiana are very mild. "Unchained" is only fair. Weekend rain and first round of state high school basketball tournament hurt at boxoffice.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Country Girl" (Par). Great $21,000. Last week, "Tonight's the Night" (AA) and "Cry Vengeance" (AA), $6,000 in six days at 85c top.

Indiana (C-D) (3,200; 50-85)—"White Feather" (20th) and "Mighty Fortress" (Indie). Sad

(Continued on page 22)

Gotham Biz Spotty; 'Show' Tame 34G, Palace 22G, 'Jupiter' Dips to 104G, 'C'rama' 62G 2d, 'Line' Fine 40G 3d

The customary post-holiday slump has caught up with Broadway film business in the current session, and only the most potent pictures are weathering the downbeat. Aside from the usual weekly change at the Palace, the lone newcomer is "Three For Show" at the Roxy. This musical is disappointing at $34,000, and stays only two weeks.

"Hell's Outpost" with vaude shapes fast $22,000 at the Palace. "Jupiter's Daughter" with stageshow is going only two weeks at the Music Hall, dipping to a routine $104,000 or near in final stanza ending today. "Hit the Deck" replaces tomorrow (Thurs.).

Among the recent newcomers, both "N. Y. Confidential" and "Battle Cry" continue big. Latter held with a lofty $53,000 for fourth week at the Paramount. "Confidential" still looms sturdy with $18,000 likely for initial holdover round ending tomorrow (Thurs.) at the Victoria.

"Long Gray Line" also is displaying stamina, with a big $40,000 likely for third stanza at the Capitol. "Holiday For Henrietta" pushed to nearly $8,000, great, for fifth week at the Fine Arts, and is staying on.

"Cinerama Holiday" climbed to a mighty $62,100 in second full session at the Warner. It was helped by two extra shows and the holiday as was "Gate of Hell," still smash $13,500 for 11th week at the Guild.

"Sign of Pagan" looks to wind its third stanza with a nice $12,000 at the State. "Timberjack" follows on Saturday (5). "Doctor in House" continues to show amazing strength with $15,000 in prospect for second round at the Trans-Lux 52d Street.

"Underwater!" held at trim $14,000 in third frame concluded yesterday (Tues.) at the Mayfair. "Country Girl" still is socko with $32,000 or better probable for 11th session finishing up today at the Criterion. "Leagues Under Sea" looks around $20,000 in current (10th) week at the Astor. It is being supplanted by "East of Eden" which opens with a special preem March 9.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Leagues Under Sea" (BV) (10th wk). Current round ending today (Wed.) looks like fine $20,000 after $31,500 last week. Stays another week, with "East of Eden" (WB) coming in with special preem, March 9.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"Aida" (IFE) (16th wk). Present stanza ending today (Wed.) likely will hit okay $4,800 after $5,500 for 15th week.

Baronet (Reade) (430; 90-$1.55) —"Game of Love" (Indie) (12th wk). The 11th week ended yesterday (Tues.) was nice $4,600 after $4,900 for 10th round. Stays on with "Trouble in Glen" (Rep) due in next but date not set.

Capitol (Loew's) (4,820; 85-$2.20) —"Long Gray Line" (Col) (3d wk). Looks to hold in very strong style at big $40,000 or near in current week ending today (Wed.). Second week soared above hopes to $62,000 with both Monday (21) and Washington's Birthday holiday soaring way over expectancy. Stays on, probably until April anyway.

Criterion (Moss) (1,700; 75-$2.20) —"Country Girl" (Par) (11th wk). Current round winding today (Wed.) looks lusty $32,500 after terrific $45,500, over hopes, for 10th week. Holding especially strong in view of having opened in several Long Island spots already. Stays for another month or thereabouts.

Fine Arts (Davis) (468; 90-$1.80) —"Holiday For Henrietta" (Ardee) (6th wk). The fifth stanza ended Sunday (27) pushed to a great $7,900 after $7,200 for fourth. Stays until near end of month.

Globe (Brandt) (1,500; 70-$1.50) —"Far Country" (U) (3d wk). Current week ending Friday (4) looks to hold at mild $7,000 after $11,800 in second.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (12th wk). The 11th session concluded Monday (28) was smash $13,500, after $13,800 in 10th week.

Mayfair (Brandt) (1,736; 79-$1.80) —"Underwater!" (RKO) (4th wk). Third frame ended yesterday (Tues.) held with nice $14,000 after $22,000 for second, less than expected.

Normandie (Trans-Lux) (592; $1.15-$1.65)—"Camille" (M-G) (5th wk). Fourth stanza ended Monday (28) was sockeroo $13,500 (took in Feb. 22 holiday) after $14,800 for third week. Stays indef.

Palace (RKO) (1,700; 50-$1.60)—"Hell's Outpost" (Rep) and vaudeville. Week ending tomorrow (Thurs.) is heading for fast $22,000. In ahead, "Cry Vengeance" (AA) and vaude, $27,500, over hopes.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (5th wk). Fourth session ended last night (Tues.) was big $53,000 after third week climbed to $66,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Wages of Fear" (Indie) (3d wk). First holdover round concluded last night (Tues.) was good $11,500 or near after $12,500 in first week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75 — "Jupiter's Darling" (M-G) and stageshow (2d-final wk). Off to barely okay $104,000 this stanza ending today (Wed.). "Hit the Deck" (M-G) and new stageshow open tomorrow (Thurs.). Opening week of "Darling" was $152,000, a bit below hopes, and being aided, of course, by the holiday.

Rivoli (UAT) (2,092; 85-$2) — "Bad Day at Black Rock" (M-G) (5th wk). Fourth week ended Monday (28) was okay $13,000 after $15,000 for third session, way over expectancy.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Three For Show" (Col). Appears headed for slow $34,000 in first session winding today (Wed.), and holds only two weeks. In ahead, "White Feather" (20th), $30,000, and below hopes for single 8-day week. "Untamed" (20th) comes in next.

State (Loew's) (3,450; 78-$1.75) — "Sign of Pagan" (U) (3d-final wk). Third round finishing next Friday (4) is heading for okay $12,000 or close after $19,000 in second week. "Timberjack" (Rep) opens Saturday (5).

Sutton (R&B) (561; $1-$1.80) — "Romeo and Juliet" (UA) (11th wk). The 10th round ended yesterday (Tues.) was good $6,400 after $8,200 for ninth week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (2d wk). First holdover stanza ending today (Wed.) looks like great $15,000, one of biggest second weeks ever at house. First week was $17,300, for one of bigger opening weeks here.

Victoria (City Inv.) (1,060; 50-$1.75)—"N.Y. Confidential" (WB) (2d wk). First holdover round ending tomorrow (Thurs.) likely will hold with rousing $18,000. First week was $33,000, not quite up to hopes, but smash for this small-seater. Stays on.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (4th wk). Third week concluded Saturday (26) pushed to mighty $62,100 in 19 performances, very close to house record with this many shows. Previous session of 17 shows was $57,900, just missing the house high. Now selling tickets into June and July.

'A&C'-'Mountain' Lively 9G, L'ville; 'Racers' Fast 14G, 'Deck' Dandy 11G

Louisville, March 1.

Friday-Saturday (25-26) promotion of Shoppers' Bargain Days, plus springlike weather, is bringing plenty of shoppers into the downtown area. They had a spending spree at the stores, and first-runs came in for a generous share of biz. "Yellow Mountain" coupled with "A & C Keystone Kops" at the Kentucky is very lively, as is "Racers" at the Rialto. "Hit The Deck" looks good at the State.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"Yellow Mountain" (Par) and "Abbott & Costello Keystone Kops" (U). Looks strong $9,000 for kickoff stanza, and h.o. is likely. Last week, "Bridges at Toko-ri" (Par) (3d wk), $7,000.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (3d wk). Oke $4,500. Last week, $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"The Racers" (20th). Big weekend influx of shoppers helped here, current sesh to bumper $14,000 or near. Last week, "Underwater!" (RKO), $12,000.

State (United Artists) (3,000; 50-75)—"Hit The Deck" (M-G) and "White Orchid" (Col). Good $11,000. Last week, "Jupiter's Darling" (M-G) and "Pirates of Tripoli" (UA), $8,500.

AVAILABLE FREE IN 30 x 40 SIZE FOR YOUR LOBBY! *

We are proud
to announce that
this theatre
will bring you all these
great best-sellers in
CINEMASCOPE

UNTAMED
A Man Called Peter
DADDY LONG LEGS
THE KING AND I
Katherine
The View From Pompey's Head
The Sixth of June
VIOLENT SATURDAY
The Greatest Story Ever Told
A Many-Splendored Thing
THE SEVEN-YEAR ITCH
The Girl in the Red Velvet Swing
THE RAINS CAME
THE TALL MEN
The Left Hand of God
The Day the Century Ended
SEVEN CITIES OF GOLD
SOLDIER OF FORTUNE
LORD VANITY
TIGRERO!
CAN-CAN
Good Morning, Miss Dove
ANASTASIA



Watch for
all these wonderful
attractions from
20th
CENTURY-FOX!

* Contact 20th Century-Fox
Advertising Dept.,
444 W. 56 St., N.Y.19, N.Y.

'Wages of Fear' Editing Debated; 'Nothing Vital Deleted': McCarthy

Sharp newspaper criticism levelled against the cutting of the French picture "Wages of Fear" last week revived some old arguments among the indie distribs.

There was a considerable area of agreement that publicity given the trimming of the pic stood to hurt it at the b.o. "There's nothing worse than telling people that they aren't seeing the full, original version of anything," was one vet distributor's comment. (Pic started slow at the b.o. but is building steadily.)

At the same time, there's no question that most foreign imports undergo a certain amount of scissoring, either due to censor demands or to tighten them up, before they reach the U. S. theatres. In many cases, exhibs themseives have done the editing. However, that's rarely publicized.

Issue came up some time back when "Diary of a Country Priest" got a poor notice in the N. Y. Times. Producer wrote the paper that it was due to the arbitrary scissoring done on his work in N. Y.

Case of "Wages of Fear," which on the whole got very good notices, is different in that some unusual aspects are involved. Pic is handled in the U.S. by International Affiliates, headed up by John G. McCarthy. Latter is also the U.S. rep of George Lourau, the film's producer. It's been a top grosser in Europe and is current at the Paris Theatre, N.Y.

The N.Y. Times' Bosley Crowther, in his review, and again in his Sunday roundup, deplored the cutting of "Wages" which, he thought, had left "lapses of bewildering proportions in the dramatic continuity."

Extent to which "Wages" has been cut depends on which versions one compares. When shown at the Cannes fest, it ran 155 minutes. It was later cut to 130 mins. for France, the same edition running very successfully in Britain. In the U.S., it was trimmed another 24 mins., with Customs accounting for 10 mins. and McCarthy for the remaining 14 mins.

McCarthy and Lourau had some tough decisions to make before they let "Wages" open in N.Y. For one, it ran long. For another, the film directed by H. G. Clouzot, had been attacked as "anti-American" in press reports from the Cannes film festival of 1953 when it won the Grand Prize.

Obviously, every attempt was made to edit out any footage that might be construed as offending an American audience. Furthermore, explained McCarthy last last week, "we felt that the first part was too slow. We wanted to speed up the prelude to the action which occurs primarily in the second half of the picture. Gene Milford, an outstanding craftsman, did our editing. We feel we have not left out any important element to the story at all."

Countering press criticism, McCarthy said "Wages" had been trimmed only after the most careful consideration and with the full knowledge and consent of both Lourau and Clouzot. "It's strictly a case of the makers deciding what's best for the film in the U.S. market," he stated, expressing his surprise at critical comments from people who hadn't seen the original version.

While most of the indies take the view that what Lourau and McCarthy do with their pic is their own business, one or two of the distribs last week felt that the cutting procedure on "Wages of Fear" did harm to the French industry as a whole.

Uphold Lewd Film Rap

St. Louis, March 1.

The fine of $500 slapped on Meredith Weston, a native, for showing indecent and lewd films in connection with lewd dancing by femmes at a stag party in St. Louis County in Nov., 1952, was upheld last week by the St. Louis Court of Appeals to which Weston appealed.

Weston contended that the evidence introduced by the state in a trial at Hillsboro, Mo., was insufficient although he did not testify. Four witnesses testified that Weston was in c. during the party which was held in a hall above a tavern in Jefferson County.

PRESBYTERIAN CLERIC CONDEMNS CENSORSHIP

Ottawa, March 1.

A prominent clergyman, Rev. Colin F. Miller of Knox Presbyterian Church in the Canadian capital, condemned the trend towards censorship of literature and the arts in a talk to Knox Men's Club here (12). "Just as in the past," he said, "any form of censorship will be futile and vicious; and the so-called Puritan attitude toward art and literature will instill a suspicious outlook toward all the arts." He stressed that this was his personal opinion.

Censorship in Russia, said Miller, has produced "well-known adverse effects" and this could easily be repeated in other countries. He added that parents, relatives and others in charge of youngsters should teach them the advantages to be gained from the theatre and other arts, "especially literature."

Canadian Repertory Theatre here, using a Roman Catholic church hall as its theatre, has had well over a dozen plays, including Noel Coward's "Private Lives" and Somerset Maugham's "The Circle," banned by church authorities, who o.o. every script before production, and others, like Jan de Hartog's "Fourposter," have had to be cut to get by.

Town in Binford's County Revolts Against Censor Re Col's 'Bamboo Prison'

Covington, Tenn., March 1.

This little hamlet, 40 miles from Memphis, has finally revolted against censor Lloyd Binford.

After viewing Columbia's "Bamboo Prison," which Binford nixed for Memphis, Covington's Mayor declared that the film could play there "regardless of what Memphis is doing." He added that he and the town brass could see no reason for banning "Prison."

Both Memphis and Covington fall into Binford's domain—Shelby County. In the past, Covington has usually bowed to the dictum of Binford's banning brigade.

While there have been protests in Memphis, too, over the "Bamboo Prison" banning, the Civil Liberties Union has offered aid to Col should the film company decide to take the case to court.

SCHINES ALL-OUT FOR 'MA AND PA KETTLE'

Schine chain in five eastern states will run a circuit-wide prerelease of a "Ma and Pa Kettle" film for the fourth consecutive year.

Pic is "Ma and Pa Kettle At Waikiki," a Universal release which opens at the Schine houses March 6. As on the three past occasions, U is backing the film with a potent promotional campaign. Latter includes some new wrinkles, such as the availability of wood rose corsages flown in from Hawaii for local merchants to award as prizes to their customers in connection with local promotions.

Marjorie Main and Percy Kilbride, stars of U's highly profitable "Ma and Pa Kettle" series, will be seen in a special trailer, thanking Schine patrons for their previous support.

Kreisler's Latin Swing

B. B. Kreisler, head of International Film Associates left N. Y. Friday (25) on a four-week swing of all South American capitals to set distribution outlets for a couple of IFA releases.

Films are the Italian "High Time" and the French "Paris Affair." IFA owns the rights for all of S.A. Kreisler also intends to work out distribution deals for "Garden of Eden," an American entry, in Argentina and Brazil.

Tony Martin's Own Private Preview of 'Hit the Deck'

Miami Beach, March 1.

Although the film hasn't been booked in this area as yet, Florida State Theatres made the Beach theatre here available for an early Sunday ayem invitational preview of "Hit the Deck" with Tony Martin featured on the musical, hosting a turnout of show biz people and visiting toppers.

Mack Miller, Martin's press agent, set up the promotion over the weekend, with a print of the film flown in from New York for the occasion. With radio interviewer-disk-jockey Bea Kalmus at the lobby microphone and local tv cameraman on hand, following plenty of space in the area's newspapers the late (2:30 a.m.) affair took on the aura of a fulibiown premiere.

Traub, Maryland Censor, Loses Post; Puts Blame On Overseas Producers

Baltimore, March 1.

Sydney R. Traub, chairman of Maryland's Board of Motion Picture Censors, was ousted from his post last week by newly reelected Governor Theodore Roosevelt McKeldin. His successor will be C. Morton Goldstein, a Baltimore attorney.

During the six years Traub has been censorship chairman, the board's decisions have involved disputes between the board and film distributors. Consistently, the courts have sided with distribs and have forced Traub and his board to license disputed films. Recently, Traub fought to maintain newsreel censorship in the state but was outvoted by the Maryland House of Delegates who voted to exempt newsreels from the board's jurisdiction.

At a Womens' Bar Assn. banquet over the weekend, Traub discussed his ouster quite outspokenly. He stated that he had "incurred the displeasure of certain fly-by-night motion picture operators." He further told the lady barristers that "foreign films are our greatest source of worry" and that "some companies have made a laughing stock of the Production Code to which they were signatories, notably RKO." He pointed out that Maryland licenses were cheaper than elsewhere in the country and stressed the revenue value inherent in censorship legislation.

In Goldstein's acceptance of the post, he pledged to "do his best to carry out film censorship laws intelligently."

British 'X' Rating (Adults Only) Enemy of Boxoffice Blockbusters; Hope for New Censor System

London, March 1.

The British Film Producers Assn. is sounding its membership prior to making representations to the British Board of Censors in an effort to modify present practice. As matters stand the threat that given subject-matter would draw an "X" (adults only) certificate acts to stop dead the production of such a story. Financing becomes difficult or impossible on the reasoning that the feature classified "X" automaticaiiy loses its family audience.

British exhibitors point out that such American boxoffice blockbusters as "On the Waterfront" and "From Here to Eternity" would never be made if the "X" system operated in Hollywood.

Producers here would welcome a revised system under which the adults only classification would be a positive stimulant to mature subjects. Alternately they'd like to see the establishment of an appeals court where censor decisions could be challenged and litigated.

LEGION DEBATES TAG FOR 2D CINERAMA

National Legion of Decency is holding up on its classification of "Cinerama Holiday." But there's nothing serious involved. Legion has under consideration either a Class A-1 or Class A-2 rating. First is a complete okay and the other is "morally unobjectionable for adults."

Of the films classified this past week, one is particularly offensive, according to Legion standards. This is "Mademoiselle Gobette," French import distributed by Italian Films Export, which received a "C" (condemned) label.

Iowa Amendment Puts Films Under Obscenity Statute, Opens Issue

Des Moines, March 1.

Motion pictures specifically would be brought under Iowa law regarding obscenity and indecency under a bill introduced in the Iowa house by its 26-member committee on safety and law enforcement. The committee proposed the amendment to strengthen the law against the showing of immoral pictures. Some courts have held that moving pictures are not included in the law that defines immoral plays, exhibitions and entertainments. Iowa law makes it a misdemeanor to show "any obscene, indecent, immoral or impure drama, play, exhibition, show or entertainment which would tend to corruption of the morals of youth or others . . .

The proposed amendment specifically would insert the words "moving picture" after the present word "show." Penalty for an immoral or indecent show is a fine of not more than $1,000 or not more than a year in the county jail, or both fine and jail sentence.

Bank Hands Out Pleas For Censorship But Stops When Exhibs Complain

Columbus, March 1.

Word reached the Independent Theatre Owners of Ohio office here that petitions asking for film censorship were being handed to depositors of the Women's Federal Savings & Loan Assn. in Cleveland. Robert A. Wile, ITO executive secretary, put in a call to the firm and they stopped the practice.

He apparently also made a convert, because the attorney for the loan association asked for details on the evils of censorship as he had changed his mind on the subject.

SELZNICK REISSUES PRIMED FOR MARKET

Selznick Releasing Organization, which launched a re-release program with "Duel in the Sun," is readying three other David O. Selznick pictures for reissue playing. Working through states righters, as it did with "Duel," the Selznick org is sending out again "Tom Sawyer," "Spiral Staircase" and "Spellbound."

"Sawyer," first released in 1938, will hit the market about June 15. Figuring that there's a whole new generation around that has never seen the picture, the company will give the filmization of the Mark Twain classic a new picture sendoff. The advertising-exploitation setup, complete with tieups with toy manufacturers, is geared for new picture handling.

"Spiral Staircase" and "Spellbound" are being prepared as a package deal for dual situations. In single feature spots, the pictures will be offered separately. Pair will be reissued following the "Sawyer" release.

Meanwhile, "Duel" will be hitting its stride in the drive-in market. When the cold weather set in, the picture was withdrawn temporarily, but will be pitched again as soon as the ozoners open for spring business. "Duel" is expected to hit $2,500,000 in its re-release engagement. It has already garnered hefty returns from conventional theatres.

Another package planned by the Selznick outfit is "Notorious" paired with "The Farmer's Daughter." Subsequentiy, the company plans to go through the entire Selznick vault, with "I'll Be Seeing You" and "Since You Went Away" expected to follow. On the future re-release slate are such films as "Intermezzo," "Rebecca," "The Paradine Case," "Tidal Wave," and "The Third Man."

"Spiral Staircase" and "Farmer's Daughter" were originally RKO pictures produced by Dore Schary. Selznick acquired this pix a year ago, resulting from a prior deal involving the loan outs of Joseph Cotten and Dorothy McGuire. In turn, RKO received the rights to Selznick's "Mr. Blandings Builds His Dreamhouse."

Ohio Censor Explains Workings

Blames 'Foreigners' Taste in Stories—Morality and Delinquency Hazards Cited as Justification

Columbus, March 1.

A curtain was partially raised on the workings of the film censors' minds in Ohio when a report covering 12 years of film scissoring was released last week by R. M. Eyman, state director of education and chief censor. Eyman used the report to back up a contention that censorship isn't the "big bad wolf" some people think it is.

From Jan. 1, 1943, to Jan. 1, 1955, the report showed the state division of film censorship had rejected 68 films. In that time, Eyman said, the division reviewed 20,517 films, of which 1,616 were approved after eliminations had been made.

Of course, no film reviewing has taken place in the state since Dec. 1, 1954, when courts knocked out the Ohio law by calling it unconstitutional. New attempts are being made in the current Legislature to rewrite the film censorship law.

The report gave an explanation for each of the 68 films that were rejected. He said most of the films were banned because they tended to incite crime or contained scenes of obscenity.

Eyman cited the steady increase in foreign films as presenting additional censorship problems. In the last fiscal year, 36% of films received came from foreign countries.

The report showed that films concerning the use of marijuana and habit-forming drugs had been banned because of the alarming increase in juvenile delinquency. Eyman said some cases of delinquency were directly attributable to ideas received from motion pictures.

Some films rejected by the division and later approved after court reversals include:

"Devil in the Flesh" (English version), "Kiss Tomorrow Goodbye," "Mom and Dad," "My Life" (formerly "Ecstasy"), "The Moon Is Blue," "The Outlaw," "We Want a Child," "The Miracle" and "M."

"M" was rejected four times because it presented the actions and emotions of a child killer, emphasizing complete perversion without serving a valid educational purpose.

"Devil in the Flesh" was rejected in 1952 because it portrayed a French concept of extramarital living which did not conform to the accepted moral standards of American life. "Its exhibition would present to youth a distorted and wholly unacceptable notion of the sacredness of marital vows and family life," the division reported.

"Kiss Tomorrow Goodbye" was banned for nearly four years because "It creates disrespect and lack of confidence in law enforcement agents." The division said the film was a sadistic presentation of brutality with little consideration of human values.

"The Moon Is Blue" was barred in 1953 because "It is harmful for general exhibition, not so much because of the scenes of the picture, but particularly because of the dialogue which reflects on accepted standards of morality and decency in living."

$81,000,000 Gross for Brit. Cinemas In 3d Quarter; Net, Attendance Soar

London, March 1.

A substantial jump in the total number of paid admissions during the third quarter last year, with a corresponding rise in gross boxoffice receipts, is reported in a new government survey, the results of which were published in the Board of Trade journal last Saturday (26).

Attendance totaled 337,000,000 and takings soared to over $81,000,000. The attendance was 3.2% above the corresponding quarter of 1953 and was the highest recorded since the first quarter of 1952. Last summer's bad weather, notes the Board of Trade, thus had its compensations for the film industry, particularly when coupled with the full effect of the reduced admission tax. The net and the exhibitor's share of receipts were all higher than any previously recorded since the statistical survey began in 1950.

The gross represented a rise of 5% over the corresponding quarter of 1953 and 5.4% ahead of the second quarter last year. The increase was due largely to the higher volume of admissions, but partly also to a few increases in seat prices in certain houses.

Of the $81,000,000 paid at the boxoffice, the admission tax sliced off 31.1%, compared with 34% before the reduced rates. Net receipts were better than $53,000,000, representing a rise of 9.5% over the previous quarter; payment for film hire rose 8.6%; and the exhibitors' share amounted to over $35,000,00 or more than 10% ahead of the previous quarter.

The survey, covering the period from June 27 to Sept. 25, embraced 4,513 picture theatres with a total capacity of 4,150,440. The detailed breakdown showed the smallest type theatre, hitherto showing the greatest proportional decline in attendance, increased their admittances by 11.1%.

New Irish Censor Unit, System of Rating Films Seen Threat to 2d-Runs

Dublin, Feb. 22.

With the Irish Dept. of Justice censorship through film censor Martin Brennan already one of the toughest in Europe, and drawing frequent squawks from distributors and exhibitors here, a new blue pencil outfit has made its appearance. The National Film Institute has introduced a rating system which it is broadsiding to exhibs and others. Original project was based on the Legion of Decency system but ratings so far issued provide only two categories —"Suitable for All Groups" and "Suitable for Adults."

Official censorship provides only one rating. Distribs fear that new Film Institute ratings, while not backed by government, will affect business in provincial centres. It will not harm Dublin firstruns since lists will only be issued monthly after the Institute reviewers have seen the pictures here.

Squawk coincides with issuance by the Justice Dept. Censor's report for 1954 which shows that he rejected 33 films and cut 211 others out of 1,525 submitted. Of the feature films submitted 320 were of U. S. origin and 137 British. The Appeals Board passed (with cuts) six films which the censor had nixed. Among the latest to be nixed by Brennan is "Phffft" (Col).

Wembley Stadium Boss Brit. Showman of Year

London, March 1.

At its luncheon next Tuesday (8), the London Variety Club is to fete top show biz personalities. Sir Arthur Elvin, operator of the Wembly Stadium, has been named showman of the year, while Jack Hawkins is accoladed as the star of 1954. Diane Cilento gets the nod as the most promising actress of last year and Donald Sinden as the actor who made most progress.

Last year the London tent picked Jack Hylton as top showman. In 1952, the acting honor went to Jean Carson who has since achieved fame on Ed Sullivan's "Toast of Town" tv program in the U. S.

Variety Benefit For 'Star' London Preem

London, March 1.

Using all the technique of a big scale Hollywood premiere, the London bow of "A Star Is Born" at the Warner next Thursday (3) will be staged with full coverage by BBC-TV, radio and newsreels. Only Scotland Yard has intervened to prevent a full-scale replica by prohibiting a proposed broadcast of arrival of celebrities.

Preem is being staged by the Variety Club of Great Britain as benefit for the Actors' Orphanage. About 60 topflight British artists already have agreed to attend. They will be received by Sir Laurence Olivier, Arthur S. Abeles, Jr., WB chief topper in London, and James Carreras, Chief Barker of the local tent.

Henry Caldwell, producer of the BBC-TV "Limelight" program, will attend with five of Britain's most promising actresses. In addition, broadcast interviews with celebrities will be featured on BBC's Light Program and a 15-minute feature of the preem.

Mex Film Gross Tops 1953 Mark

Mexico City, Feb. 22.

The eight-cent peso added up to the biggest total gross of all time for the 125 cinemas operating here last year. They took in 131,363,624 pesos at rates of one to the ceilinged admission price of four pesos. That boiled down to $10,561,783, which was much below the $14,040,675 gross total for 1952. Nevertheless, the 1954 take was $600,000 more than that of 1953.

Pesos must be cited along with dollars. The peso was devaluated to eight cents last April from 11.6c that had obtained since 1948. The ceilinged admission prices began in December, 1952. Up to then, the top admission price was five pesos (58c). The ceiling was forced down to four pesos (46c). But in these eight-cent peso times, the ceiling is 32c.

All in all, 1954 was a fairly good year for the cinema here, the city amusements supervision department stressed, because the overall percentage increase last year was 7% over the previous 12-month period.

The department still stands pat against any upswing in admission prices. And many exhibitors continue their fight of more than two years for at least restoration of the rates that obtained up to 1952. Though admission then was 20%-35% more than today.

W. GERMANY SETS UP 2 NEW CENSOR BOARDS

Frankfurt, Feb. 22.

The Bonn government has set up two new film censorship boards, probably because of the increased pressure put upon them via the inadequacy and often unfair judgments of the former Board. Approval by the censorship board of a picture as valuable for the German public means the film is eligible for a 3% reduction of amusement tax in the nine German states. The press has been harsh in criticizing the former board for its seemingly erratic judgments, in rejecting "On the Waterfront" (Col), which finally came through with an okay on second showing, and in turning down "Romeo and Juliet" (Rank). The board on the other hand gave the "valuable" tag to several recent German detective stories and light love yarns.

Of the two new boards established at Bonn, the first is a 10-member permanent one of judges. The second is an appeal board. A film which has been judged unworthy by the first group can reapply and try for a change with the second board. Only complaint so far lodged against the two groups is that they are composed of politicians and business men, rather than experts with motion picture backgrounds.

Eckstine Opens Return British Tour in April

Glasgow, Feb. 22.

Billy Eckstine is now pacted to top vaude at the Empire Theatre here April 25. He was a success on his bow at same vaudery last summer.

He tees off at the De Montfort Hall, Leicester, Eng., and will open at Finsbury Park Empire, London, April 18. Following his Glasgow week, the singer is set to play vaude weeks at Newcastle, Liverpool, Birmingham, Coventry, Manchester, Bristol and Chiswick. Tour, negotiated by Fosters Agency, will take him right through until mid-June.

Pix Biz, Legiters Ask Tax Relief Of British Govt.

London, Feb. 22.

The show biz campaign for admission tax relief moved a further stage forward when separate deputations from motion pictures and legit submitted their respective claims to the Treasury. The film industry is seeking a concession worth $17,000,000 a year while the legit theatre is urging total tax exemption at an annual cost of $7,000,000 a year.

The film biz claim was put to Reginald Maudling, Economic Secretary to the Treasury, last Wednesday (16), by a deputation representative of the four trade associations. Their claim is based on a document prepared by the exhibitors, which provides for 84% of the relief to be directed towards lower priced seats.

The case for the legiters was argued yesterday (Mon.) before Henry Brooke, M.D., financial secretary to the Treasury, by a delegation representing both management and unions.

A memorandum submitted by that deputation showed that, of 45 provincial and suburban theatres for 1953, 29 operated at a loss and only 16 made a profit.

Despite a gross of about $156,000 for the nine months' London run of "The Manor of Northstead," producer Peter Saunders wound up with a loss of around $3,000. He blamed this entirely on the incidence of admission tax, which collected $23,662 from his b.o. take. With an initial investment of over $10,000, Saunders claimed he needed 60% capacity at every performance to make the weekly operating nut of $3,300.

In a public beef last week, the producer claimed that for him to have made a profit of $22,000 he would have paid over $28,000 in admission tax and then the Chancellor would have stepped in and taken $14,000 of his cut by way of income tax. He claims the theatrical industry has a genuine grievance in that it is taxed on losses as well as on profits.

Arguing that admission levy on the live theatre is both illogical and unjust, the London manager points out that while it only yields $7,000,000 a year, it is causing theatres all over the country to close down. And if they are all shuttered, the Chancellor would get no tax anyway.

The tax, Saunders recalls, was introduced as an emergency measure during World War I. "It has served its purpose and should be abolished at the next budget," he asserts.

U.S. Permits Marines To Play in German Pic

Frankfurt, Feb. 22.

Because of a recent edict by Col. Myles Brewster of Wiesbaden, Germany, forbidding GI's under his command to appear in German films without specific approval of the U. S. Government, the German firm of Maskott Films has obtained the consent of the U. S. War Department for a U. S. Marine unit to appear in the new film, "Befehl Zur Feindschaft" (Command to the Enemy).

Pic is unusual in that it is a coproduction between Germany and Portugal, with the company of Tobis-Portugaise of Lisbon working for the first time with Maskott Films in Munich. Picture will be shot there.

Arg. Producers Rush Pix to 1st-Runs Despite Heat; Prep Them for Nabes

Buenos Aires, Feb. 22.

Outwardly undaunted by the manifest failure of their two entries at the Punta del Este Film Festival, Argentine film producers rushed out a batch of releases to three major showcases here last week, including "Mercade de Abasto" (AAA), a festival entry; Sono Film's "The Corzican Brothers" and AAA's "Pajaros de Cristal." Since this time of year is a dull one because of summer weather, their strategy apparently is to grab the cream of the neighborhood trade when vacationers return eager for screen entertainment in March.

At Punta del Este, "Mercado de Abasto" and "Lo que le Paso a Reynoso" (Torres-Rios) aroused vocal audience reaction over such mediocre presentations in an international contest.

Renewed effort is being made to get producers to confine their efforts to stories indigenous to the country, and to restrict the number of pix and make quality productions. In 1954, local studios churned up 43 features and three co-productions, compared to 39 in 1953. Twenty-seven of last year's crop are still awaiting release. However, would-be producers keep starting up, and even more productions loom for 1955.

Much still hinges on finance, and since the Industrial Credit Bank has restricted loans, many producers may not last long. Guaranteed Pictures is an exception. Dave Cabouli of this distributor-production combo has arranged to lease EFA studios' buildings for three years for his own film company. He would make eight to 10 pix a year, mostly scripted by Abel Santa Cruz or adapted from successful legit plays tried out by this prolific writer. The first is, "Mama's Husbands," with Spain's Ana Mariscal teamed with Juan Carlos Thorry. Guaranteed's first pic with the Spanish screen-actress, "En Carne Viva" (In the Flesh), is due for release shortly.

Artistas Argentinos Asociados had to abandon plans to make a historical opus, "Camila O'Gorman." This was to be based on the romance of a heroine in Argentine history who eloped with a priest in the 19th Century. The plan had to be shelved due to the government's quarrel with the Roman Catholic church which made the priestly romance inopportune. In its place Luis Cesar Amadori is to make "Love Never Dies."

New Setup for Naming Royal Command Film

London, March 1.

A new formula for picking the Royal Command film each year has been agreed within the industry and will be put in to operation for this year's gala in November. This is a sequel to the rumpus over last year's selection of "Beau Brummell" (M-G) which was roundly panned and was generally regarded as an unsuitable subject for the occasion.

The Cinematograph Trade Benevolent Fund, which coins about $80,000 from this annual event, has now set up a new selection panel which will comprise the presidents of the four trade associations with an independent chairman. Latter post has been accepted by Lord Radcliffe, a wartime Director-General of the Ministry of Information. The president and one member of the critics' circle are also being invited to serve.

Films Still Top B.O. Draw in Arg.

Buenos Aires, Feb. 22.

Residents of Buenos Aires spend around $100,000 daily on entertainment, and their favorite form of amusement is still the motion picture.

This is revealed in 1954 statistics just released, showing that in the first 11 months of 1954 a total of $35,000,000 was spent on entertainment comprising screen, legit, horseracing, soccer football and boxing. Attendance at film theatres increased from 61,380,200 in 1953 to over 63,000,000 in 1954 while legit theatre attendance rose from 4,189,500 in 1953 to 4,700,000 last year.

The figures on attendance at the racetracks are not revealed for 1954, possibly because there has been a slump since the government expropriated their operation from the Jockey Club.

Attendance at football (soccer) matches was down from 2,196,300 in 1953 to under 2,100,000 last year. Televising of the matches may have something to do with this drop although experts can't believe that the 30,000 to 40,000 tv sets in use can account for this difference. On the other hand, boxing increased from 555,200 patrons in 1953 to 650,000 in 1954.

Some idea of spending in eateries, niteries, etc., may be gleaned from the fact that the Assn. of Hotels, Restaurant, Cafes & Confectioners has 1,100 associates in the various grades, representing a capital of around $100,000,000.

J. ARTHUR RANK BUYS NORTH IRISH CHAIN

Belfast, Feb. 22.

J. Arthur Rank Organization, which already controls a circuit in the Irish Republic through Odeon (Ireland) Ltd., has purchased 10 cinemas controlled by Irish Theatres Ltd. in northern Ireland. Purchase price was not revealed. Five are in Belfast and the others in country towns. The takeover also includes a Belfast neighborhood house under construction and another provincial house planned for Larne.

A new company, Odeon (Northern Ireland) Ltd. has been formed to operate the circuit with George Lodge, managing director of the Royal Cinema, Royal Hippodrome and Grand Opera House here, as prexy.

London Legit Bits

London, March 1.

Harry Foster has agented a deal with **Emile Littler** for **George Formby** to star in straight play titled "Too Young To Marry." Show tries out in the provinces next fall prior to the West End. Foster has also closed deal with **James P. Sherwood** to star **Jack Hulbert** and **Cicely Courtneidge** (Mrs. Hulbert) in straight play by film scripter **Bill Lipscomb**, titled "Wildest One's Dream."

Leftist Pix Groups Cry About Film Biz Crisis, Old Bromide for Paris

Paris, Feb. 22.

The Leftist film syndicate here, the Federation Du Spectacle, called a press conference this week to sound the old bromide about a film crisis gripping the Gallic industry. This is the first raising of a threatening note in this area for some years now. The FDS placed the most emphasis on actual production figures, and recommended a serles of reforms to alleviate present conditions.

The main point was that only about 53 entirely French films were made this year as opposed to the needed 100. Of course, coproduction accounted for the other pix. But some feel that this does not replace a solid-cored completely French film. The FDC proposed four points to help stabilize Gallic pic production.

Setting up a special series of tax rebates applying to the complete process of film production, plus special dispensations for houses showing completely French shows, was one proposal. The second called for modifying the Film Aid Law with greater help to production. (Leftists claim that exploitation is getting too much of the nut.)

Third point made was the complete overhauling of technical aspects of the industry, with labs and studios getting a facelifting and modernization. Color widescreen and modern production equipment would be the main aspects of this program. Fourth point stressed was the elimination of any censorship except that imposed by the laws of society. It also was suggested that improvement in distribution and exportation of pix, with a call for reciprocity on the foreign markets should be asked.



"NEW YORK CONFIDENTIAL" A NEW YORK SMASH!





FIRST DATE VICTORIA THEATRE IS "TERRIFIC--PACING ALL BROADWAY OPENINGS"!

VARIETY (Feb. 23)





HEADLINE-HOT!

BOXOFFICE-HOT!

Presented by
EDWARD SMALL

STARRING

BRODERICK CRAWFORD · RICHARD CONTE · MARILYN MAXWELL · ANNE BANCROFT · J. CARROL NAISH

Original Screen Play by CLARENCE GREENE and RUSSELL ROUSE

Produced by CLARENCE GREENE · Directed by RUSSELL ROUSE · Released by WARNER BROS.

Hamid Buys Out SW Atlantic City; Plans More Boardwalk Vaude; Wants Legit Break-ins as of Yore

Atlantic City, March 1

Stanley Warner as motion picture theatreowners and operators made their exit from the resort as of Saturday (26) when the George A. Hamid & Son interests acquired control of their four houses and adjacent properties in a deal involving nearly $4,000,000. It was one of the largest for amusement property ever negotiated here.

Through the deal Hamid, operator of the resort's Steel Pier, gets the 4,200 seat Boardwalk Warner, one of the biggest motion picture houses, the Stanley and Virginia Theatres, all on the Boardwalk, plus the Colonial, one of the top motion picture places on Atlantic Ave., resort main stem. In the deal are six Boardwalk stores in the area known as the Stanley block, and five properties adjoining the Colonial.

Purchased outright were the Warner and Colonial Theatres and the Atlantic Ave. stores. Exchanged were the lease-hold control rights of the Stanley Theatre and the Boardwalk stores, which are owned by the estate of George and James Bew, and the Virginia Theatre, owned by the Friedberg Bros. interests.

Seating capacities of the four theatres total 8,361, which represents 40% of the motion picture capacity in Atlantic City. Hamid also controls the Hollywood, the Shore and the Astor, all located on Atlantic ave.

Hamid declared that no definite plans have as yet been made, but that the matter of utilizing the Warner for other than motion pictures had been a subject for discussions. During season name acts, which could not stand the five to seven a day gaff necessary for the Steel Pier's vaudeville house, would be booked. He mentioned Liberace as an attraction which could not be successfully booked into the Pier, but would be a fine one for the big Warner, where he would be called on for one of two shows daily.

Hamid also said that another determined effort would be made to bring back to Atlantic City the New York show openings which would keep the house open all through the year. He said that he and his associates have and are probing other possibilities of the big walk theatre, which, he believes, will be a better managed house locally than heretofore when it was run from the Philadelphia Warner office.

As to the other houses, George A. Hamid Jr. said that the acquisition of these will afford a greater flexibility and mobility to the local entertainment field, and will facilitate the operation of all the enterprises to the maximum of their potential.

No change in the set-up of the theatres as they are now operated is contemplated by the new management. All are now open on a seven-day schedule, operating on a continuous show schedule.

Seating capacities of the four theatres are: Warner, 4,200; Stanley, 1,826; Virginia, 957, and Colonial, 1,391.

George Hamid Sr. came here in the mid '30's when he acquired control of the old Million Dollar Pier. He moved uptown to the Steel Pier some years later.

UN Showing One-Reelers; 3,000-4,000 Take Guided Tour Daily at $1 Per Head

United Nations, March 1.

Film Distribution Unit of the United Nations is now showing two onereelers of its work every hour on the half-hour. This policy was worked out by Tom Baird to correct an omission—films about the UN which were exhibited world round, in some 26 language soundtracks, had no exposure in the headquarter building of the organization.

About 3,000-4,000 persons take the guided tour at $1 per head each day—providing the United Nations with around $1,500,000 of annual revenue. Onereelers will be free to any one, but included in the guided tour, too.

RKO Managerial Shifts Follow Howard Visit

Cincinnati, March 1.

Managerial changes at RKO Theatres followed a divisional conference here last week at which William Howard, vice president and general manager of the parent organization, presided. Cities represented besides Cincy were Cleveland, Columbus and Dayton and Grand Rapids, Mich.

Transfers were: Ed McGlone, manager of Palace, Cincinnati, for the past four years, to Columbus as successor to C. Harry Schreiber, city manager there for 18 years, who resigned to enter private business; and these in Cincy—Elwood Jones from manager of the Grand to replace McGlone at the Palace, and Robert Rehme, from assistant manager, Palace, to succeed Jones as manager at the Grand.

Howard was accompanied here from N.Y.C. by Tom Crehan, his assistant, and Harry Mandel, national advertising and publicity director.

Repeal Unlikely, Tax Pessimism Out of Albany

Albany, March 1.

The Bird Commission—officially known as the Temporary State Commission on Fiscal Affairs of State Government—in its final report to the Governor and the Legislature last week, took a stand for retention of the permissive taxes, including the five percent admission levy, which the Legislature first authorized for larger cities and all counties in 1947. Later the privilege was extended to every city.

"The Commission has not undertaken a qualitative appraisal of all these taxes," read one paragraph in the multi-paged, two-volume report, "but believes that as a group they serve a useful purpose and should be retained. They add flexibility and some choice of alternatives between the local revenue systems. Even in communities where little use has been made of them, there is considerable opinion that their continued availability is valuable."

The Commission, in its detailed analysis of the fiscal problems facing New York City, pointed out that "A recently adopted admission tax of 5% is estimated by city officials to yield $16,700,000 in 1954-55."

The report recommended, among other things, that New York's power to levy a sales tax-of 3%—be made permanent.

'Game of Love' Causes Jitters Among Censors

Various kinds of censors last week continued to flirt with the French film, "The Game of Love."

In Pennsylvania, the censor board backed down from its prior position and allowed the William Shelton-Times Films release to pass with a few minor deletions, thus forestalling legal action.

In Cleveland, Shelton yanked the pic from a booking at the Lower Mall, Cleveland artie, when the local papers refused to carry ads mentioning the pic. Ohio at the moment has no state censor.

While the Pennsylvania censor's action eliminates what might have shaped up into another test of the legality of state censorship, banning of the pic in Maryland already has seen Times Films challenging the Maryland board and the legality of its operations.

"Game," winner of the 1954 Grand Prix du Cinema Francais, passed the N.Y. censor virtually without a change. However, it has drawn a "C" (Condemned) rating from the Catholic Legion of Decency.

LeBret on Coast Setting Yank Stars for Cannes

Favre LeBret, chairman of the Cannes Film Festival, left for Hollywood Monday (28) for 10 days and upon his return huddles with the MPAA's Eric Johnston in Washington. Ralph D. Hetzel in New York and the Motion Picture Assn. of America echelon on the Coast are helping the alignment of Hollywood personalities.

This year's festival runs a bit later, from April 20-May 10, and has some 3,000 exhibitors, producers and distributors from 34 countries represented. A committee of 11, six from abroad, will assist the five French members (playwright Marcel Pagnol, chairman; Georges Auric, Marcel Achard, Rene Clouzet and one French film critic and one film producer) in the selections. Anatole Litvak is the American member of the board of judges, and others are British, Italian, Spanish, Russian and Japanese.

Ozoners Chirping With the Robins

Booking activity for the upcoming drive-in season, still over a month away, has started with the ozoners confident they're going to ride the crest of the b.o. wave this summer.

Drive-in ops say they're having no trouble latching on to product. That's particularly true in situations that don't demand firstrun films. They've got a hefty accumulation of winter releases to play off.

There are now around 4,100 or more drive-ins operating throughout the country, with new ones still going up. Number of ozoners bidding for first-run product has been rising steadily and, if the situation continues status quo re production availability, the summer months are expected to bring some lively competition for the top pix.

Number of outdoorers that have installed CinemaScope has risen sharply over the winter months until there are now some 1,650 equipped. At 20th-Fox, which dropped some drive-in coin last year partly due its original insistence on stereophonic sound, sales execs are confident that the company's share of ozoners revenue will hit record levels this year. Rental top in the past has been around $8,000,000. It's expected to come closer to $12,000,000 in 1955.

One one the reasons for the upbeat mood of the ozoners is their feeling that, as each year passes, the drive-ins are becoming increasingly accepted as a family type of entertainment, allowing parents and their brood to escape the hot living room for a unique "evening out." Distribs estimate that they're now getting between 15% and 20% of their overall revenue from the open-airers.

U. S. SENATE APPLAUDS ONLOOKING SUZAN BALL

Washington, March 1.

Tribute was paid to actress Suzan Ball by the U.S. Senate last week, as she sat in the visitors' gallery of the Senate chamber, watching a session with her husband, Richard Long, during their honeymoon. Senator Herbert Lehman (D., N.Y.) called attention to the fact that Miss Ball was present and was a native of Buffalo.

"In her years," Lehman told his colleagues, "she has experienced triumph, despair and faith; she should stand as an example of high courage and constancy of purpose to people young and old, throughout the length of this land. She is of the stamina that has made this country great."

Tracing her professional career, Senator Lehman then swung into her grave illness: "Then without warning, the world seemed to fall apart about her. She was stricken with the crippling affliction that threatened . . . to strike down her very life. But a great heart in a great woman . . . persevered through pain and suffering that would have ended the hopes of a less stalwart person."

At the end Miss Ball got a big ovation from the Senators while she stood up in the gallery.

Growth of Drive-Ins Charted

Here's a nine-year record of the number of theatres in active operation in the U.S., including those which close seasonally, as provided by Sindlinger & Co., market research outfit, which did the census-taking for the Council of Motion Picture Organizations:

End of Year	4-Wall Theatres	Drive-In Theatres	Total
1946	18,719	300	19,019
1947	18,059	548	18,607
1948	17,575	820	18,395
1949	17,367	1,203	18,570
1950	16,904	2,202	19,106
1951	16,150	2,830	18,980
1952	15,347	3,276	18,623
1953	14,174	3,791	17,965
1954	15,039	4,062	19,101

Chaplin Out of UA After 35 Years; Now Execs Own 67%, Pickford 33%

Charles Chaplin has unloaded his 4,000-share stock interest in United Artists, presumed to be his last equity in a U. S. enterprise. The quodam baggy-pants comedian, a partner in UA since it was founded 35 years ago, is now out of the UA picture entirely.

Ownership of the film distributing and financing company had been divided on the basis of 25% held by Chaplin, 25% by Mary Pickford and the balance of 50% by the UA management group headed by president Arthur B. Krim and board chairman Robert S. Benjamin.

Since it was the company that bought out Chaplin, as distinguished from Miss Pickford or management, the ownership is now Miss Pickford, 33⅓% and management 66⅔%. Stock partners along with Krim and Benjamin are Matty Fox, Arnold Picker and Max Youngstein. They share 8,000 shares of the outstanding stock, and Miss Pickford holds the now remaining 4,000 shares.

Chaplin, who now resides in Switzerland, recently placed his UA stock in the name of his wife, Oona O'Neil. He was repped in the UA deal by N. Y. attorney Charles Schwartz.

Burglary Charge Earns Theatreman $500 Fine

Rutland, Vt., March 1.

Edward Dowling, 25, former manager of the Paramount Theatre here, has been fined $500 after pleading guilty in Municipal Court to a daytime break into the Wilson Sports Equipment Store last June 8. He was also given a two to three-year suspended term and was ordered to make restitution.

Police said they recovered about $650 worth of cameras and photographic equipment when they apprehended Dowling and two juveniles.

The court, which was informed that Dowling would continue employment with New England Theatres, Inc., in Massachusetts, ordered the defendant to consult a psychiatrist.

Theatre Census, Per Sindlinger, Totals 19,101

The number of active film theatres in the U. S. increased by 1,136 between the end of 1953 and Jan. 1, 1955, bringing the new total to 19,101. The figures are the product of a census job done by Sindlinger & Co., market analysts, for the Council of Motion Picture Organizations.

The new total comprises 15,039 four-wall houses and 4,062 drive-ins. "Active" theatres include those which close down seasonally and drive-ins which operate two to five months a year.

The low point in number of operating houses was hit last March, at a period just prior to the Congress-given admission tax relief. 6,280 situations were closed then.

Sindlinger outfit claims that a continuous check is maintained so that the statistics are up to date. As a theatre's status change is reported by either COMPO or Sindlinger sources, the change is verified with the theatre, it's said.

Last September, when Sindlinger provided COMPO with earlier census figures, there were 1,288 spots whose status was unverified and reports on whether they were open or closed were in conflict. The unverified list has been cut to 453 in the new census, says Sindlinger.

Pueblo Plots 2% Tax

Pueblo, Colo., March 1.

The city council has instructed its city manager to draw up an ordinance that would tack a two per cent tax on all amusements.

This type of municipal bite has been strongly fought elsewhere in country, and repealed in some 25 Ohio towns, under exhibitor pressure.

Paul Swater to Buffalo

Paul Swater has been assigned managing director of the Teck Theatre in Buffalo which opens on March 16 as a Cinerama house. Initial picture in the medium, "This Is Cinerama," will be shown.

Swater has been acting as managing director of Cinerama's Melba Theatre in Dallas. He'll be succeeded by William Lewis, who has been in charge of group sales in the Dallas region.

Home-Toll Advocates Take Heart as Court Slaps FCC; See Latter Not So Big

Opponents of toll-tv took considerable heart, last week, from the ruling of the Federal Court of Appeals in Washington, setting aside the Federal Communications Commission's arbitrary limitation on tv station ownership.

Their reasoning was that, if the Commission was vulnerable on so basic a policy, it very likely was vulnerable, too, on any positive decision in re-subscription-tv. There is a wide area of agreement that, should the FCC vote in favor of authorizing fee-tv, legal action would follow.

As for the coinbox-tv interests, they saw the Court's ruling in a different light. If finally upheld, they figured it'd make their operations considerably easier and eliminate complicated licensing arrangements. Under present FCC rules, no one is allowed to own and operate more than five VHF and two UHF stations at one time.

DISTRIB'S FRENCH FILMS

Loew's International Has 'Nitouche' and 'Heartbreak Ridge'

Two French pictures, acquired by Loew's International, are being prepared for Metro distribution outside the United States.

"Mlle. Nitouche," described as a comic opera in color starring Fernandel and Pier Angeli, will be released throughout Latin America and the Middle East. Set for Latin American release is "Heartbreak Ridge" (Crevecoeur), story of a French battalion of the United Nations forces in Korea and filmed on the battlefield.

Since Metro is not geared for foreign film distribution in the U.S., it has been seeking an indie distrib to handle "Ridge" in the domestic market. Film has been shown to a number of indie distribs, but no deal has been set as yet.



ABOVE: Beautiful full-color portrait of Leslie Caron by famed artist Jon Whitcomb for posters, lobbies, ads.

The BIGGEST SHOW of the Season chosen by the Music Hall for Easter.

A HAPPY PICTURE FOR EASTER!

The fastest-booking holiday attraction is M-G-M's "THE GLASS SLIPPER" because it's got everything a theatre could ask for in an Easter show. A wonderful love story, a magnificent spectacle, a wealth of music, fun, dancing—all in radiant Color.

EXTRA! Free! Special Color Teaser Trailer For Your Easter Booking!



M-G-M
proudly presents

The Glass Slipper

Starring the "Lili" girl, and it is predicted her new picture will be on the 10-Best lists, too!

LESLIE CARON
MICHAEL WILDING

with

KEENAN WYNN • ESTELLE WINWOOD
ELSA LANCHESTER • BARRY JONES

Written For the Screen by HELEN DEUTSCH • Ballets by ROLAND PETIT
Featuring BALLET de PARIS • Photographed in EASTMAN COLOR
Directed by CHARLES WALTERS • Produced by EDWIN H. KNOPF

(Available in Perspecta Stereophonic or 1-Channel Sound)

Leo Jones Tries, Fails to Shift Ohio's ITOA's Anti-Censor Stand

By DEAN A. MEYERS

Columbus, March 1.

One-man floor fight to disassociate Independent Theatre Owners of Ohio from the battle against film censorship and declare it neutral got nowhere at business session of annual ITO convention here Monday (28).

Leo Jones, Upper Sandusky exhibitor, maintained organization's militant anti-censorship policy was making enemies of certain groups, especially the clergy. Jones, speaking on a resolution putting ITO "on record as being unalterably opposed to this pernicious and unconstitutional proposal," declared this a distributor problem, not an exhibitor's. Jones stirred up a lively discussion but failed to gather any support for his cause and resolution carried with only his vote in dissent.

President Horace Adams, of Cleveland, vigorously scored prices, policies, toll-tv and the film shortage during the only business session of the convention. He charges "70-30-10 is a gimmick for giving you a picture at the bargain rate of 50%." Adams appealed for support of the fund campaign to fight toll-tv by thundering "We must pay this bill. We must prepare a war chest. We must fight this menace." He claimed the film shortage was "intentional" in order to drive up prices and that film companies should formulate national price policies and let their branch managers know about them.

The only other resolution passed, and that unanimously, was a pledge to support the fight against home-pay-see television.

Officers re-elected were Adams, president; F. W. Huss Jr., Cincinnati, first vice president; Charles Sugarman, Columbus, treasurer; Robert A. Wile, secretary. Peter M. Wellman, Girard, was named to the new post of second vice president.

Directors elected are: Park Beldon, Akron; Louis F. Eick, Martins Ferry; Marshall Fine, Cleveland; Marvin Frankel, Elyria; Henry Greenberger, Cleveland; J. Real Neth, Columbus; C. F. Pfister, Troy; Hos L. Russel, Miliersburg; Martin G. Smith, Toledo; Roy E. Weiis, Dayton; Louis Wiethe, Cincinnati; Chris Velas, Beliaire and Walter Burget, Van Wert.

Exhibs in many instances are so misusing stereophonic sound as to defeat the purpose for which it was bought, Meriin Lewis, exec secretary of TESMA (Theatre Equipment & Supply Manufacturers' Assn.) told an Independent Theatre Owners of Ohio convention here yesterday (Mon.).

"There seems to be an almost universal idea that sound must be louder or audiences will not be aware of the fact that the theatre they are in has installed stereophonic sound," Lewis observed. "It should be louder, perhaps than with normal optical sound, but, anything at all that causes audiences to be distracted in any way from concentration on the screen's action as a story unfolds . . . . is misusing the equipment that cost them (the exhibs) a considerable amount of money to install."

Lewis maintained that another factor militating against exhibs getting the full value out of their stereo eqnuipment was that they have "insisted upon buying equipment of a capacity not sufficient for their individual theatres, simply because it costs less than equipment of sufficient capacity." The result, he found, was that projectionists had to turn up the fader to its greatest capacity, with consequent sound distortions.

Discussing screens and lenses, Lewis said a recent survey had found that lens manufacturers would not offer any further reduction in prices. "Those that have been made were because the manufacturers had written off 'tooling costs'," he said. "Prices are now at a level that permits no further reduction, the manufacturers agree, without courting bankruptcy."

Lewis detailed the various wide-screen systems, talking particularly about the new projectors coming out for VistaVision film projection and running through horizontally. He stressed that these projectors, which provide optical sound comparable in quality to magnetic reproduction, would have to be installed in addition to the machines already in the booth.

Among dispiays set up for exhibitors was one by Ohio Beii Telephone showing three devices especially useful in theatres: a hands-free telephone for cashiers, a simple record-playing device to announce the name and time of features automatically to anyone who calls in, and a device to record any messages from the caller to the theatre manager.

During Monday's session, Jake Batts, projectionist from Raleigh, N. C., made a plea for support of the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Monday night delegates and their wives watched a sneak preview at Loew's Ohio of "The Blackboard Jungle."

With the exception of the luncheon and banquet, the entire Tuesday daytime closed sessions were devoted to M-G-M's Ticket Selling Workshop with M. L. Simons presiding. Participants included Emery Austin, Metro expioitation director; Jack Bruno, city manager for the Cooper Foundation Theatres in Pueblo, Coio.; Ivan Anderson, Liberty Theatre, North Wilkesboro, N. C.; Conrad Brady, publicity director for the Interstate Theatre at Houston; J. W. Gaylard, manager of the Troy Drive-In, Troy, Ohio.; Nate Milder, sales director of WHIZ-TV, Zanesville, O., and Jack Lake, advertising manager of the Lancaster (O.) Eagle-Gazette.

In their annual and effective public relations gesture toward the Ohio General Assembly, the theatre owners had state legislators as guests at a luncheon at the Deshler-Hilton.

Meeting at the same time in the hotel was the Columbus Motion Picture Council which had State Sen. Charles A. Mosher (R., Oberlin), originator of anti-censorship laws, and Mrs. Max Williams, newly-elected president of the Federation of Motion Picture Councils, as speakers. Attendance of legislators, by the way, was nearly 100%. Lt. Gov. John Brown had as his guests Gene Autry and Gail Davis (who plays "Annie Oakley") who had visited that morning in Greenville, O., Annie Oakley's birthplace.

The annual banquet was held in the Deshler-Hilton ballroom. Prof. Edward Wright, head of Denison University's theatre department, presented his impersonations and Jack Shea, "The Mad Auctioneer," spoke.

Lt. Gov. Brown presented Awards of Merit from the Governor's Traffic Safety Committee to Horace Adams, Toledo. ITO president, and to Burt Robbins, assistant to the president of National Screen Service in recognition of the cooperation given by theatre owners in showing special traffic safety films as a public service.

Belgian Labs

Continued from page 5

to assure the Italians that it would do a certain percentage of its color work in Italy. Other companies then agreed also to do a "representative" part of their tint work locally. Extent to which each will be forced to go will depend on individual discussions in Rome Griffith Johnson, MPEA v.p., is still huddling with Italo authorities on details.

Arrangements, in the eyes of some company execs, avoid the undesirable "force" label. MPEA last year agreed to undertake tint printing in Italy provided the quality of the work was satisfactory and prices were competitive.

One of the companies not affected by the agreement to print in Italy is Republic, which has been doing it for some time anyway. Technicolor prints are still exempt and will continue to be imported in Italy freely. It's questioned whether, even if Techni isn't being used, the Italian labs could handle reduction printing such as necessitated in VistaVision.

Spokesmen for the N.Y. labs last week said foreign printing arrangements made by the American companies didn't hurt them since few of the foreign market prints originated in N.Y. Labs that will take it on the chin will be the ones in Britain, it's pointed out.

Popcorn Convention

Concessions and vending insofar as theatremen are concerned will be kicked around next Tues. (8) at the annual spring eastern seaboard regional meeting of the International Popcorn Assn. One-day program to be held at the Park Sheraton Hotel, N. Y., lists some 15 speakers. General chairman of the event is Lee Koken of RKO Theatres.

First to address the conclave will be Sam Rubin of the ABC Vending Corp. He'll discuss "New Ways to Merchandise and Increase Ice Cream Sales." Saul Lerner, owner of L. I. Family Drive-In Theatres, will cover "Cafeteria Operation and Its Advantages." Among other topics on the agenda will be Intermissions and Playgrounds as an Aid to Snack Bars."

Sam Spade Caper Comes to Climax

Washington, March 1.

Columbia Broadcasting System, author Dashiell Hammett, Regis Radio Corp., and Wildroot Hairtonic Co. and other defendants urged the U. S. Supreme Court yesterday (28) to throw out a petition of Warner Bros. and Alfred Knopf Inc., for an appeal in the "Sam Spade" case. (Authors Guild has long been interested in case.)

Warners and Knopf contend that Warners' purchase of Hammett's "Maltese Falcon" gave it full rights to the character of the detective, Sam Spade. Hammett subsequently sold the character of Spade and one or two others who had appeared in "Maltese Falcon" (and other books) to radio. The series on Spade, produced by Regis, broadcast over CBS.

Brief of CBS, Regis, Hammett, etc., asserts: "Warner obtained only a limited grant through its contract of June 23, 1930. Its rights are confined to the "writings" which are expressly defined as ". . . that certain story, . . . entitled 'Maltese Falcon,' written by said Dashiell Hammett.

"Since neither character nor sequel rights were mentioned, the whole copyright problem in the case consisted of construing the contract . . .to determine whether it included these unspecified character and sequel rights. The most that could be said to keep the question open for Warner was that the contract was ambiguous and required construction.

"Since Warner prepared this contract and was responsible for the ambiguity, and since doubts in such situations are to be resolved in favor of the author, the trial court construed this contract in favor of the defendants.

"It should be noted that this is not the usual action by an author to stop or obtain redress for the theft of his copyright product. It is an effort by a grantee of limited rights in the copyrighted work to stop the author and his licensee from using the ungranted portions."

Mike Yahr's New Post

M. J. (Mike) Yahr has been named to the newly-created post of manager, RCA Theatre and Sound Products, according to J. F. O'Brien, manager, Theatre and Industriai Equipment Marketing, Engineering Products Division, RCA.

Yahr will coordinate all planning, promotion, and saies activities for equipment which RCA markets through distributors. These include theatre equipment and accessories, visual and sound equipment, closed-circuit systems, and community tv equipment. Yahr joined RCA in 1929 as a theatre equipment fieid engineer.

Hot Corn!

Des Moines, March 1.

Popcorn has been praised for saving the languishing cinema of the hinterland and condemned for the crunching sound which nervous systems of older patrons cannot abide.

A new hazard developed at the DesMoines Theatre when popcorn failing into ventilator ducts under the seats became inflammable from all that drippy butter. House had to be emptied while the firemen coped with the popcorn blaze.

Show Biz on the Bounding Main

Continued from page 2

ed; the shipboard floorshows and vaude-revues are cuffo; Heineken (Dutch) beer is 10c a schooner; cocktails and highbalis are 25-35c; vintage wines at $3-and-under; vintage French champagne $4-$5, so the price is right in aimost every direction.

The show biz impact is apparent from the start. This not only includes the Nat Abramson-booked vauderies but in everything that cruise director Smith and his aides (Herbert Sandresky, Bob Smith Jr., the tennis pro; Dick Mason, golf; Joe Dunleavy, another golf pro and physical instructor) do. Morty Reid heads the Yank band and there is aiso a Dutch ensemble which chirps Hoilandische, French, German and Tin Pan Alley —including some weird Rotterdam overtones to such pure Americana hiibiily paeans like "This Oid House."

The 'High Seas' Time

Sylvia Barry, a vet fave of the Bounding Main circuit, makes with the pops and mingles with the passengers like a Mixmaster as the love-'em-all-kid—and the passengers apparently reciprocate. Paul Benson and his wife do their "laugh auctioneer" nonsense and wham 'em to the degree that the mature crowd, many with fraternal, church, temple and civic responsibilities, booked him to no less than 28 ciubdates as result of his two shows. Lenore Arnoid is a prima with an authoritative voice, slated for the new Leonard Siliman show, and her vis-a-vis bailads to barytone Victor Clarke ("Paint Your Wagon," soloist with N. Y. Philharmonic) made like a nautical Jeanette MacDonald-Nelson Eddy combo. Miss Arnoid was the lead in the national company of "Oklahoma."

A sock entry was Lou Saxon, professional emcee, who split it up, working only two of the three shows. This cruise had a two-part neo-convention overtone; there was a contingent from the National Retail Package Goods Assn. (liquor retailers) and another group composed of incentive award winners under General Electric auspices, meaning that their two-week winter vacations were cuffoed by GE, all expenses paid. (As result, the Holland-American Line, with full cognizance of its solidly prescheduled passenger list, booked an augmented show, resulting in two modified and different casts on separate nights.)

Pierre Andre is a competent flamenco dancer, Nicky & Francine (Zarra), longtime aboard the Neuw Amsterdam, when not making with the Arthur Murray ballroom classes bit, are also competent performers, doubling into the show with Latin terps. Vic Spaddy's impressions of the Hit Parade and disk personalities bespeak of strong professional promise; as does the youthfully xylophoning Frank Kenney (Dorsey Bros. band alumnus) whom emcee Saxon mentored as an apparent protege.

The customer-is-always-right principle sees some strange happenings when a group of 700 assorted people are thrown into such intimate proximity and it is a credit to the cruise staff, Capt. Visser and chief officer J. G. Van De Vivjer, chief pursuer A. Bruis, chief steward H. J. Antonisse, purser E. J. W. M. Tumelaire, chief engineer B. Muider and ship's Dr. J. J. A. Van Driem—all get and deserve program credit, as they spread themseives among the passengers, dining with relative VIP table companions regularly — for the manner in which they mix seamanship with socializing. They win friends and influence gaiety in a way that makes Hoboken to the West Indies and back a fun toute ensemble. Just to make sure, Mrs. C. C. J. Peters, a charming Dutchwoman with a fine command of Engiish, takes care of the stags and the does—the lonesome femmes frequently outnumber the unattached maies—with introductory get-togethers for the "unattached," and the follow-through continues throughout.

As part of the seamanship-showmanship the "farewell nights," on the fadeout of the captain's dinner, sees Capt. Visser doubling as emcee for a farewell speech; a lot interiocking of the arms for the Auid Lang Syne bit, and a rousing Rotarian-style builderupper for next winter's cruise business.

On the straight showmanship, Nat Abramson, who does the buik of this Nautical Circuit booking, dominantiy on the Cunarders, the French, Italian, Canadian Pacific and Home lines, when he is not heading the WOR (N.Y.) Artists Bureau, thinks that the American guilds and unions threaten cutting off a good segment of dates for Yank talents. The lines make no bones about the fact that they could book native acts, sign them on as part of the "crew" in their native European ports, and not be complicated by AGVA and AFM regulations. It's largely in deference to the American clientele that the Yank-style talent and bands are booked.

Were it not for the fact that the Nieu Amsterdam is berthed in Hoboken, N.J., and doesn't come under Local 802 (N.Y.) jurisdiction, it would be complicated on that phase, as already have certain ships which dock on the New York side of the Hudson River.

February Grossers

Continued from page 5

landed fifth position, with nearly $500,000 gross from keys covered by VARIETY. The robbery meiler wound up second one session and was in the top 10 list most of the mouth. "Vera Cruz" (UA), which was third in January, finished a close sixth.

"Sign of Pagan," another from Universal, was a strong seventh-place winner. "Cinerama" (Indie) wound up eighth, the same as in January. It was held back from going higher by the fact that "Cinerama Holiday" (Indie), second pic in this process, was launched in four keys during the month. "Bad Day at Biack Rock" (M-G), which never did measure up to the crix appraisai boxoffice-wise, was ninth.

"Underwater!" (RKO wound up in 10th place while "Far Country" (U) was 11th. Latter was just getting under way on its playdates as the month ended. "Violent Men" (Col) rounded out the Top 12 list.

"The Racers" (20th), "Green Fire" (M-G), "So This Is Paris" (U) and "Americano" (RKO) were the runner-up fiims in that order.

Besides "Country Girl," "Far Country," "Battle Cry" and "Leagues Under Sea," which promise to figure prominently in gross totals in forthcoming weeks, there were several other promising pix launched late in the month. "Long Gray Line" (Col) opened big in several keys.

"Cinerama Holiday" (Indie) started out like it might do a money repeat of the original Cinerama production. "Jupiter's Daring" (M-G) was spotty on first four engagements. "White Feather" (20th) ranged from fine to fair in most spots, but was 11th one week. "N. Y. Confidential" (WB) was great opening week in N. Y. "Capt. Lightfoot" (U) was rated lusty on initial playdate in Chi.

"Carmen Jones" (20th), with some additional bookings, copped 11th place one week. "Many Rivers To Cross" (M-G) never managed to top an eight-spot weekiy rating. "Sliver Chalice" (WB) also was eighth one session.

Italian Duplicate

Continued from page 3

thony Quinn in the starring role, is due in the U. S. soon. It covers approximately the same ground as Universal's "Sign of the Pagan." Also planned by the Italians is a pic on Van Gogh, the painter. Metro has that subject on its sked. There's also a "Carmen" coming from Rome.

The project that's been getting most of the publicity, of course, is "War and Peace," which Paramount is making with Ponte-di Laurentiis. Mike Todd and David O. Selznick also are in the running on that one.

Gobel's First Picture

Hollywood, March 1.

Television comedian George Gobel has inked a one-picture deal with Paramount, to star in remake of "Lady Eve," 1940 musical made with Henry Fonda, Barbara Stanwyck, and Charles Coburn in leads.

Retread will probably be tagged "So There You Are!"



S
ARE YOU ~~TELLING~~ YOUR AUDIENCE?

If you're not . . . you're overlooking the opportunity to exploit a great advertising medium...your screen! It's the one medium that captures 100% audience attention.

Your patrons are ready for your pitch... so tell 'em and sell 'em! Yes, sell all your shows, all your special events, services and promotions from your screen—with trailers!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Universal All-Out for Players' Trips Into Hinterland Towns

Going on the assumption that features can best be sold by the personalities appearing in them, Universal is continuing to maintain an elaborate public appearance sked for stars and featured players in its films.

Company is 100% sold on the idea, both as a boon for its releases and for its growing stable of young thesps. U execs feel that the local appearances of its stars not only help the exhibs in properly launching the pix but are also of value in popularizing up-and-coming names.

Personality hoopla on U pix goes on practically around the clock now. Since the turn of the year, U had 12 personalities visiting 75 cities and towns, plugging five of its releases. Jeannie Johnston toured 17 cities on "Sign of the Pagan"; Rita Gam went to four keys on the same film; Mara Corday, featured in "So This Is Paris," did p.r.s in many spots; Tony Curtis and George Nader helped plug "Six Bridges to Cross" and so did Claudia Hall, featured in the pic.

In many cases, U will route a couple of stars to the world preem, then shoot them out for the territorial bows. Rock Hudson and Barbara Rush attended the Chicago bow of "Captain Lightfoot," and Suzan Ball, accompanied by hubby Richard Long, is currently helping to plug "Chief Crazy Horse" in N. Y., Chicago, Boston and Buffalo.

Latest player skedded to go on tour with his U pic is Kirk Douglas who's making himself available for p.r.s on "Man Without a Star." He'll tour seven cities starting March 14. Pic preems in Philadelphia March 15.

According to U ad-pub execs, the company's policy of letting its players go out into the sticks and lend an added touch of glamor to the local preems is paying handsome divvies. U is in a little better position than most other companies in that it has an unusually extensive list of contract players. In its films it's using talent signed up for its studio drama school, and these new faces are getting an invaluable buildup via local tv appearances, press interviews, etc.

"We started using personalities with exploitation pictures," Phil Gerard, U pub exec, commented last week. "Now we know that every film, whether it's an exploitation picture or not, has exploitation values in it. There just isn't any picture that's too good to be sold. Just take 'Man Without a Star.' It's an adult western. But that doesn't mean we can't or won't use showmanship methods in putting it across."

RYDER URGES EASE-UP ON EQUIPMENT COSTS

Hollywood, March 1.

Warning against new projection processes that are too costly for theatre installation was issued by Loren Ryder, chief of Paramount's research and sound department, at a meeting of more than 400 members of the Society of Motion Picture and Television Engineers on the Par lot during a demonstration of new developments in VistaVision.

"If the technical men of Hollywood continue to make it more expensive for film houses to use the different systems now in existence and those coming up," Ryder said, "they can make it as bad as anything that has happened to the industry in a long time."

Only solution to the various aspects, he added, is for the industry technicians is to get together in "honest criticism" of each others' thinking. "Let us compare our work in the laboratories and not at the expense of the theatres and the studios."

5th Anni Grauman Tribute

Hollywood, March 1.

A musical tribute to the late Sid Grauman, longtime operator of Grauman's Chinese Theatre here and a well-known picture industry figure, will be held March 5, the fifth anni of the showman's death, at Joe Chastek's Vagabond House.

Bistro's organist, Pomping Villa, will play many of Grauman's fave tunes. Chastek, a close friend of Grauman's, has invited show biz figures to the tribute.

Allied Artists Rolls 3

Hollywood, March 1.

March and April will be busy months at Allied Artists with six features slated to roll under general supervision of executive producer Walter Mirisch.

Trio starting in March consists of "The Body Snatchers," "Women's Reformatory" and the Bowery Boys comedy, "Doing Time." April program calls for "Hold Back the Night," "Massacre at Dragoon Wells" and an untitled screenplay to be produced by Ace Herman.

Cannes Festival Back to Old Pick 'Em Tricks

Question of who should do the picking of entries at international film festivals is still bothering American execs who prefer to have the final say-so.

Problem, temporarily licked following the 1953 Venice fest, crops up again in connection with the Cannes event which runs April 26. Features nominated by the Motion Picture Export Assn. for the competition include Paramount's "Country Girl" and the Hecht-Lancaster production "Marty," a United Artists release.

For this year's festival, the Cannes authorities limited official U. S. entries to two. However, they have the right to "invite" an additional two features to the fest. This is seen as a step back and in the direction of the situation that caused a serious rift at the 1953 Venice affair, when the Americans declared they'd pull out of future Venice races unless the rules were changed to give them complete control of entries.

In 1953, the Venice committee rejected the majority of the official American nominations and proceeded to pick their own features. There were charges that the films tapped by the Italians weren't the ones the American companies thought the most advisable for the occasion. Rules were later changed to conform with the U. S. point-of-view.

With "Marty" an indie production, the situation at Cannes will be somewhat unique in that only a single picture from a major studio will be in the running. It's not known which other two features the Cannes officials will wish to invite. It's pointed out, however, that the MPEA nominations are by no means an all-industry choice. At the same time, they're expected to be acceptable to the Cannes organizing committee.

Favre LeBret, chairman of the Cannes festival committee, was in N. Y. last week and Coasted Monday (28) to line up Hollywood celebs for Cannes.

ANTI-COMBINE SUIT REACHES HIGH COURT

Washington, March 1.

U.S. Supreme Court has before it currently a new type of alleged motion picture monopoly situation—the buying combine for independent neighborhood houses.

The G. & P. Amusement Co., of Cleveland, operator of the Moreland Theatre, asked the high court to hear an appeal in its treble damage suit against the Regent Theatre; Cooperative Theatres of Ohio Inc., buying for 141 theatres in 1949; four distributors, 20th-Fox, Loew's, Warners and Universal, and others.

Moreland Theatre claims it lost money and was compelled to close its doors because of the competition from the Regent across the street, a unit in the buying combine. Moreland alleges that Cooperative Theatres, largest buying power in the Cleveland area, pressured the distributors to sell only to its member houses in competitive situations, by virtue of its control of many closed situations.

G & P. Amusement lost in the Cleveland trial court and in the U.S. 6th Circuit Court of Appeals.

NYC's Abe Stark Sees Toll-TV in New Role: Abetting Juve Crime

Abe Stark, president of the N. Y. City Council, this week discovered a negative aspect of subscription-television which even the arch foes of pay-as-you-see hadn't thought of so far. If it were to authorize toll-tv, the Federal Communications Commission actually would be guilty of encouraging juvenile delinquency, according to Stark.

Council prez termed coinbox tv "contrary to the interests of the general public and a violation of the concept of free access to radio and television programs" and he yesterday (Tues.) introed in the City Council a resolution asking the FCC to withhold pay-as-you-see approval.

• Stark was the first to comment publicly in response to the FCC invite to interested parties to give their views on the pros-and-cons of toll-tv. He said that, if toll-tv were authorized, many low income families would have "little more than mediocre shows and third-rate movies available to them without charge."

The City Council topper commented that "at a time when our nation and our city are confronted with a tremendous problem of juvenile delinquency and we are trying to strengthen the ties which bind children to their homes, this threat to free commercial television can do irreparable harm. Children are often better critics than their parents. They will not stay home and watch mediocre programs once they are prevented from viewing better shows because of high subscription rates."

Toll-TV spokesmen said Monday they couldn't understand Stark's strong views or some of the points he was making. They pointed out that pay-as-you-see had always been billed as a "supplementary" service and that, in their opinion, no one could be expected to pay for shows now being transmitted free.

Engineers

Continued from page 3

20th research topper, any 55m standard — if finally determined upon — would include six magnetic soundtracks, so that the current CinemaScope ratio would not be materially changed. Sponable acknowledged that he and his associates at one time had worked on a system that would have allowed combining an optical with magnetic tracks on the same strip of film. Scheme had been given up, he said, when it became obvious this had to involve a change in the C'Scope aspect ratio.

With 20th determined to shoot wide-gauge and then reduce, some of its top productions — with "The King and I" as a starter — will be roadshown, thus making C'Scope competitive with Todd-AO, VistaVision, etc. in the big houses. It's felt in some circles that the roadshow proposition may well tie in with the realization that George Skouras' United Artists Theatres will be equipping several spots for Todd-AO and that availability of wide-gauge product may be of mutual advantage once the first Todd-AO production, "Oklahoma," has run its course.

Special Todd-AO projectors, being manufactured in Holland, are said to be adjustable to all film sizes and certainly will be able to take six magnetic tracks. However, they run the film vertically. Special VistaVision projectors coming out run the film horizontally but aren't adjustable to any other form of presentation. This then would require the big houses to have at least two different types of projectors in their booths.

Meanwhile, it's understood that 20th is mulling roadshowing "Daddy Long Legs," its forthcoming CinemaScope musical starring Fred Astaire and Leslie Caron. One of the advantages of roadshowing, apart from the automatically increased higher admissions, is that the distrib doesn't have to follow the standard release pattern. Under the arbitration agreement as currently drafted, each company is allowed two roadshow attractions a year.

Picture Grosses

ST. LOUIS

(Continued from page 12)

000 following $31,000 initial frame.

Loew's (Loew's) (3,172; 60-85)—"Bad Day at Black Rock" (M-G) and "Operation Manhunt" (UA) (2d wk). Good $10,500 following $17,000 opening stand.

Orpheum (Loew's) (1,400; 60-85)—"Beau Brummell" (M-G) and "Drive Across Crooked Road." (Col). Nice $8,000. Last week, "Athena" (M-G) and "Crest of Wave" (M-G) (2d wk), $8,500.

Pageant (St. L. Amus.) (1,000; 82)—"Beauties of Night" (Indie). Nice $3,000. Last week, "Heart of Matter" (Indie), $2,000.

Richmond (St. L. Amus.) (400; 82)—"Beauties of Night" (Indie). Hep $2,500. Last week "Heart of the Matter" (Indie), $3,000.

St. Louis (St. Louis Amus.) (4,000; 75)—"Racers" (20th). Neat $13,000 or over. Last week, "Violent Men" (Col), $10,000.

Shady Oak (St. L. Amus.) (800; 82)—"Leonard Di Vinci" (Indie). Fine $3,500. Last week "Bread, Love, Dreams" (IFE) (4th wk), $3,000.

'Racers' Okay $14,000, D.C.; 'Girl' Big 14½G, 4th

Washington, March 1.

There's a general letdown at firstruns after last week's Washington Birthday boom. Nevertheless, trade is steady for a non-holiday stanza with an almost solid hold-over situation. Newcomer standout is "Gate of Hell" at the Dupont, and out-grossing its two predecessors in the Japanese import category. "The Racers" looks okay at Palace. Both "Long Gray Line," in 3d session at RKO Keith's, and "Country Girl," in 4th round at Trans-Lux, show steady strength.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Battle Cry" (4th wk). Fine $5,000. Stays on. Last week, $7,500.

Capitol (Loew's) (3,434; 70-95)—"Far Country" (U) (2d-final wk). So-so $9,000 after $15,000 last week.

Columbia (Loew's) (1,174; 70-95)—"Many Rivers to Cross" (M-G) (2d wk). Smart $8,500 after $12,000 opener. Stays.

Dupont (Lopert) (372; 65-$1)—"Gate of Hell" (Indie). Sock $7,000. Stays. Last week. "Romeo and Juliet" (UA) (9th wk), $2,500 in final 4 days.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (3d wk). Still sizzling at $23,000 after $25,000 last week. Stays on.

Metropolitan (SW) (1,200; 90-$1.25)—"Battle Cry" (WB) (4th wk). Solid $10,500. Continues on. Last week, $13,600.

Palace (Loew's) (2,370; 70-95)—"The Racers" (20th). Okay $14,000. Last week, "Bad Day Black Rock" (M-G) (2d wk), $11,000.

Playhouse (Lopert) (435; 70-$1)—"Aida" (IFE) (2d wk). Surprisingly solid $6,500 after slow start. Last week, above hopes at $7,500.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (4th wk). Great $14,500 after $17,000 last week.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (68th wk). Fancy $14,000 after $17,000 last week, biggest since Christmas week. It beat last year's Washington Birthday take. Stays.

CLEVELAND

(Continued from page 13)

Good $3,500. Last week, "Three Forbidden Stories" (Indie), $2,500.

Ohio (Loew's) (1,200; 60-90) —"Timberjack" (Rep). Fair $5,000. Last week, "Bridges At Toki-ri" (Par) (m.o.), $7,000 on fourth week downtown.

Palace (RKO) (3,287; 60-90) —"Americano" (RKO). Nice $13,000. Last week, "Far Country" (U), $10,500.

State (Loew's) (3,500; 60-$1) —"Jupiter's Darling" (M-G). Good $15,000. Last week, "Bad Day Black Rock" (M-G), $12,000.

Stillman (Loew's) (2,700; 60-90)—"Country Girl" (Par) (3d wk). Great $18,000. Last week, $21,000.

National Sues Wolfberg

Los Angeles, March 1.

National-Simplex-Bludworth, Inc., a division of National Theatre Supply, filed suit in Superior Court against John Wolfberg and five John Does, demanding payment of $6,297.

Plaintiff wants payment for theatre equipment allegedly delivered to the Imperial theatre, formerly operated by Wolfberg.

'Girl' Terrif $28,000 In Hub; 'Battle' Big 35G, 'Line' Robust 37G, 2d

Boston, March 1.

Despite the fact that most firstruns are holding over, biz here continues to perk. "Battle Cry," which smashed opening day records at the Met on Feb. 22, continues very big with "Long Gray Line," in second week at the Orpheum and State, ditto. "Country Girl," which broke all marks during the first two weeks at the Astor, continues socko in the third frame. "20,000 Leagues" in third week at the Memorial is also very good. Lone newcomer, "Unchained," at Paramount and Fenway, is only mild.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Country Girl" (Par) (3d wk). Smash $28,000 following $34,000 in second week, very near first week's gross.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Romeo and Juliet" (UA) (10th wk). Oke $3,000. Last week, $3,500.

Boston (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama" (Indie) (61st wk). Good $17,000. Last week, with three extra performances, socko $34,000.

Exeter (Indie) (1,300; 60-$1)—"The Detective" (Col) (3d wk). Excellent $11,500 following $14,000 in second.

Fenway (NET) (1,373; 50-90)—"Unchained" (WB) and "Cry Vengeance" (AA). Only fair at $4,000. Last week, "Long John Silver" (DCA) and "Silent Raiders" (Lip), $7,000.

Memorial (RKO) (3,000; 75-$1.25)—"Leagues Under Sea" (BV) (3d wk). Nice $30,000 following $38,000 in second.

Metropolitan (NET) (4,367; 75-$1.25)—"Battle Cry" (WB) (2d wk). Big $35,000 after $51,000 in first stanza.

Orpheum (Loew's) (3,000; 75-$1.25)—"Long Gray Line" (Col) (2d wk). Fine $23,000. Last week, $37,000.

Paramount (NET) (1,700; 50-90)—"Unchained" (WB) and "Cry Vengeance" (AA). Sluggish $10,000. Last week, "Long John Silver" (DCA) and "Silent Raiders" (Lip), $18,300.

State (Loew's) (3,500; 75-$1.25)—"Long Gray Line" (Col) (2d wk). Slick $14,000 following $20,000 in first.

'FEATHER' FANCY 13G, BUFF.; 'DARLING' 15G

Buffalo, March 1.

Big surprise of week here is the lively biz being done by "White Feather" at the Century. "Jupiter's Daughter" shapes fine at the Buffalo. Probably best showing is being turned in by "Country Girl," which still is smash in third Paramount session. "Battle Cry" also is very potent, especially for a fourth round at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Jupiter's Darling" (M-G) and "White Orchid" (UA). Fine $15,000 or over. Last week, "Bad Day Black Rock" (M-G) and "Operation Manhunt" (UA), $14,000.

Paramount (Par) (3,000; 65-$1)—"Country Girl" (Par) (3d wk). Sturdy $12,000. Last week, $20,000.

Center (Par) (2,000; 65-$1)—"Battle Cry" (WB) (4th wk). Husky $15,000. Last week, $19,000.

Lafayette (Basil) (3,000; 50-80)—"10 Wanted Men" (Col) and "Pirates of Tripoli" Col). Potent $12,000. Last week, "Far Country" (U) and "Both Sides of Law" (U), ditto.

Century (Buhawk) (3,000; 60-85)—"White Feather" (20th) and "Black 13" (Indie). Lively $13,000. Last week, "Underwater!" (RKO) (2d wk), $7,000.

INDIANAPOLIS

(Continued from page 13)

$7,000. Last week, "Underwater!" (RKO), $11,000.

Loew's (Loew's) (2,427; 50-80)—"Bad Day Black Rock" (M-G) and "Pirates Tripoli" (Col). Slow $7,500. Last week, "Jupiter's Darling" (M-G) and "Crossed Swords" (UA), $9,500.

Lyric (C-D) (1,500; 50-70)—"Unchained" (WB) and "Carolina Cannonball" (Rep). Fair $5,000, with All-Star Jamboree onstage replacing second feature Sunday only at $1.25. Last week, "Abbott-Costello Meet Keystone Kops" (U) and "Man on Run" (Indie), nice $6,000, same setup.

IT *BLASTS* THE SCREEN WITH MORE *VIOLENCE* THAN SUCH MILESTONES AS

"LITTLE CAESAR" "PUBLIC ENEMY"

"THE KILLERS" "BRUTE FORCE"



GET READY FOR A HOLDOUT WITH

CRASHOUT



Starring

WILLIAM BENDIX · ARTHUR KENNEDY · LUTHER ADLER · WILLIAM TALMAN

GENE EVANS · MARSHALL THOMPSON · also starring BEVERLY MICHAELS with GLORIA TALBOT ADAM WILLIAMS

Produced by HAL E. CHESTER · Directed by LEWIS R. FOSTER · Presented by IRVING H. LEVIN

Screenplay by Hal E. Chester and Lewis R. Foster

Distributed by FILMAKERS Releasing Organization

Foreign Sales Dept., William M. Pizor, 723 Seventh Ave, New York, N. Y. Cable Address: Gildfilms

FILMAKERS RELEASING ORGANIZATION

Distributed by FILMAKERS

Coming!

"MAD AT THE WORLD"

The startling truth about teen-age crime...*starring*

FRANK LOVEJOY · KEEFE BRASSELLE · CATHY O'DONNELL · KAREN SHARPE

MASS BOOKING—NEW ENGLAND AREA Starts MARCH 2nd

Wall St. Spotty as Pix Shares Fail To Push Ahead; Divvy News Static

By MIKE WEAR

Battered by adverse factors in many quarters, including further declines by the London market, Wall Street weathered the storm rather well last week, but not without casualties. Declining prices in several groups, finally taking in quite a few blue-chip shares, got in a few licks on the Amusement Group. Net result was that 16 stocks wound up with minus signs, two were unchanged and five sported gains in this group.

Film issues suffered the most, with favorable to sharply improved earnings having no bullish results marketwise. Paramount Pictures showed an almost sensational improvement in earnings but the regular 50c dividend declaration apparently was not to the liking of traders. Consequently, after a brief run-up, the shares straightened out and wound up with a loss of 50c on the week. Shareholders apparently felt that the directors would have been justified in boosting the divvy on the 1954 net profit results.

The usual 25c quarterly divvy by Loew's also was not especially heartening to stockholders. Some felt that it was time to give the shareholders a break, especially if this bell-wether of the film companies was to keep step with what other industrial companies currently are doing for holders of common stock.

Failure of General Precision Equipment to raise its dividend (few in the know, however, expected any increase) resulted in the shares tumbling around three points. Directors declared the usual 60c quarterly dividend. However, the report of net profit amounting to $6.49 per common share, a little over what had been anticipated, brought a rally, with GPE stock winding up with only a one point loss on the week. Company showed $5.09 a share in 1953.

Radio Corp. of America reported record gross income but wound up with only $2.66 per common share against $2.27 in 1953. RCA shares held near the year's high last Friday, but showed a 50c loss for the week. Stock pays $1 per year plus generally an extra divvy. Shares closed at 44¼, which would indicate that shareholders have faith in future prospects of the company.

Technicolor ran up quickly to 16¼ (the old peak) last Friday, apparently in anticipation of a favorable report. Shares finished at 16, for an advance of five-eighths on the week, but it was one of the few gains in the Amusement Group. Company currently pays $1 per share annually, and has been paying 10c extra at the yearend.

National Theatres was the strongest of cinema stocks, finishing at 10, unchanged on the week. ABC-Paramount Theatres held near the year's high to finish down fractionally at 26¾. EMI was very active and firmed up to conclude the week at 4⅝.

20th-Fox rose on considerable volume last Friday, and ended the week at 28¾, fractionally up on the 5-day trading period. Columbia Pix was down one point to 35. DuMont A shares, on the American Stock Exchange, which recently hit 17, wound the week at 16⅜. Recent purchases of this stock apparently have been predicated on excellent earnings and possibility of a dividend.

NOTICE

The following properties written by David Lord have been assigned to and are solely owned by:

LILLIAN SHUTTER, M.D.

4036 Wilshire Blvd., Los Angeles 5, Cal

"THE FANCY DANCER"

Play and Book

"THE CRY GULL".....Book

"JOEY".....Book

"THE RAVAGER".....Book

"BLUE-BLUE".....Short Story

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

"HIT THE DECK"

in CinemaScope and Color starring

Jane POWELL • Tony MARTIN • Debbie REYNOLDS

Walter PIDGEON • Vic DAMONE • Gene RAYMOND

Ann MILLER • Russ TAMBLYN

An M-G-M Picture

and SPECTACULAR STAGE PRESENTATION

Jewish Fund Leaders

Hollywood, March 1.

Jack Karp, industry chairman of the United Jewish Welfare Fund, appointed 22 film names to function as leaders in the 1955 campaign.

Appointees include Max Firestein and Sid Solow, Allied Industries; Bert Allenberg and Sam Jaffe, Artists Representatives; Charles Goldring, Business Managers; Jules White, Columbia; Abe Meyer and Victor Blau, Music; Steve Broidy and Robert F. Blumofe, Independent Producers; Robert V. Newman, Goldwyn Studs; J. J. Cohn, Metro; Eugene Zukor, Sam Briskin and Sam Frey, Paramount; Ben Bender, RKO; Hy J. Glick, Republic; Sid Rogell and Fred S. Meyer, 20th-Fox; Morris W. Weiner, UI; Jack M. Warner, Warners, and Sherrill Corwin, Theatres and Exchanges.

Republic Returns Rank Dope Smuggle Feature; Unable to Secure Seal

Because it has been unable to clear it for a Production Code seal, Republic has returned to J. Arthur Rank one of the five pix it bought from the Rank Org for U. S. distribution. Film involved is "Forbidden Cargo." Its theme is dope smuggling, one of the Code taboos.

"Forbidden Cargo" was part of the Rank package sold to Republic for $150,000 and including as the piece de resistance "Doctor In the House," a Technicolor comedy. Rep is now trying to pick a substitute.

Jack London Stories Set For Theatres and Video

Hollywood, March 1.

Thomas D. Mercola, Beverly Hills attorney, formed Jack London Productions Inc., with eastern bankrolling, and acquired screen and television rights to some 300 subjects written by the late author.

Two London novels, Mercola reported, are due for early filming, one in Hollywood and one in England. In addition, tv subjects will start shortly on the West Coast.

BREAKFAST SHOW

About 40 Customers Take Juice, Java and Sinker Diet

Chicago, March 1.

The Grand Theatre here served breakfast to its patrons last week in conjunction with the opening of a twin-bill, "Abbott and Costello Meet The Keystone Kops" and "Ricochet Romance." Doors opened at seven a.m. opening day, and customers were regaled with an eye-opener of orange juice, sinkers and coffee for the first hour.

About 40 breakfasts were given away.

Another Delay For Arbitration

Snags in finalizing an industry arbitration system, more serious than admitted, will delay once more the proposed industry roundtable conference. It will be postponed far beyond the three weeks promised by 20th-Fox assistant general sales manager William C. Gehring two weeks ago at the Allied States Assn. drive-in convention.

No one connected with arbitration or the roundtable session will venture a guess on (1) when and if arbitration will ever come about and (2) the date of the industry meeting. Distribution quarters had previously proposed that the all-industry session be delayed until arbitration is completed.

It's no secret that the exhibitors' purpose in convening with sales managers and company prexies is to discuss one subject—the present film rentals being asked by the film companies. There is still considerable doubt, however, that the distribs will consent to take up the subject in a body. It may be discussed in broad terms. However, when it comes down to specifics, it's felt the film companies will say that the prices charged for pictures is matter that has to be taken up with each company individually.

Meanwhile, Theatre Owners of America, which has beefed about film rentals but not as forcefully as Allied, is reported ready to take the same strong attitude as the rival exhibitor organization. TOA, similar to Allied, is said to want assurance that the film rentals will be discussed in a realistic manner.

Allied Dues—Let Bookers Collect 'Em

Exhibs Told Better Biz Means (1) Hard Work (2) No Short Cuts (3) Clean Films (4) Neat Houses

By FRED TEW

Detroit, March 1.

Michigan Allied members are enthusiastic over a plan designed to increase membership from 40 to 75% of all theatres in Michigan and make payment of dues "painless."

The plan, adopted at Allied's convention last week at the Hotel Statler, makes five booking organizations, which service 75% of the State's theatres, dues collectors for Allied.

Dues, formerly based on 10c a seat a year per theatre, will be changed to a flat rate still to be determined. It is expected rate of $2 weekly for first runs; $1.50 for second runs, $1 subsequent and 50 cents for others will be affirmed shortly. Bookers simply will add dues to weekly bills.

The importance of the bookers was underscored when they were put on the newly-formed executive committee which was empowered to act when the 15-member board of directors cannot meet. Executive committee members are Sam Barrett, Carl Buermele, William Clarke, and Alden Smith, Detroit, and Clive Waxman, Grand Rapids, and John Vlochas, Flat Rock.

The new president is Smith who succeeds Vlochas.

Four hundred delegates, largest ever to attend an Allied meeting in Michigan, informally registered vigorous disapproval of toll-tv after viewing Zenith's Phonevision film.

First day of the two-day convention was devoted entirely to Metro's Ticket Selling Workshop with the following exhibs: L. J. Williams, of Union, Mo.; Lou Brown, of New Haven; David Cheatham, of Pulaski, Tenn., and Joseph Jarvis, of Riverside, R. I., explaining how they had increased biz. All of them stressed that it takes hard work; that there are no short cuts and that selling wholesome, family entertainment in clean, quiet theatres with sharp ads are the ingredients needed for success.

There were no banquet speakers this year.

Besides Smith, other officers named were Pearce Parkhurst, Lansing, and John Vlochas, Flat Rock, vice presidents; William Wetsman, Detroit, treasurer, and William Clarke, Detroit, secretary. Ernest Conlon was re-elected executive secretary.

Directors, who were named at large this year instead of by Congressional districts, are Irving Belinski, B. J. Kilbride, Adolph Goldberg, Milton London and William Wetsman, all of Detroit, and Emmett Roche, Hart; Ed Johnson, Bay City; F. R. Forman, Oxford; Mrs. Delores Cassidy, Midland; Walter Fisher, Grand Rapids; William Rice, Flint; R. J. Oakman, Saginaw; Robert Tuttle, Adrian; Elton Samuels, Pontiac, and Richard Spangle, Utica.

$90,000 for Cedars

Hollywood, March 1.

Motion picture division of the Cedars of Lebanon Hospital's expansion fund campaign raised $90,000 in the first week of the drive, according to Dore Schary. Goal is $125,000.

Helming the drive are Schary, William Goetz and Sam Briskin.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 5
This Date, Last Year..... 1

"TIMESLIP"
(To Don Production)
(Shooting in England)
Prod.—A. C. Snowden
Dir.—Ken Hughes
Gene Nelson, Faith Domergue, Joseph Tomelty, Vic Terry, Donald Gray, Peter Arne
(Started Feb. 4)

COLUMBIA

Starts, This Year..... 5
This Date, Last Year..... 4

"THE GENTLE WOFHOUND"
(Shooting in Japan)
Prod.—Fred Kohlmar
Dir.—Richard Murphy
Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors
(Started Feb. 28).

METRO

Starts, This Year..... 0
This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"
Prod.—Arthur Freed
Dir.—Gene Kelly, Stanley Donen
Gene Kelly, Cyd Charisse, Dan Dailey, Michael Kidd, Dolores Gray
(Started Oct. 13)

PARAMOUNT

Starts, This Year..... 1
This Date, Last Year..... 3

"THE TEN COMMANDMENTS"
(Shooting in Egypt)
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering
(Started Oct. 14)
"THE COURT JESTER"
(Dena Productions)
Prod-Dir.—Norman Panama, Melvin Frank
Danny Kaye, Glynis Johns, Angela Lansbury, Basil Rathbone, Cecil Parker, Mildred Natwick, Edward Ashley, Michael Pate, Allan Napier, Patrick Aherne, Lewis Martin, Noel Drayton Robert Middleton, Richard Kean, Russell Gaige, Leo Britt, Larry Pennell
(Started Nov. 22)
"THE VAGABOND KING"
Prod.—Pat Duggan
Dir.—Michael Curtiz
Kathryn Grayson, Oreste Kirkop, Sir Cecil Hardwicke, Walter Hampden, Rita Moreno, Phyllis Newman, Jack Lord, David Nillo, Sam Schwartz, Leslie Nielsen, Frances Lansing, Richard Tone, Albie Caye, Florence Sundstrom
(Started Dec. 27)
"ARTISTS AND MODELS"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin and Jerry Lewis, Shirley MacLaine, Eddie Mayehof, Eva Gabor
(Started Feb. 28).

RKO

Starts, This Year..... 1
This Date, Last Year..... 0

"PEARL OF THE SOUTH PACIFIC"
Prod.—Benedict Bogeaus
Dir.—Allan Dwan
Virginia Mayo, Dennis Morgan, David Farrar, Lance Fuller, Murvyn Vye, Lisa Montell
(Started Feb. 21)

REPUBLIC

Starts, This Year..... 3
This Date, Last Year..... 1

"A FOREIGN ADVENTURE"
(Shooting in Nassau, Bahama Islands)
Assoc. Prod.-Dir.—Edward Ludwig
Yvonne De Carlo, Howard Duff, Zachary Scott, Kurt Kasznar, Barbara O'Neil, Frieda Inescourt
(Started Jan. 26)

20th CENTURY-FOX

Starts, This Year..... 3
This Date, Last Year..... 0

"HOUSE OF BAMBOO"
(Shooting in Tokyo)
Prod.—Buddy Adler
Dir.—Samuel Fuller
Robert Ryan, Robert Stack, Shirley Yamaguchi
(Started Feb. 3)
"HOW TO BE VERY, VERY POPULAR"
Prod.-Dir.—Nunnally Johnson
Betty Grable, Robert Cummings, Sheree North, Charles Coburn, Fred Clark, Charlotte Austin, Orson Bean, Archer MacDonald, Andrew Tombes, Rhys Williams, Alice Pearle
(Started Feb. 21)
"SIR WALTER RALEIGH"
Prod.—Charles Brackett
Dir.—Henry Koster
Bette Davis, Richard Todd, Dan O'Herlihy, Herbert Marshall, Jay Robinson, Joan Collins
(Started Feb. 21)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year..... 4

"THE PRIVATE WAR OF MAJOR BENSON"
Prod.—Howard Pine
Dir.—Jerry Hopper
Charlton Heston, Julie Adams, William Demarest, Sal Mineo, Tim Considine, Donald Keeler, Nana Bryant, Mary Field, Tim Hovey
(Started Jan. 24)
"THE SPOILERS"
Prod.—Ross Hunter
Dir.—Jesse Hibbs
Anne Baxter, Jeff Chandler, Rory Calhoun, Ray Danton, John McIntire, Carl Benton Reid, Wallace Ford, Ruth Donnelly, Barbara Britton, Forrest Lewis, Raymond Walburn, Roy Barcroft
(Started Jan. 31).
"THE RAWHIDE YEARS"
Prod.—Stanley Rubin
Dir.—Rudolph Mate
Tony Curtis, Arthur Kennedy, Colleen Miller, William Demarest, Minor Watson, William Gargan, Peter Van Eyck, Donald Randolph
(Started Feb. 14)
"THERE'S ALWAYS TOMORROW"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Barbara Stanwyck, Fred MacMurray, Joan Bennett, Pat Crowley, William Reynolds, Gigi Perreau, Judy Nugent, Jane Darwell
(Started Feb. 18)
"FRANCIS IN THE NAVY"
Prod.—Stanley Rubin
Dir.—Arthur Lubin
Donald O'Connor, Martha Hyer, Richard Erdman, Jim Backus, Myrna Hansen, David Janssen, Leigh Snowden
(Started Feb. 21)
"SECOND GREATEST SEX"
Prod.—Albert J. Cohen
Dir.—George Marshall
Jeanne Crain, George Nader, Bert Lahr, Paul Gilbert, Mamie Van Doren, Keith Andes, Kathleen Case, Tommy Rall, Edna Skinner
(Started Feb. 25)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year..... 1

"BLOOD ALLEY"
(Shooting at Goldwyn)
Prod.—Batjac Productions
Dir.—William A. Wellman
John Wayne, Lauren Bacall, Paul Fix, Anita Ekberg
(Started Jan. 10)
"THE ANIMAL WORLD"
Prod.-Dir.—Irwin Allen
(Started Feb. 14)
"ILLEGAL"
Prod.—Frank P. Rosenberg
Dir.—Lewis Allen
Edward G. Robinson, Nina Foch, Hugh Marlowe, Albert Dekker, Jayne Mansfield
(Started Feb. 14)
"JAGGED EDGE"
(Shooting at Long Pine)
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Perry Lopez, Gonzales-Gonzales
(Started Feb. 16)

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN"
(U.A. Release)
(Nassour Studios)
(Locationing in Mexico)
Prod.—William & Edward Nassour
Dir.—Edward Nassour, Ismael Rodrigues
Guy Madison, Patricia Medina, Eduardo Norriega, Carlos Rivas, Julio Villarreal, Pascual Garcia Pena, Lupe Carriles, Manuel Arvide, Jose Chavez, Margarito Luna, Roberto Contreras, Loba Negro, Jorge Trevino, Armando Gutierres
(Started Jan. 10)
"BRASS RING"
(Edward Small Productions)
Prod.—Edward Small
Dir.—Maxwell Shane
Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves
(Started Feb. 2)
"DESERT SANDS"
(UA Release)
(Bel-Air Productions)
(Shooting at Yuma, Ariz.)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Ralph Meeker, Marla English, J. Carrol Naish, John Smith, Ron Randell, John Carradine, Keith Larsen, Philip Tonge
(Started Feb. 9)
"THE DEADLY PEACEMAKER"
(Shooting at Goldwyn)
Prod. Samuel Goldwyn, Jr.
Dir.—Richard Wilson
Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe, Emil Meyer, Leo Gordon, Florenz Ames, Robert Osterloh, Ted De Corsia
(Started Feb. 28)

Theatre's College Tie

Burlington, Vt., March 1.

Flynn Theatre here came up with a neat community public relations gesture when it showed a 20-minute color film written and produced by students of nearby St. Michael's College.

Film, titled "Life of St. Michael's," traces the typical life of a student from the day he arrives on the campus through all the activities until he graduates.

Sunday Matinees Okayed By Vermont Senate 17-10

Montpelier, Vt., March 1.

Sunday film matinee bill's approval by the State Senate was reaffirmed by a 17-10 roll call vote, which showed virtually the same sentiment among the solons as was expressed in an earlier action on the measure in the upper chamber.

The bill, sponsored by Senator Barry of Chittenden County, still faced action by the House of Representatives.

FILM STARS' 'LOVE THAT TV'

TV On an O'Neill Kick

The J. Walter Thompson production factotums appear to be on a Eugene O'Neill kick. As a quickie followup to their "Kraft Theatre" presentation of "The Emperor Jones" on NBC-TV last week, they're readying two more O'Neill plays for showcasing on ABC-TV in the next week. Set for tomorrow (Thurs.) on "Pond's Theatre" is "Anna Christie," with Constance Ford, Everett Sloane and James Daly. Next Thursday (10), "Star Tonight," another JWT-produced drama, will do an O'Neill one-actor, "Ile."

Coincidental with the propensity for O'Neill is a casting kick for Everett Sloane. Actor started the kick with the original and repeat versions of "Patterns," on the "Kraft" stanza. He was featured in "Jones," and now moves into a starring role on "Anna Christie." Agency spokesman, referring to the O'Neill displays, said that it was just coincidence that the agency was doing so many at this time, but added, "it might mean that television is growing up."

Hey, Reub!

Guild Prexy In Tirade On Industry Abuses, Calls For a United Front

The cudgels for an all-industry association of telefilm producers and distributors were taken up once again last week, this time by Guild Films prexy Reub Kaufman, who warned that problems facing the industry were of such concern that the day of the lone woif operator is over. Kaufman broached the topic at a luncheon of the National Television Film Council during which he ripped into such practices as pricecutting, overlong library deals and overproduction and flatly stated that "it's about time producers and distributors should unite on basic principles of standards and operations."

While emphasizing the need for a trade association, Kaufman didn't limit his talk to the distribution and production phases of the business alone. He told agencies that they're the first to ask for quality product but they're also "the first to beat down prices." He admonished them on their propensity toward the "safe bet" and their fear of recommending anything new, but said they are the ones always clamoring for something "different" or daring.

Stations also came in for some caustic comment, though Kaufman said he noted some improvement in their attitudes, particularly in reference to the Vitapix Corp., with which he's got a working agreement and which, he noted, is now up to 60 members and has 60 more applications pending. Very existence of stations in the future, he said, depends on film, but the stations must take a "more intelligent attitude" and help their film sources produce better shows. Stations should "stop beating down prices," Kaufman said, "because they will gain nothing by beating a producer into bankruptcy."

Producers and Destributors

But the producers and distributors came in for the lion's share of Kaufman's verbal onslaught. "Unless the organizations and the people constituting the flims-for-teievision industry come to the full

(Continued on page 46)

Adams' Rib

Thoughts of the change in name of an ad agency, ad libbed aloud by Joey Adams while toastmastering a National Television Film Council luncheon last week and introing NTFC's new president, John J. Schneider of Biow-Beirn-Toigo:

"Biow-Beirn-Toigo? Sounds like a comedy version of the Ritz Bros. It used to be so simple, just Biow. I just got through learning what BBD&O means, and now those two guys had to come along and mess up the works."

CBS Radio Hit By Client Exits; Ford, Hallmark Bow Out

CBS has had a couple of radio sponsor defections disembracing two name "Eddies" with Edward Arnold and Edward R. Murrow involved in the loss of billings. Hallmark Cards will drop "Hall of Fame" at the end of March. Arnold went into the 6:30 p.m. Sunday slot as the host upon the death of longtimer Lionel Barrymore. There's talk that the greeting card outfit will resume in the fall, but it's not determined whether "Fame" will figure in its plans.

Hallmark has been repped with dramatic stanzas on the web since 1946—with Reader's Digest yarns for a couple of seasons, "Hallmark Playhouse" from '49 to '53 and from then to its current "Fame." If the bankroller comes back to the slot, it will have to be with a strong show since it precedes the Jack Benny fixture at 7 o'clock.

Murrow was hit by Ford's exit of its three-a-week sponsorship on 121 stations in Central, Mountain and Pacific zones since last February. Some of the slack is being taken up via Oldsmobile, which is picking up about 40 outlets on the Coast. Amoco continues with Murrow's 7:45 p.m. newscast cross-the-board on 85 stations in the east.

Replacement For Stu Erwin Sought

Liggett & Myers is reportedly on the hunt for a replacement for the Stu Erwin show, which the cigaret firm is considering axing. Erwin segment was Liggett & Myers' first program entry for its L&M filters, but the show hasn't been coming up with the ratings expected, in view of the fact that it's got "Disneyland" as a leadin on ABC-TV. While "Disneyland" pulled over a 50 Nielsen on its last outing, the Erwin show has yet to hit a 20.

Ciggie firm is holding onto the time, of course, but has given Cunningham & Walsh, its agency, the word to scout out a new property. Erwin segment consists of new programs filmed by Roland Reed, but it's been using reruns already this year. Show's 26-week cycle is up in mid-April.

Frank Mullin's Bonanza

Hollywood, March 1.

Frank Mullin, former NBC exec veepee and now a management consultant, struck paydirt when he grubstaked a couple of prospectors several weeks ago.

He received a flash yesterday (Mon.) of their strikes in Montana and Wyoming and immediately hopped a plane to gander his newfound wealth.

(Somewhat vague as to "what" has been discovered, old NBC options? Old Irna Phillips scripts? —Editor)

PROMOTION THAT MONEY CAN'T BUY

By GEORGE ROSEN

This is the "era of awakening" in terms of film companies and film stars' acceptance of television. It's a strange turnabout from only a year ago when the major studios ruled the video spectrum off-limits and wanted no part of it. Today the tv networks don't have to ask twice—and it doesn't particularly matter how much you pay the stars.

It's strictly a give-and-take proposition. On NBC-TV's part, it goes after the bigtime Hollywood star to glamorize its major specs. From a standpoint of audience pull half the battle is won. Whatever the critical appraisal of the recent "Producers Showcase" presentation of "The Women," the Shelley Winters billing pre-guaranteed the Nielsen payoff. From the standpoint of the pic studios and the stars, the 15,000,000 tv home exposure—not to mention the virtual certainty of tinted cover spreads in the national mags (as, for example, last week's Life mag job on Miss Winters taking her tv bubble bath) is reward in spades.

And That's For Sure!

On the basis of the on-the-air and off-the-air exploitation campaign now under way and the 7:30 to 9:30 p. m. slotting designed to attract both kids and adults, NBC estimates that a minimum of 40,000,000 people (and possibly 50,000,000) will witness Mary Martin's tv performance of "Peter Pan" next Monday night (7).

Carrying it a step further, the network, matching legit vs. network "attendance," is aware that to equal the tv audience pull would mean playing the Winter Garden, N. Y., seven days a week until the end of the century.

An Exploitation Must

Columbia Pictures makes no bones of the fact that Judy Holliday and the studio never had it so good when it comes to a national buildup since the Col star pledged allegiance to the Max Liebman specs on NBC-TV. Far from considering it harmful to Miss Holliday's b.o. potential as a film star, the studio today recognizes tv as an exploitation must.

Paramount considers the coast-to-coast reaction accorded Jeanmaire on her recent tv spec exposure as worth its weight in gold as a buildup for the French star's upcoming starrer with Bing Crosby. And so on down the line.

A year ago Greer Garson, in tune with the pre-'55 thinking, wanted no part of tv. Now she's rarin' to go for NBC as star of "Reunion In Vienna" which will be done as a "Producers Showcase" spec on April 4, satisfied that the approximate 35,000,000 audience and the subsidiary exploitationplusses can't be duplicated to-

(Continued on page 46)

THE GLEASON NETWORK

Now Pitching Up Additional 60-Min. Late Sat. Show

Jackie Gleason is pitching a Saturday night full hour show at CBS-TV that would ride under his production banner next fall. Slotting aimed at is 10 to 11, which would give "the richest man in tv" a hold on 120 minutes in the Saturday shenanigans—embracing the 8 o'clock Dorsey Bros. stanza and Gleason's segue to his own "Honeymooners" vidpix skein for Buick.

Comic is doing a kinnie on a variety show called "Mardi Gras" which would feature a "Ziegfeld"-type line of showgirls as one of the prime components and there'll be a permanent set carrying out the fete motif. Gleason is in the midst of bidding for a flock of writers.

Cott Joins Fineshriber in Exiting NBC Radio; Denny-Shea Combo To Fore in Major Exec Realignment

That Tape Talk

There's been some stepped-up talk over the past week, in the wake of the NBC Radio top level reshuffle, on the projected plan to convert the AM network into a tape operation in which the web would function much in the manner of an AP-UP wire service.

A top NBC exec said this week: "There are many bugs in it yet. We're still studying it. It may go on—and again it may not. But there's nothing imminent."

NBC Radio's troubles, both airwise and in the behind-the-scenes administrative jockeying, hit a crescendo over the weekend when Ted Cott, veepee in charge of operations, turned in his resignation; effective as of yesterday (Tues.), following by a week the exiting of NBC Radio's No. 1 in command, William H. Fineshriber Jr.

Departure of Cott didn't come as too much of a surprise to those close to the scene of operation. It was no secret that Cott wasn't particularly happy with his radio assignment and was anxious to move into tv and had asked for a "target" date in which he could make the switch. NBC had offered him the presidency of Kagran, Inc., the merchandising adjunct which the web had recently acquired from Lehman Bros., but Cott rejected it as being too alien to broadcasting. Since nothing else was offered him he turned in his resignation, agreeing to a settlement of his lucrative contract, which still had two years to go.

Cott has no immediate plans but says he's considering several things.

Resignation of Cott came as exec veepee Robert W. Sarnoff was planting his feet into the radio setup in taking over the Fineshriber administrative heim, pro tem. As disclosed in last week's VARIETY, however, owned & operated chieftain Charles R. Denny is assuming command of the radio network (a berth he previously occupied before moving into the o & o sphere of operation).

Immediate conjecture centered on two fronts: (1) That the radio network and the o & o division would wind up as an amalgamation which would permit Denny to function as top kick in both areas; (2) that Hamilton Shea, boss man of WRCA (AM-TV), the New York flagships, would be second in command to Denny in both network radio and o & o division (in view of their present close relationship).

However, the administrative side loomed as only one part of the trouble spots, for some affiliate reaction was already beginning to manifest itself on the Denny proposal for a 48-hour continuous weekend program (along the lines of the current "Weekend" Sunday show). Program is slated for early introduction as the initial step in "Operation Redesign" as outlined to the affiliates via closed-circuit by

(Continued on page 46)

'Best of B'way' Not Good Enuf? Sale Shingle Out

"Best of Broadway," the one-a-month series of 60-minute tinted dramas on CBS-TV, is reported up for sale for the final round of two or three-this season. Series is sponsored by Westinghouse (which also bankrolls the network's "Studio One" on Monday nights) but it's understood the client is checking out in a couple of months.

"Broadway" series, representing revivals of top legit properties condensed to hour form, has had some tough sledding in overall terms of critical and general audience reaction.

Fate of the network's one-a-month "Shower of Stars," coupled with three-out-of-four Climax" tinted baby-specs, sponsored by Chrysler, is also in question beyond the client's season commitment.

Doeskin Would Rather Put Coin Into Radio; Exits Robt. Q for Peale

Interesting facet of Doeskin Tissues' buy of Dr. Norman Vincent Peale's cross-the-boarder on NBC is that the sponsor dropped a tv show to give the nod to radio. Doeskin formerly was repped on Robert Q. Lewis' CBS-TV show.

Clergyman Peale's program was only three weeks old when Doeskin put in wholehog for the 10:05 to 10:15 slot that's back-to-back with Mary Margaret McBride's SRO capsule. Sponsorship will be launched next month on the full network.

MACK LOOMS AS NBC NEW MATINEE IDOL

It looks like Ted Mack will get the nod, based on network reception to the audition he cut over the weekend, as the tv web's new "matinee idol" in taking the 3 to 3:30 slot cross-the-board in a realignment of programming.

Show is tabbed "Ted Mack's Matinee" and will incorporate a variety of features. Final decision is expected this week.

'Big Time' 21; 'Toast' 35

Max Liebman's NBC-TV "Big Time" spectacular on Sunday (27) got the Trendex nod over "Private Secretary" on CBS, 25 to 21.5 at 7:30, but starting at 8 o'clock got a drubbing from Ed Sullivan's "Toast of the Town." Latter's scores by the half-hours read 31 and 39, to a flat 20 for the Milton Berle-Martha Raye-Ray Bolger starrer. Spec's score for the 90 minutes was 22.3, while Columbia was racking up 30.5.

In the 8 to 9 competition, "Big Time" drew a 21 to Sullivan's 35.

Jeanne Carson's NBC-TV Contract

Jeanne Carson becomes the first British star to be signed to a term NBC contract. Comedienne, introduced to American tv audiences on her brace of Max Liebman-produced tv spectaculars, has been pacted to an exclusive by the network starting in the fall.

Network is still mulling the idea whether to star her in own show. But she's definiteiy set for a round-robin of appearances on various shows, inciuding specs. Her previous tv appearances were in "Best Foot Forward" and in a revue co-starring Jimmy Durante and Jack Buchanan.

DuM-Chi Shuttering

Chicago, March 1.

DuMont closes the doors today (Tues.) of its midwest saies office, Gordon Milis, who has been helming the Chi operation the past two years, is negotiating a new association.

Web's shorthanded homeoffice will service the midwest front on a commuting basis

'Big Story' Film & Live Pattern, In Sixth Year, Still Unique in TV

By BOB CHANDLER

"Big Story," the Bernard Prockter live-and-film package on NBC-TV for Pall Mall and Simoniz, goes into its sixth year on television this year but continues to occupy a unique niche in the television business. It still represents the only network show which employs specially shot footage on a regular weekly basis, and Prockter remains the only indie packager who maintains a permanent film unit to shoot that footage.

Use of the film clips, which run as low as 5% of the program to an occasional high of 50% and average out to about 25% of the actual half-hour airtime, necessitates an unusual production-casting operation. Scripts are ready for a particular show some two to three months in advance of air date, and casting of the principal and sometimes subsidiary characters takes place at that early date. Then a film team, complete with Prockter's own Mitchell camera and station wagon, go on location with the stars to the actual city in which the story takes place and shoots the exteriors. Two months la r, the same actors return to start live rehearsals.

Prockter estimates he's shot some 750,000 feet of film in every major city in the U. S. What he's going to do with all that footage? He doesn't know for sure. He's gotten requests for its use as stock footage, but has turned them down, explaining that the income isn't worth the trouble. He's used some of it occasionally on the same and other shows when it fits. Major use he foresees is when and if "Big Story" goes entirely to film. He can then shoot interiors using the same cast around the already-shot location footage, effecting some important savings in production cost.

"Big Story," which Prockter sold to American Tobacco in 1949 (it was the second dramatic show sold on tv), was originally intended as a filmed show. But the sponsor didn't particularly like the idea of a $20,000 a week budget that film necessitated when at the time a live half-hour would cost less than half that. Prockter objected on the grounds that dramatically, the show would be hindered by a live performance; it's a semi-documentary, and therefore needs realistic settings and the scope and room that film can give. When the sponsor still insisted on live, Prockter decided to shoot his exteriors on film and integrate them with live interiors. Sponsor still didn't go for the idea, so Prockter agreed to take a loss on the show to insure the film exteriors. This was okay by the bankroller, so Prockter lost $1,000 a week on the show for two years, until the price was readjusted.

As of the moment, Prockter's

(Continued on page 43)

Both Clients Exit Rooney TV Show

Chicago, March 1.

Green Giant cannery, which along with Pillsbury next month is dropping the Saturday night Mickey Rooney vidpix on NBC-TV, is negotiating for a daytime exposure via a quarter-hour Friday segment of Garry Moore's CBS-TV morning show. Moore apparently is a favorite salesman with the Leo Burnett ad shop which handles the Green Giant biz.

When and if the cannery climbs aboard, it'll bring to five the number of Burnett clients repped on the daytimer. Others are Kellogg, Toni, Converted Rice and Comstock Canning.

TeleP Pacts Storer

In the wake of its recent pacting of NBC-TV to a contract for full use of the TelePrompter device, the company this week finalized a pact bringing the Storer Broadcasting chain into the TeleP picture.

Storer stations getting access to prompter are in Cleveland, Portland (Ore.), Detroit, Toldeo, Atlanta, Birmingham and Miami.

Allen's Lens-Lease

Brotherhood Week has been extended. Steve Allen, doing his NBC-TV "Tonight" show as a Baltimore originator Monday (28), required three extra cameras not available from WBAL.

He borrowed them from WMAR, the CBS affiliate.

Bob Hope's 75G Bid From Texaco To Sub O'Connor

Hollywood, March 1.

If Myron Kirk, veepee of the Kudner agency, can swing Bob Hope over to Texaco in alternation with Jimmy Durante on NBC-TV next season, he will terminate contract with Donald O'Connor. Oiler was reported not too happy with the bantam comic's shows or ratings and feels he's trying to do too much on his own show in addition to his picture work.

If Hope insists on taking it easy next season, as he has told friends, and bypasses Kirk's offer, the plan is to go along with Durante on three-a-month with a spectacular taking the fourth turn. O'Connor's deal calls for around $50,000 for filmed package with Durante slightly under that figure for live alternate weeks. Understood Kirk is offering Hope $75,000 for half-hour, but it's said to be more a matter of how hard he wants to work than price with Hope.

Whitfield's 'Toast' Reprise

London, March 1.

British singer David Whitfield flies to the U. S. in April to televise on Ed Sullivan's "Toast of the Town." He will appear on Easter Sunday and again on the April 17 program.

Sullivan is also paging British comedian-singer Max Bygraves for the same two shows. Last December Whitfield scored on the Sullivan show, hence the quick rebooking.

500 Attend 1st 6 Clinics Of BMI; L.A. on Tap Today

Some 500 have attended the first six program clinics of BMI's 1955 series of which 37 are skedded for the U.S. Held in the last week were sessions in Seattle, Little Rock, Portland (Ore.), Jackson (Miss.), San Francisco and Birmingham. Clinics will be held today (Wed.) at the Ambassador Hotel, Los Angeles, and the Dinkler-Plaza, Atlanta, with George Rosen, radio-tv editor of VARIETY, a guest luncheon speaker in L.A. plus Tucson.

State broadcaster association prexies have been in attendance where such orgs are set up and in each case a BMI field rep is chairman in his territory. Glenn Dolberg, v.p. over station relations, is spieling at eastern and southern clinics, while Russell Sanjek, director of projects, is batting on the western swing for BMI prexy Carl Haverlin, with latter expected to pick up some remaining clinics later on.

Philco's Checkout On 'B'fast Club'

Chicago, March 1.

Philco is ending its logtime identity with Don McNeill's "Breakfast Club" on ABC Radio. Bankroller, holding down the last quarter-hour three days weekly, bows off the morning show on March 23.

It was Philco's cancellation on the tv version a few months back, incidentally, that spelled the deathknell of the simulcast and restored it to radio-only status. After Philco cancelled, the web couldn't sell the tv side and subsequently knocked off the televersion. No danger on the radio side, however, since it's still well sold.

Web News Chiefs Off To Scout Convention Sites

News chiefs of the three major networks leave tomorrow (Thurs.) for Chicago and San Francisco, where they'll survey facilities on a preliminary basis for coverage of next year's political conventions. Trio, each of whom will bring along an engineer, are Sig Mickelson for CBS, Davidson Taylor for NBC and Tom Velotta for ABC.

While emphasis will be on tele coverage problems, they'll also arrange for AM coverage. Each is chief of news and public affairs for his respective web.

Ex-Heavyweight Champs Step Into TV Fray on Right to Use Old Film

Former heavyweight champions Jack Dempsey and Jack Sharkey, along with onetime top contender Luis Angel Firpo, have entered the Chesebrough Mfg. case, in which former boxer Al Ettore is suing the company for violation of privacy via the showings of films of his fight on television ,as *amici curiae* (friends of the court) in support of Ettore. Additionally, Sharkey has filed a separate suit against Chesebrough and NBC in New York federal court.

Ettore case, now in appeal from a lower court decision in favor of Chesebrough, involves a number of questions relating to whether a performance is a property right; whether a professional dedicates his performance to the public and waives his rights to it; whether an event that was once news retains its character so that it can be telecast as news 13 years later on a commercial program. Sharkey, Dempsey and Firpo, in their brief submitted by three law firms, O'Brien, Driscoll & Raftery; Fennelly, Eagan, Nagee & Lage; and Wolf, Block, Shorr and Solis-Cohen, take the position that a performance is a property right, that an old performance is not news for telecasting on a commercial program, and that the performer does not waive his property rights to a performance by virtue of the performance itself.

Brief points out that the NBC-TVcast of the fight films, "Greatest Fights of the Century," immediately followed the live Gillette fights on the network. "Certainly the written consent of these fighters would be required for such a telecast. . . . For a commercial concern such as Chesebrough, a complete stranger to the original event, to recreate that historic fight (Dempsey-Firpo) by the use of film to advertise Vaseline Hair Tonic, without the consent of the professionals involved and without compensation to them is unbelievable, and to have that use condoned by the Court on the ground that such a use is in the public interest, outrages any sense of justice or law no matter how calloused."

Discussing the question of whether the old fight films are news and therefore in the public interest, the brief makes the point that "this television format was not one designed for dissemination of news. It was purely and simply an advertising program with a film inserted to attract attention to the advertising. This film was a condensation version of a fight with narration added by the sponsor, cut, edited and accented by the sponsor for its own purposes."

Underhill to U.S. Steel

Charles M. Underhill has joined the tv staff of U. S. Steel's public relations department serving on production end of company's ABC-TV "Steel Hour." He succeeds John Rust, who's quit to go out on his own as a producer.

Underhill is former v.p. of ABC.

N.Y. Giants Score On Play-by-Play 'Piracy' Repeats

Upheld this week in N. Y. Supreme Court was an action brought by the N. Y. Giants baseball team against lifting play-by-play coverage of official broadcasts for unauthorized repeats. Defendant Martin Fass was blocked from picking game coverage from the air in order to teletype reports to other stations for immediate rebroadcast.

Supreme Court Justice Edgar J. Nathan ruled that "since the defendant's use is simultaneous with plaintiff's broadcast, it is not necessary to decide any question of possible subsequent abandonment by lapse of time." This means that the entire issue of pirating ballcasts for rebroadcast after a short time (perhaps only seconds) has elapsed has been left legally open.

Nathan ordered that Fass turn over nearly $1,500 made on the teletype service from Giant games. Fass had been teletyping to radio stations in Texas, California, Washington, Wyoming and other states since '51.

It was also determined that the Giants did not "abandon" or lose property rights by allowing broadcast descriptions.

ROLAND KAY TO FRISCO

CBS Radio spot sales has made a couple of personnel switches. Roland Kay becomes SS manager in San Francisco, succeeding Jack Donahue.

Latter transfers to account exec in the Chicago office.

Britain's Comm'l TV Junketeers

By ART WOODSTONE

Not quite knowing what they've got hold of, a handful of Englishmen involved in Britain's commercial video operation made a seven-day junket to the U. S. to discover the nature of the beast. Shortly after the five men arrived in N. Y. last week they called a press conference at which they hoped to take as much as they gave. As representatives of the new Independent Television Authority, they managed to convey the present confusion among their class in dealing with commercial video.

There was softly phrased disagreement among them over how to explain the feelings of all Englishmen concerning a hitherto absent national factor—a second television source which, unlike the British Broadcasting System, takes on commercials, which incidentally once ITA gets moving full blast next fall.

A newspaper publisher who also has a financial interest in commercial television started the ball rolling: "The (British) public is a little against commercial television at the moment." From across the room, a British ad agency man said quietly: "I wouldn't subscribe to that at the moment." Another Englishman opined: "No, they are anxiously awaiting it."

Fear the 'Hard Sell'

After implying that the BBC has taken opportunities to propagandize against advent of the commercial intruder, one said: "Some of the public don't want too much competition to BBC." Someone described British televiewers as being "more conservative" than those here in the U. S.; he said they are in constant fear that ITA will bring with it "American plugs," hard sell and the like. Then, after they all agreed that ITA will not allow a strong commercial pitch over the air, they gave a clue that Englishmen, after all, are very practical men. As a concession, it would seem, to wary British viewers (one said upon being asked just how the British will avoid duplicating America's copywriters) that "at the beginning commercials will be very low pressure," sort of a "shopping guide."

Skepticism about how long (in the face of warnings from a dissatisfied bankroller) the video barometer would continue to read "low pressure" was evident in other parts of the meeting too. The observations of the Britishers before American reporters was casual and direct, lacking in Madison Ave.'s "language of diplomacy." (Someone asided: "Give them time.")

Cat Out of the Bag

One of the junketeers, a tv producer ("impresario"), practically gave the show away. All along ITA and its exponents have maintained that the bankrollers will not control the nature of programming. He, however, acknowledged, for all intents and purposes, that it would be difficult for ITA to avoid even subtle manipulations by advertisers over stanza content for any length of time. All the unrequited bankroller need do, was the general idea, is take his coin away.

The newspaper publisher placed an objection here. "Television is rather like a newspaper; it is not controlled by an advertiser who will eventually pay for it." Parliament, it was disclosed at the session, has doubts about this.

A picture was painted of the British advertiser, who is in a dither because he (and we, it was said on behalf of the ITA) don't yet know the costs to be applied to programming or whether there'll be ratings or even airtimes for the four producers franchised by ITA in England.

The one thing everyone seemed certain of was that BBC "got their breeze up about this." It was pointed out that fear of competition from ITA "got them spending money like they never spent it before" to sign up competitive talent.

Two other points that have been resolved as well were that commercial tv starts on closed-circuit April 26 and on regular channels next September, doing eight hours a day.

The ITA (under Parliamentary scrutiny) assigned four "contractors" as video producers. There's the Associated Newspapers & Rediffusion covering London and area; the Kemsley Group with Maurice Winnick beaming to Manchester; Granada Theatres (Sidney Bernstein Interests, it was explained) for Manchester, and Norman Collins, a former BBC braintruster, handling the reins of a national tv newsservice (inter-area exposure). It was said that ITA claimed to have picked these four producers above all other applicants because they applied first. Incidentally, each producer had to guarantee ITA a minimum of £3,000,000 in the kitty. The producers will transact all biz with advertisers and it is they who will suffer financially if commercial television flops.

Grayson's 'Candid' Formula on Pix

Vet radio-tv producer-director Mitchell Grayson has branched off into business for himself as a producer of industrial films under the Mitchell Grayson Productions banner. Grayson's using the "personalized" approach and specializing in sales training, promotion and public relations films. Idea is to shoot on location with a "candid" camera, filming each salesman at work and then compiling the footage into a documentary for showings to the entire sales force of a company. Second phase is the filming of a couple of days in the business life of a top exec.

Also, Grayson's providing a "candid microphone" service which employs a hidden tape machine to record the salesman's actual on-the-spot pitch, with the tape being used later to show what the salesman did right or wrong and how the mistakes can be overcome.

WINERY COIN FOR WOR-TV

Petri Winery bought the whole of WOR-TV's (N. Y.) Friday exposure on the "Badge 714" reruns, with the bankroller also firming for five one-minute spots weekly in the station's "Fortune Theatre," Italo feature pix exposure.

Deal is for 13 weeks firm.

BALM FOR BESTSELLER BLUES

Curtis TV Mag's Quick Floperoo

Suspension of TV Program Week mag ends, perhaps permanently, the Curtis-vs.-Annenberg struggle for control of the video program listing publication field. Curtis Circulation, the Curtis Publishing subsid controlling Program Week, folded the mag after its eighth issue.

TV Program Week, for which Curtis is understood to have planned putting up $1,000,000, first appeared at the climax of what tradesters saw as a tiff for control of newsstand franchise. Annenberg's TV Guide mag was grabbing up best placement on the stands, forcing slicks like Curtis' Saturday Evening Post into background positions.

The fold came as a surprise to even the mag's staffers, many of whom didn't know of the maneuver until they were given walking papers the very afternoon (24) of the announcement. The suddenness of the decision was obvious to observers because Program Week, of which only eight weekly issues had appeared, was already into production on its 11th book.

In the six days since the Thursday suspension notice, industryites have indulged in wide speculation as to its cause. All Curtis would comment was contained in a release which said that "due to unexpected complications" production costs have "exceeded original estimates so that expansion is not presently feasible." Curtis, incidentally, spent approximately a half year in planning the program-guide-and-fan magazine before the first edition, at which time the company felt it had ample funds laid aside.

It's said that entry of other books into competition in two of Program Week's five markets constituted these "unexpected complications." Suggested was the fact that perhaps the four-week old Hearst supplement—an extensive and slick-papered tv Sabbath section—might have cut heavily into the N. Y. potential for TV Program Week. To boot, it was generally learned at the same time the mag was suspended that the Boston Post was starting its own slick-in-color Sunday video supplement. With competition from these "for free" tv program editions in such key markets, it's figured Curtis had to do some hasty decision making. There is also the possibility Curtis anticipated further newspaper video editions.

At its eighth issue, Program Week was in N. Y., Boston, Baltimore, Washington and Philadelphia, last being the hometown of both Curtis and Annenberg.

Dozier on 'Flash In The Pans'

Viewer Now More Discriminating; Good Indie Producers Will Last

Hollywood, March 1.

Indie vidpic producers won't be squeezed out of the telepicture by major studios entering tv anymore than indie pix producers were, it's asserted by William Dozier, director of CBS-TV network programming in Hollywood, and production head at RKO before he entered tv in 1951. The entry of majors into the tv pic has been accented this year with Warner Bros. and 20th-Fox joining Columbia and Republic, already in the field.

CBS parcels many of its telefilmed shows to indie producers and Dozier said as far as he's concerned the indie with the good product will always remain in tv, "just as Sam Goldwyn has done consistently well throughout the years in pictures, as an indie." He added mediocrity is on the way out in tv, and that the indie with in-

(Continued on page 42)

30G Ain't Cheese

Kraft will have to sell a lot of salad dressing and Philadelphia Cream Cheese to make up for one extra-added expenditure on last week's "Emperor Jones" tinter given on its "TV Theatre."

It was the first time that a sponsor has paid for the color additive, NBC heretofore absorbing the tint costs. Kraft's bill was $30,000.

Writers Guild Sets Demands In Network Dickers

In the mid-March negotiations to take place between Writers Guild of America and the networks, agencies, sponsors, et al., the union intends using the National Television Committee plan of two years ago as the basis for demands. The only exception from the NTC plan will be a pitch for higher minimums.

WGA's video arm will demand 100% of the minimum payments to scribblers for first and second reruns of a show; 75% for third reruns, and 50% for each subsequent exposure. The new proposals also prescribe anti-blacklist provisions.

NTC demands a brace of years back was for a minimum of $525 for a half-hour show and $950 for an hour. Other NTC figures, on a pact which, incidentally was never inked due to Television Writers of America entering the picture, were: $300 for 15-minute show; cross-the-boarder sponsored quarter hours, $600 and $425 sustaining. When a scribe was hired on an under-13 week non-cancellable pact, the minimum was subject to a 10% discount.

The anti-blacklist proposals in the WGA setup would forbid discrimination due to sex, race, creed ("political criteria"), color or national origin.

WMGM Drops FM; UN Offered WABF

Frequency modulation (FM) has been the object of a little attention in N. Y. this month. First, Loew's WMGM has given up the ghost on its FM operation after 12 years, the last few of which have been spent in only duplicating six to eight hours a day of the AM counterpart's programming. Second, it was uncovered that Ira Hirschman has offered his FMer WABF gratis to the United Nations. According to the UN, latter deal is still being considered.

WMGM, which has turned in its license to the FCC, originally set out to sell WMGM-FM, giving themselves "a substantial period" in which to do so. There were understood to be two prospective clients, one of which was in merchandising for chainstores. One of them lost interest in WMGM-FM when he discovered Hirschman's station might be up for sale. Whether negotiations between this prospective buyer and Hirschman ever got under way or, if they did, whether the UN offer was negated, could not be learned since both principals were out of town.

NOVELISTS, MAN YOUR VIDEO GUNS

By LEONARD TRAUBE

More and more novelists—big, little and middle-sized—will be turning to television from here in, said one novelist-turned-telewriter last week. Why? This is why: with sale of fiction down, some say as much as 50%, the book authors had better cross over to tv to turn over a dollar. Even some of the bestsellers aren't buying much groceries after taxes and agent fees are deducted.

Maybe Ben Hecht, William Saroyan and Robert E. Sherwood didn't quite make it for the home-screens, but that doesn't mean a couple of hundred "no name" novelists and legit playwrights won't be able to cut a figure on the tv ice. Television won't make millionaires, but it's a good living.

Take one writer who works strictly for the medium, or did until his "Marty" got him a job for a workover of that into a film (soon to be released). That's Paddy Chayefsky. True, his reputation in the medium is based on only seven hours of work—seven scripts—and if you missed them you missed a whole career of a man with the No. 1 reputation in television. But millions of others have seen all of them (on the Philco - Goodyear NBC Sunday series) and the customers make the payoff. These are the new Shakespeares, with a bigger audience in one night than Shakespeare can grab off in years, but maybe not counting the film versions of the "A" product like "Julius Caesar" and "Hamlet."

'Thoughts While Strolling'

These are paraphrasings interpreted freely from the free wheeling "thoughts while strolling" of Gore Vidal, one of the younger (30) bookwriters plunging deeply into tv. His first stance for tele was made only a year ago with "Dark Possession" on "Studio One" after putting together seven books. As to the latter, his closest breakthroughs were "The City and the Pillar," "Williwaw" and "The Judgment of Paris." His publisher is Dutton, but most of the money was made from the reprints (Signet Books). Latest novel is "Messiah."

Like S. S. Van Dine (Willard Huntington Wright) and a flock of other authors before him, his potboilers are written under a pseudonym, in his case Edgar Box

(Continued on page 46)

Veni, Vidi, Vidal

Gore Vidal quoted in Harvey Breit's Sunday book column in the N. Y. Times as saying about the scramble for tv writers, "They're so desperate they're scraping the top of the barrel."

No Chi Gangsterdom Series, So Jake Guzik's Got No Beef Coming

Chicago, March 1.

The book was closed last week on WBKB's stillborn expose of Chi's gangsterdom when attorneys for Jake (Greasy Thumb) Guzik dropped his motion for an injunction against the projected series which was to have been a video biography of six of the city's frontline hoodlums.

Guzik's legal moves against the project, including a complaint to the Federal Communications Commission on the grounds the station was planning a defamatory telecast of his background, coincidentally came the same week WBKB and the Chicago Crime Commission decided to drop the joint venture. Station and the commission, whose files on Windy City criminal activities were to have been used, were unable to get together on the series' format.

Miner-Lumet Series On Civil Rights Looms As Fund For Republic Entry

A half-hour series to be produced by Tony Miner, with Sidney Lumet as the director, looms as the initial entry of the Fund for the Republic in its ambitious plans to enter the tv programming field, it's been learned. Series, being packaged by the Ted Ashley office, will deal with the overall problems of civil liberties, freedom of thought and the need to combat racial and religious prejudice. As such it looms as one of the major new program items of the spring season. The Fund, an adjunct of the Ford Foundation, will either sponsor the show itself or find bankrollers.

Reginald Rose will be editor of the series, to be known as "The Challenge," and he will write the series with Rod Serling. NBC-TV has initial option on slotting of the show.

Television, in fact, shapes as the prize public opinion molder in the plans of the $15,000,000-endowed independent organization, with the first concrete steps announced recently—the awarding of $29,000 in a script competition in the half-hour documentary and hour drama categories.

Fund for the Republic is also experimenting in the field of television humor as a means of promoting civil rights via an Al Capp quarter-hour film series; is disseminating newsreel clips to stations on an experimental basis on the Coast; and is continuing with its blacklist study.

Robert M. Hutchins, president of the Fund, said he and his staff have spent the past nine months studying every phase of television. Major project underway is the undertaking of the projected half-hour "Challenge" show. Sponsorwise, the Fund is ready to pay the production costs and might even undertake to pay time charges, provided a sponsor couldn't be found. This would not be the Capp show, which would be aired separately, possibly on a syndicated

(Continued on page 46)

Five-Petalled Rose

Pointing up the new recognition being accorded tv writers today is the pact just negotiated by CBS-TV for the scripting services of Reginald Rose. Latter has been signed to a five-play deal for the network at a figure reported second only to that pacted by Robert E. Sherwood with NBC-TV (from which the latter has since bowed out). Unlike Sherwood, however, Rose attained distinction as a tv writer ("Twelve Angry Men," "Incident at Carson's Corner," "Almanac of Liberty," etc.). Deal was negotiated via Ashley-Steiner office.

With Rose coming up for Amti-Defamation League citation May 1 for his "Almanac" show, CBS-TV is reslotting the show on a Sunday afternoon in May to commemorate the kudos.

Toscy Tribute On NBC Radio Hits Some Snags

To commemorate the 88th birthday of Arturo Toscanini, which falls on March 25, NBC Radio is planning a three-hour tribute on its Sunday evening "biographical" series the latter part of March. However, a number of obstacles have been cropping up during the past week which present some serious stumbling blocks and may reduce it to more or less of a marathon "record playing" session.

First off, something tantamount to a "sitdown strike" has been registered on behalf of the ex-NBC Symphony Orchestra (now the symphony of the Air) as result of a bid to have only a token representation of the orchestra appear live on the show. Don Gillis, manager of the symphony of the Air, has decreed that unless the entire orchestra is hired to participate in the tribute none will be allowed to put in an appearance. Since that would obviously hike the cost of the program to the kind of astronomical figures belonging to another era in radio, it's out of the question.

Secondly, efforts to recruit the services of NBC musical director Samuel Chotzinoff, a close friend of Toscy's, as one of the show's participants, have proven fruitless, with Chotzinoff, for reasons of his own, preferring to pass it up. Similarly, it's reported that others approached have also declined the invitation.

As of this week NBC was still planning on going ahead with the show. If it does go on, Howard Taubman, of the N. Y. Times, and biographer of Toscanini, is scheduled to appear.

NBC's 'Donovan' Gets A Client—From CBS Films

NBC Film Division this week landed its first sale on its new syndicated western, "Steve Donovan, Western Marshal," and for good measure, stole the client away from CBS Television Film Sales. Bankroller is Langendorf United Bakeries, which is dropping the CBS "Range Rider" series in 13 western markets to pick up "Donovan." New series starts the week of April 4 in Langendorf time slots on stations in California, Oregon and Washington.

Agency for Langendorf is Biow-Beirn-Toigo's San Francisco office.

Nat Wolff Wants N.Y.-L.A. Setup

Nat Wolff, rado-tv factotum at Young & Rubicam, has notified Sig Larmon, Y & R prexy, that he wants to resign as head of the department, effective next Jan. 1.

However, Wolff doesn't want to leave the agency, where he enjoys an enviable status of having hit the jackpot on tv billings, properties and stars brought into the Y & R stable. Wolff has told Larmon that he wants to be relieved of the mounting pressures and would prefer returning to the Coast to reestablish his stake in the creative field among writers, producers, directors, etc.

Wolff's proposition to Larmon is this: Six months in the east, six months on the Coast. He hasn't got an answer yet.

Borge on Ice to Top 'Toast' Salute to St. Pat

Danish comic Victor Borge will be a topliner on the St. Patrick's Day edition of the Ed Sullivan show which will emanate from Chicago Stadium, Chicago, March 13. Other features on that layout will be a sequence from "Ice Capades" which will be occupying the building at that time, and the Irish Festival Singers.

Borge had been turning down dates for Sullivan on the ground that he didn't have enough new material. However, Sullivan insisted that Borge, being a Dane, must be proficient on ice-skates and therefore he could add some antics to his usual material to freshen up his act. Borge knows how to skate and he'll do a whole new bit on ice.

MORE

that motivates the sale. And some of the spending more time in network radio. In the increased its weekly time on CBS Radio and Bristol-Myers, each by forty-five minutes. by a half-hour....All on CBS

than ever before, it's advertising people who make the most sales are now last six months General Motors has by an hour and a quarter. General Foods Campana and Liggett & Myers, each

RADIO



Since the beginning of October, the above companies — along with Milner Products, Corn Products, Lewis Howe, Mutual Benefit, Consolidated Cosmetics, Brown & Williamson — have bought a total of five additional hours on the CBS Radio Network. More than half of this new time is in nighttime radio. And a good part of it is being invested in the network's new five-night-a-week shows... "The Amos 'n' Andy Music Hall," "The Tennessee Ernie Show," "The Bing Crosby Show."

KRAFT MUSIC HALL
With Rudy Vallee; Gwen Verdon, Julie Andrews, Eddie Condon, Steve Allen, guests; Charles Stark, announcer
Producer-director: Paul Lammers
Writer: Gordon Cotler
60 Mins., Sun., 8 p.m.
KRAFT FOODS
CBS, from New York
(J. Walter Thompson)

The uniting of two of radio's most famous names, Rudy Vallee and "The Kraft Music Hall," via an hour-long disk-and-conversation segment in what was radio's prime hour, Sunday at 8, serves to point up the changes that television hath wrought. A pleasant and listenable show, the new (inherited from Edgar Bergen) "Music Hall" nonetheless is only a shade of what it might have been say seven years ago.

In this vein, it's also noteworthy that Vallee, though cast in the modern-day role of a disk jockey, hasn't caught up yet with today's radio in terms of concept and delivery. He was somewhat stiff and formal on the preem (which could be attributed to nervousness) but also his delivery was in the old styie, as if speechmaking at a banquet, with each sentence carefuliy weighed and calculated. This simply means that Vallee is under the somewhat mistaken impression that he's talking to a family audience gathered in the living room. This simpiy isn't so anymore; it's an intimate and individualized audience he's reaching, and his careful delivery completely lacked that element of intimacy that's so important these days in keeping an audience. The boys at J. Walter Thompson should have tipped him off.

Otherwise, it's a pleasing session, especiaiiy since the premiere guests were good. There was Steve Allen and jazzman Eddie Condon, both good with the ad glibs; the infectious Gwen Verdon and the somewhat shyer "Boy Friend" star, Julie Andrews. Aside from the conversational aspects of the show, which originates from the "Rudy Vaiiee Suite" in the Park Sheraton Hotel in N.Y., Vaiiee's choice in records is interesting and enjoyable. And as a topper, there was a iittle live music, Vallee on sax and Allen on piano, a session which evoked the invitation from Condon to Vallee: "Come down to the club (Condon's Village jazz spot) some night; we'ii check the saxaphone for you."

Once Vallee becomes a little more relaxed and informal, the show ought to be tops in its class. Judging from the first segment, producer-director Paul Lammers has started things moving in the right direction. Aii it takes now is a little shove. *Chan.*

SPORTS TICKER
With Bud Palmer; Alan Williams, announcer
Producer: Bob Lipman
15 Mins., Sun., 6:15 p.m.
PHILIP GORDON CO.
WMCA, N. Y.

Philip Gordon, sponsoring N. Y. stock brokerage, has added another show to the rash of weekend radio sports roundups. However, "Sports Ticker" is being departmentalized into four district units, was a little sharper than its Sabbath brethren.

After a couple of seconds of simulated tickertape, gabber Bud Palmer broke into a soft, siow delivery to review the week in sports. That's one department; he dispatched it last week (20) in quick, efficient form. He segued into athietic events clearly earmarked as Sunday's. Then after one of the three perhaps overiong commerciais about uranium stocks being soid on speculation, he previewed upcoming sports events and also guessed at the winners. (Here he could have quaiified some of his choices more). Then he closed in an interview with National Basketball Assn. press agent, Haskeli Cohen. Better it should have been a manager or player; though Cohen was straight from the shoulder, press agents are usuaiiy just pressagents. This was also the first sports show heard that closed with a rapid roundup of Sunday's straight news, a neat fiiiip, but since it followed the last commercial, it's not certain whether it was paid for by the brokerage. *Art.*

WTOP's Redskins Coin

Washington, March 1.

WTOP-CJS has copped the contract for origination of next season's Washington Redskins pro football games radio-tv broadcasts. Sponsored by Amoco, coverage is expected to go beyond the 49 radio and 15 tv stations which picked up sportcasts of games last season.

In previous years, D. C. origination point was WMAL-ABC.

MUSIC TENT
With Dirk Fredericks, host; Joyce Krause, Barbara Buchanan, Clarence Day Jr., Elaine Spalding; Otto Harbach, Vincent Lopez, Robert K. Adams, judges; Glenn Osser orch; Doug Browning, announcer
Produces: Robert K. Adams
Director: Clark Andrews
Writer: Bernard Dougall
25 Mins., Thurs., 9:30 p.m.
Sustaining
ABC, from New York

If "Music Tent" is typical of what ABC Radio is putting on the air these nights, then the web has surely left radio in the hands of the amateurs. Not only amateur taient, but amateur producers. "Music Tent" purports to be a contest among professional talent, with winners siated for a summer theatre contract. But the talent hardly seemed of professional calibre on the premiere show, and the program itseif was so gimmicked-up and chock full of hokum and merchandise plugs that the entire effort was strictiy on the amateur ievel. If this is the best ABC can offer, it ought to shut down at night and leave radio to the disk jockeys.

Aside from the contest in the studio, there's an audience write-in casting contest, all of which takes a while to explain on the air. This, combined with the list of prizes (in merchandise, each with a fuliscale product plug) given each contestant, comprised about half the air time. The other half had Joyce Krause, Barbara Buchanan, Clarence Day Jr. and Elaine Spalding singing in not too pro a fashion. The winner, as selected by judges Otto Harbach, Vincent Lopez and Robert K. Adams (latter operator of the Fiint, Mich., Music Tent and awarder of the season's contract), was Day. Adams, incidentaiiy, also produces the show.

Dirk Fredericks' hosting sounded affected and the Bernard Dougall script was stiited and hokey. Doug Browning, as the announcer, had the embarrassing job of awarding to the contestants such gifts as a set of sponges and a pair of shoes. Glenn Osser orch did a yeomanlike job of backing up the contestants, and at least one of them needed it badly. *Chan.*

JOURNEY FROM YESTERDAY
With David Wayne, Aline MacMahon, Joe De Santis
Producer: Lynne Rhodes
Director: Harry Frazee
Writer: Miss Rhodes
30 Mins.; Sun. (27), 6 p.m.
NBC, from N. Y.

The Amaigamated Clothing Workers of America commemorated its 40th anni last Sunday (27) with a half-hour dramatization over NBC. Tagged "Journey from Yesterday," program traced the history of the union from the sweatshop era to present day. Organization's progress was reported as observed by an immigrant couple. Although the airer wasn't a dramatic standout, the advancement of the union and the benefits derived from it were clearly conveyed.

Aline MacMahon and Joe De Santis were okay as the immigrant coupie, whiie David Wayne, in the guise of their son, did a good job of narration. Program was carried by NBC as a public service. *Jess.*

THE CAPITOL REPORT
With Edward W. Bates, others
15 Mins.; Mon., 7 p.m.
Sustaining
WGY, Schenectady

New program, recorded at the Capitol in Albany, features quizzes of legislators and State officials by a panei of which Edward W. Bates, a newsman for 50 years, is moderator. David McConneii, iegislative correspondent for the N. Y. Herald Tribune, and Arvis Chalmers, holder of the same position with the Albany Knickerbocker News, teamed with Bates in questioning the second guest, Assembly Minority Leader Eugene J. Bannigan, of Brooklyn. Assembly Speaker Oswald D. Heck, of Schenectady, teed off the series.

It is a moderateiy listenable program for those interested in the Legislature, the State government and politics. Published, sharpened and tightened, with clearer identification of paneiists, show's punch would be stronger. The inevitable comparison will be made with "Meet the Press" (radio version of which is heard on WGY), but that seems neither fair nor realistic. The deep-voiced McConneli and the lighter-toned Bates put several pointed, pertinent queries to the articuiate Bannigan. So did Chalmers, who did not aiways sound dead center on the mike. Bates moderated a somewhat similar though longer program via WOKO, Aibany, for several years. *Jaco.*

THE WHISTLER
With Bill Forman, others
Producer: Joel Malone
Director: Gordon T. Hughes
25 Mins., Thurs., 8 p.m.
CBS, from N. Y.

CBS Radio created in recent weeks an atmosphere of builishness in its precincts through a hotshot saies department. Ever-forward and upward attitude is admirabie in an age when web aural is getting its hardest raps, but when programming doesn't display the same ebuiiience aii might be for nought. CBS programming brought back an oidie of the airwaves last Thursday (24) as a replacement for "Suspense" which was shifted into Tuesday to eat up part of the new "Stop the Music" vacancy. "The Whistler" was whistiing in the dark during its preem.

Half-hour of histrionics was standard fare once upon a frequency. There wasn't a single new twist in the moments of menace and plot triple dealing. It was complicated and, after so many years of "view-too," seemed overacted in aii cases. However, perhaps CBS is banking chiefly on the show's track record for commercial success; it's been in and out since '42.

Story on opera last Thursday was about a brace of biackmailers. Distaff side blackmaiis the blackmailer. She ends up dead, naturaliy, and it evolves into a convoiuting whodunit. Biil Forman's titie role has the same ironic tones remembered from before. *Art.*

GREAT MOMENTS FROM OPERA
With Ben Grauer, Mrs. William Randolph Hearst, Delia Regal, Guiseppe Campora, Robert Merrill
Producer: Lee Jones
30 Mins., Sun. (27), 6:30 p.m.
WRCA, N. Y. (transcribed)

The value of a pitch depends on the manner of presentation. The come-on for this 30-minute one-shot Sunday (27) was for Mrs. Wiiliam Randolph Hearst's Metop benefit for The Free Milk Fund For Babies and it was handied with taste. In fact Mrs. Hearst's chit-chat with emcee Ben Grauer was short and to the point (just a brief rundown of the org's aim) and she let the longhair guesters do the rest of the work.

There was a solid lineup of Met stars to compiete the half hour. Soprano Deli Rigal sang an aria from "Tosca" and a lullaby by Geni Sadero; Guiseppe Campora, tenor, aiso was on a "Tosca" kick, while baritone Robert Merriil switched over to the "Barber of Seville." Merrill switched over even farther, at the close of the show for a rousing workover of Tin Pan Aiiey's "I Beiieve." It's doubtful if even Rudoiph Bing objected to the inclusion of this pop item.

Dr. Roy Shield's orch backing was standout. *Gros.*

NOTHING BUT THE BEST
With Jack Huston, Willie Peterson
Producer: Peterson
Director-writer: Huston
15 Mins.; Mon. thru Fri., 6:30 p.m.
Sustaining
WCCO, Minneapolis

This quiet and enjoyable little interlude of music and gab actuaiiy represents a new twist here to disk jockeying. Skillfully handied by two WCCO staffers and affording agreeable substance for the lobar extremities, it has attained deserved popuiarity, as reflected by its expansion from two to five nights a week in response to public demand.

Coming at a time of the day when the average family is occupied by dining and the household head usuaiiy desires relaxation and when there's less of a tv iure away from the radio, it's appropriately in a soft and soothing mood. The result is easy and pieasant listening calculated to win an audience.

A theme ties the recordings together. Interiarded with the platter spinning are Peterson's listenable keyboard ticklings, usuaiiy as backgrounds for and suppiements to the recorded numbers and to the agreeable and not excessive chatter of Huston. In neat prose and soothing tones the latter briefiy introduces and explains the seiections and philosophizes gently and lightly.

Weii-developed theme of particular show caught was "color" and as songs inspired by it there was presented "Black Sapphire," "Golden Earrings" and "Deep Purpie" on wax and Peterson's live solo, "Biue Room." They were strung together by the patter of Huston whose voice and diction are easy to listen to and who propels a friendiy personaiity. *Rees.*

From the Production Centres

IN NEW YORK CITY . . .

John Henry Faulk leads group of U. of Texas alumni to a fete in Heywood Broun Room of Press Club March 22. He's prexy . . . WCBS' **Lanny Ross** to sing at Herald Tribune's Friendly Town Forum March 19 . . . WRCA program chief **Steve White** lining up talent for upcoming Vim employees benefit at Waldorf with **Jane Pickens, Allyn Edwards** and **Eddie Safranski** orch skedded . . . **Al "Jazzbo" Collins** mc'd jazz concert of Stamford PTA which included **Mundell Lowe** quintet . . . **Henry Untermeyer**, WCBS sales mgr., back after two-week biz trip in midwest . . . Bond Stores renewed for three-a-week on morning **Harry Clark's** WCBS crossboarder . . . Second vol. of "This I Believe," based on CBS inspirational series, is eighth ranking bestseller according to latest Publishers Weekiy figures . . . **Art Settel's** radio journalism ciass at Long Island U. preemed "LIU Radio Workshop" on WINS (27) as first of a weekly 11:30 to midnight series. Producers are **Charles Klein, Mervyn Rosenberg, Maurice Sternman** . . . CBSports chief **John Derr** due back today (Wed.) after Miami fortnighter . . . **Bob Haymes** missed his first WCBS airer last week on intestinal flu rap with **Bob Hite** subbing on ayemer and **Peter Thomas** on pm'er . . . **Galen Drake** conducting fave hymns poll on his CBSaturdaytimer . . . "Backstage Wife" has just completed 20 years of broadcasting . . . **Philip Clarke** has been added to the cast of "Lorenzo Jones" . . . **Richard Waring** new to "Just Plain Bill."

Ted Wear won a Freedoms Foundation award last week for the radio show, "Prociaim Liberty," which he scripted. The show, broadcast last July 4, is one of the "Inheritance" series produced by NBC in cooperation with the American Legion. Wear is now a member of Brandt Enos Associates, radio-tv and film producing outfit . . . **Robert S. Windt** named saies mgr. for radio by CBS-Columbia . . . **Dr. Philip Eisenberg** has quit CBS where he was research psychologist for 11 years, to form Motivation Analysis, Inc.

Mutual sports chief **Paul Jonas** intends heading for Florida where he'ii remain for several days setting up "Game of Day" itinerary. Gabbers **Art Gleeson** and **Harry Wismer** will be on roilerskates, though, making several sports spots before the play-by-play season gets roliing in fuii . . . Radio Ad Bureau picked up three more stations last week—all network affils: CKLW, Detroit; WMAL, Washington, D.C., and WIBC, Indianapoiis . . . WPAT, Paterson, N.J. station which has been hitting the met market hard with extensive nighttime "background musicales" (under program titie of "Gasiight Review") has legally changed ownership hands now. New boss, **Dickens Wright**, in taking over from the Passaic Daiiy News, expects to maintain stanza status quo . . . **Perry Como, Bing Crosby, Rosemary Clooney, Bob Hope, Ed Sullivan, Helen Hayes, Shirley Booth, Joan Fontaine, Arlene Francis** and **Janet Blair**—are all sounding off via the disk route in behalf of Multiple Sclerosis. Stuff going out for a March 15 campaign start.

IN CHICAGO . . .

Art Harre has checked out as second veep and assistant general manager of WLS, jointly owned by Prairie Farmer and ABC, to troubie shoot at some of the web's other radio properties . . . **Al Greenberg**, formerly with Topics Publishing in New York, appointed WBBM saies promotion manager . . . **Harry Plotkin**, author of the controversial Senate Interstate and Foreign Commerce committee report on radio-tv, to guestspeak before the Broadcast Advertising Club March 23 . . . **Vic Wilmot**, ex-VARIETY Chi staffer, signed on with the George Florey ad agency . . . **Barney Sabath** departed J. Walter Thompson to freelance as a radio-tv scripter . . . WOR sales manager **William Dix** and merchandising chief **Arthur Dawson** here last week for the food brokers' convention . . . WGN farm service director **Norman Kraeft** named veep of the Chicago Assn. of Commerce & Industry's agricuitural council . . . Weekiy half-hour digest of **Don McNeill's** ABC "Breakfast Club" starts playing the Armed Forces Radio circuit May 1 . . . Chicago-American radio-tv editor **Janet Kern** on the Coast for two weeks of column hunting . . . **Arnie Matanky**, ex-night editor of Community News Service, and **Tom Flaherty Jr.**, fresh from the Coast Guard, added to WBBM's news staff . . . **Frannie Clark** of the Chi NBC publicity office sunning in Fiorida . . . **Dick Raffles** new WBBM continuity scribe, vice **Budd Blume** now handling station's publicity . . . Mutual news director **Milt Burgh** and commentator **Cecil Brown** in for visits with Windy City clients.

IN WASHINGTON . . .

CBS telestar **Robert Q. Lewis** named as Grand Marshal of the National Cherry Biossom Festival parade, annual tourist draw skedded for March 31 . . . Local music critic **Paul Hume** debutted a new longhair d.j. show of religious music over WOL past week . . . RCA boss **David Sarnoff** here Monday (28) to appear as a panelist on a Department of Labor powwow on "The Effective Use of Womanpower" . . . Two new femmecasters have made their bow on WMAL-ABC. Nitery and radio chantoosey **Nancy Reed**, now a capital hausfrau, makes her tv debut; "Home Beautiful" is emceed by **Betti Allen**, ex **Norman Corwin** assistant . . . WWDC-MBS set to carry 13 pre-season exhibition games of the Washington Nationals in addition to baseball ciub's regular American League schedule . . . CBS director of news and public affairs **Ted Koop** emceed the Voice of Democracy luncheon at which U.S. Commissioner of Education **Samuel Brownell** made awards to the four juve winners of national contest sponsored jointly by NARTB, RETMA, and U.S. Junior Chamber of Commerce.

IN PHILADELPHIA . . .

Joe Grady and **Ed Hurst** debut "Grady and Hurst Showroom," interview and variety session, Sat. (5), on WPTZ 6:30-7 . . . **Art Stober**, former director at WFIL-TV, now with a Ft. Lauderdale tv station . . . **Eydie Gorme, Steve Allen** chirper, making rounds of local disk jockeys . . . **Lynn Dollar**, last season's WPTZ weather girl, has radio stanza "What's on Your Mind," with **Jerry Warren** on WBUD, Trenton . . . **Benn Squires**, WPTZ director, on sick list, after taking over for several indisposed staffers previous week . . . **Dick McCutchen** has joined NBC-TV news department for special assignments. **Alexander Conn**, chairman of radio and tv of the Philadelphia Bar Association, reports as a "direct result" of McCutchen's former WPTZ "Telerama" expose a bill was introduced to create two more courts . . . **Bob Pryor**, v.p. in charge of public relations for WCAU-TV, in New York Monday (28) as one of the three judges for the National Board of Fire Underwriters awards.

IN BOSTON . . .

Following the resignation of **Lambert B. Becuwkes** as general manager of WVDA, a Victor Diehm Associates operated station, **Arthur Deters**, prez and g.m. of WIDE, assumed the position of executive operating assistant to Diehm and will maintain offices in Boston and Biddeford, Me. . . . **Len Hornsby** has been elevated to the post of station manager at WVDA and will continue as sales manager . . . WBZ-TV's interfaith religious program and recipient of seven awards, was presented another citation during the celebration of its fourth anni last week. Citation was presented by reps of the National Conference of Christians and Jews . . . As a result of the recent transfer of WEEI

(Continued on page 42)

FEAR BRITISH TELEPIX QUOTA

'TV Campaigning Too Expensive'

Washington, March 1.

A panel of Congresswomen expressed differing views here last week as to whether Congress should be televised but were in agreement on one thing: campaigning via tv is too expensive.

Discussing the role of the broadcast media in politics before the D. C. Chapter of the American Women in Radio and TV, Rep. Martha Griffiths (D-Mich.) said she wasn't worried about members of Congress putting on a show because of the presence of tv cameras. The voters back home, she said, would "become so embarrassed if their Congressmen hammed it up" that that they'd take care of them at election time.

Delegate Betty Farrington (R) of Hawaii also felt that "exposing" the proceedings of Congress would be a good thing but Rep. Edith Green (D-Ore.) was against it. Some of the recent televised hearings, she said, have been "a disgrace." The public isn't ready for it, she added. As to use of the media for electioneering, Rep. Marguerite Church (R-Ill.) said she can't afford to buy either radio or tv time in her city of Chicago. However, the Congresswoman appears on a Sunday radio panel show when she goes home. She can accomplish more, she said, by "creeping up on them than by a frontal attack." She finds it more effective than buying time.

Rep. Leonor K. Sullivan (D-Mo.) said she would go on tv to support certain issues "when I can get the program free."

Delegate Farrington said the price of tv is "prohibitive." Anyway, she said, she'll wait until she is "better trained" in use of the media before using it in campaigns.

FCC Comr. Frieda Hennock, a guest of the panel, thought it "amazing" that nothing has been done about the cost of tv. The requirement of candidates to pay for time, she said, is a "vicious habit" on the part of broadcasters. She added that she has received "anonymous complaints" that some broadcasters are evading the law requiring that regular card rates apply to political time.

'Long Time No Help'

U. of Houston's Educ'l TV'er a One-Sided 400G 'Baby'

Houston, March 1.

The new board of education learned here that a $400,000 tiger the school district has been holding by the tail for two years is now getting crotchety.

That is the approximate investment of the U. of Houston in educational tv outlet KUHT-TV, in one way or another, without a penny's worth of help from its copartner and joint license holder, the Houston Public Schools.

The deal has been a sour one from the university's point of view, since the very beginning.

It teamed up with the school district to apply for an additional standing on the understanding that the partners would share construction costs, estimated at $200,000 for the schools.

A movement against spending "big" school tax money on tv gained headway. After the joint license had been granted, the school board reneged on the construction costs.

The school went ahead and built the station anyway with university funds. It offered the school board a straight "time" deal, optioning

(Continued on page 42)

Concert Tours For Taylor Dancers

The June Taylor Dancers from Jackie Gleason's CBS tv show have been set for a concert tour this fall by Jack Adams & Co. Troupe of 16 dancers, to be headlined, will be supported by Jay Marshall, as emcee; three or four variety acts, including a comedy turn, solo blues singer and accompanying group, and orch conducted by Sammy Spear, for an overall unit of 50 to 55 persons. Spear batoned for the Gleason show's stage appearance at the Paramount, N.Y., last fall.

Taylor group will do the novelty routines from the Gleason tv'er, such as the "Banjo" number. Adams has booked the troupe mainly into large halls and arenas, where it can scale to $15,000, but has included colleges with large auditoriums as well. Troupe will be playing on a $5,000 guarantee plus percentage.

Troupe will do a fall tour of two months, starting Oct. 3 in Troy, N.Y., playing the east and midwest through November. Beginning in January, it will do a second tour, beginning in the South and working west to the Coast.

Peterson Quits Bates On Coast; Holiner In

H. Austin Peterson has quit his partnership in charge of the Coast office of Ted Bates but will act as a consultant to the ad agency. Mann Holiner, former legit actor-writer and long linked with radio-tv productions, will succeed Peterson as manager of the Hollywood branch at month's end.

Peterson has been with Bates for 10 years.

Ask Dismissal Of Lamb Charges, License Renewal

Washington, March 1.

Attorneys for broadcaster-publisher Edward Lamb today (Tues.) formally requested FCC examiner Herbert Sharfman to dismiss proceedings and recommend that Lamb's broadcast license status be cleared.

The attorneys, J. Howard McGrath and Russell Brown, filed a motion declaring that the Commission failed to offer "substantial evidence" that Lamb in any way misrepresented himself when he told the agency he had never been affiliated with Communist organizations. No evidence has been presented, their motion asserted, to disprove Lamb's statements.

Motion, directed to that issue in proceedings which concerns commie charges, requests that the examiner immediately issue an initial decision recommending renewal of the license for Lamb's tv station WICU in Erie, Pa.

Lamb's attorneys also filed a petition to drop other issues in the proceedings. These deal with charges by Lamb that FCC lawyers told witnesses or prospective witnesses they were out to "get" Lamb and that they offered or caused to be offered bribes for false testimony.

It's expected that Commission counsel Joseph Kittner and Edward Brown will oppose the motion.

YANK DISTRIBS ON TIGHTROPE

Fears of a television film quota in Great Britain against imported programs are rising here and in the United Kingdom. Reports from a number of film distribs who've explored the potential of the British market and from Britain itself indicate that as commercial television swings into being there, the anticipated flood of American telepix may bring about local resentment to the point where a quota might be set up.

Demands for a quota were made when the Television Act was going through Parliament. While the Government refused to incorporate a quota in the original act, it gave assurances that as soon as there were signs of a foreign program invasion, it would set up a quota pronto. Current feeling for a quota is confined to Equity, which fears that packaged shows from th U. S. would produce immediate layoffs among its members. Assistant general secretary of British Equity Gerald Croasdell, for example, declared in Glasgow last week that the American programs, featuring stars familiar to the English public, would be grabbed at by commercial firms anxious to tee off in the virgin territory of British sponsored tv and to screen attractions as a counterblast to established BBC programs.

Concern of Equity doesn't extend—yet—to the British program packagers, but as production of telepix increases, the packagers may become a force in favor of a quota. That group is on the increase, as a matter of fact. Harry Alan Towers, for example, made his bow into telepix production last month with "The Scarlet Pimpernel" as a property for American and British tele, after years at the top of the heap of radio packagers. If the flow of American product in any way harms their chances for local exposure of their shows, they'll also be up in arms for a quota.

For the American distribs, the situation is one of delicacy. At the moment, it's not so much a matter of profit as it is a question of getting in on the ground floor. Revenues from Britain aren't expected to be so great as to have any effect on the monetary success of a series for many years to come. But each and every American telepix distributor wants in now, as a means of establishing contacts and doing business in Britain in anticipation of the time when the British playoff of American telepix does have a marked financial effect. While most Yank distribs are trying to place their shows on BBC and the commercial network, it's more for the purpose of setting up contacts than for the coin involved. No distrib, however aware of British fears, wants to stop talking to the British; he's afraid he might be left out in the cold later on.

Nor has the possibility of a quota

(Continued on page 46)

DuM 'Chance of Lifetime' In Miami Origination

DuMont is adding itself to the ranks of the get-out-of-town video advocates by a one-night stand in Miami for "Chance of a Lifetime." The half-hour makes it a "night under the palms" this Friday (4) on a live emanation.

The Miami talent showcasing is under the bankrollership of the Lentheric half of the Lentheric-Bromo Seltzer alternacy, and it all began as a joke. Emcee of the stanza, Dennis James, is vacationing down there and flipped off casually a 'why don't you come down here too?" Lentheric, evidently anxious for James to make his usual "parfum" pitch, took him seriously. Now packager Bob Jennings is flying whole staff southward along with last week's talent winner. Rest of cast is to be Miami-nurtured product.

Show will come from the San Souci Hotel and the pitch is the town's 40th anni as a resort.

Big 10, Pacific Coast Loops Hold The Line on Upped Regional Grid

Chicago, March 1.

College football has reached a crucial impasse with regard to video. The National Collegiate Athletic Assn.'s '55 tv grid plans, which were to be publicly unveiled Thursday (3), are apparently up in the air due to opposition spearheaded once more by the Big 10 Conference, allied with the Pacific Coast loop. Possibility looms that the tv committee, which hammered out new proposals in a series of meets in what is believed an attempt to satisfy to some degree the demands for more regional telecasts, may have to start over again.

It's understood that the NCAA-TV committee members are voting by wire today (Tues.) to hold up submission of the original plan for a referendum vote by the full org membership tomorrow as originally set. Indications are the committee will have to meet again in an attempt to work out further compromises with dissident Conferences. Failure of such key leagues as the Big 10 and PCC to approve the video package would make it unworkable.

According to leaks here, plan calls for seven nationally televised games, and regional telecasts on five dates, with the schools in making their own sponsorship deals. (This same report has been circulating in N. Y., where the NCAA-TV committee meets began less than a month ago.) Teams would be permitted only one appearance. The Big 10 has been holding out for complete regional jurisdiction and is arguing that single game appearances in the regional package as proposed by the NCAA-TV brains may run afoul of restraint of trade laws.

Caesar's Forum

Sid Caesar has been sounding off to intimates why the three-weeks-out-of-four tv. appearances under the NBC-TV schedule in which he's preempted once a month for a spectacular are far from satisfactory, at least as far as his own Monday 8 to 9 show is concerned.

Caesar's chief gripe is that the week following the spec invariably brings his low rating for the month. It takes him two more weeks to restore the rating back to a comfortable figure and just when he's got it back it again he's preempted for another spec.

That's why he's told the network he wants to go every week next season.

Philco-Goodyear TV Playhouse Sets New Writer Stable

At least three new-to-tv writers are coming up for early exposure on the Philco-Goodyear "TV Playhouse" series. The "new blood" is a must for the production team of Gordon Duff and Robert Alan Aurthur, who've brought in a couple of dozen shows since the ankling of head producer Fred Coe from the NBC Sunday night fixture. Some of the top names in the writing stable remain, but there's an acute need for new by-line credits, particularly in view of the show's upped competition from the CBS-General Electric show in the first half-hour (at 9 o'clock).

Producer Duff and associate reiner Aurthur — latter is also script editor and, of course, a top vidramatist himself — said that "Playhouse," while still dedicated to qualitative, "make 'em think" attractions by its mainline corps —sometimes referred to as "The Unhappiness Boys" because of the weighty sociological matter— cannot luxuriate "like some of the others" in high budgets. Of the full-hour dramatics, "Playhouse" is among the least expensive. There are no stars of big stripe, so the marquee values seldom enter the equation. The star is the "Playhouse" itself and the play is really

(Continued on page 43)

Exit of '1 Minute, Please' Accents DuM Problem On Station Clearance

Departure of "One Minute, Please" from DuMont recently points up the difficulty of the station clearance problem at the tele network. Urged forward by favorable reviews and hopes for at least a regional deal, the network held onto the unsponsored show for 33 weeks at an average cost of $1,400 per outing. Yet a final realization that insufficient major market stations were available to prospective clients on DuMont reportedly forced the net to give up the paneler.

The moment DuMont let go, MCA hopped onto the package, which was originally on BBC radio and was brought over here by producer Harry S. Goodman. Where DuMont was concerned, Goodman couldn't cancel a five-year pact, but DuMont could. He said he "had to make a deal" with the net in order to completely dissolve the pact.

Dick Rubin at MCA is repping the panel show, which is understood to be carrying at least 50% of its cast and crew with it if sold.

Grogan to WNEW As Program Chief

Jack Grogan gets the nod as program topper of radio indie WNEW, N. Y., two weeks after Bill Kaland ankled due to policy conflict with chieftain Richard Buckley. The outlet maintains bringing in Grogan doesn't represent any cut in coin from that forked out to Kaland (who was probably the highest priced programmer among the country's audio independents). As a matter of fact, it's said that Grogan will probably be in for one of Buckley's profit-sharing deals.

Grogan was at WNEW for five years as production manager prior to '51, when he went to WNBC and WNBT for two years. He leaves a three-month-old post at N. W. Ayer to take the WNEW job. In addition to the fact that Grogan is an ex-WNEWite, Buckley seems to be strengthening the status of the former Bernis Judis-Ira Herbert "old line." He has named 20-year vet John Jaeger a veepee, serving as administrative aide to Buckley. Also Mel Stack's coin command was broadened when he got advanced from comptroller to station treasurer.

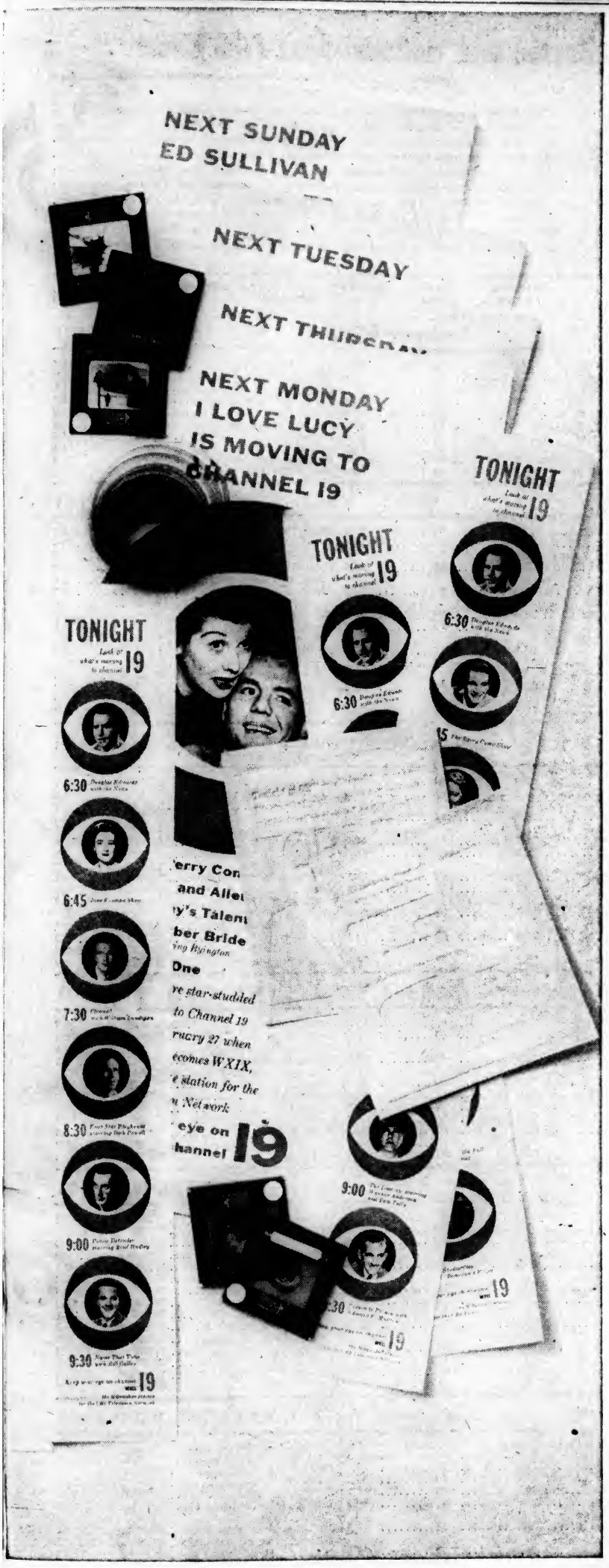
In a completely unrelated move, longtime salesman Bennett Korn quits the station to become exec veepee of Remington Records.

'STORK CLUB' SHIFTS TO SUN. TV SLOT

"Stork Club," which ABC-TV had intended to drop after March 5, gets a new lease on life at the network, shifting on March 13 to the Sunday 9:15-10 p.m. period in an expanded format. Web, which had the 45 minutes to fill via the cancellations of "Horizons" by Ciba Pharmaceutical and "Pantomime Quiz" by Revlon, decided to bring back "Stork" rather than fill in with either two shows or a new 45-minute. Following Walter Winchell, new spot gives the Sherman Billingsley stanza a natural segue.



In four weeks:
1,844 announcements
30,304 newspaper lines
64 billboards



Your campaign in Milwaukee

Last Sunday WXIX—Channel 19—became the Milwaukee station for the CBS Television Network and enabled Milwaukee viewers for the first time to see the network's complete line-up of the most popular stars and shows in television on WXIX.

Last week WXIX embarked on one of the biggest advertising campaigns ever launched behind a new station: a major newspaper campaign spread over a four-week period, together with an imposing outdoor campaign covering 64 billboards throughout the entire Milwaukee area.

The real backbone of this comprehensive campaign consists of a continuing barrage of both day and night on-the-air promotion announcements by the network's stars.

The whole purpose of this effort, of course, is to build audiences for your campaign in the important Milwaukee market. To get the most out of this market and the most popular program schedule in all television, get in touch with CBS Owned WXIX or CBS Television Spot Sales.

WXIX 19 channel

Milwaukee Station for the CBS Television Network

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

PHILADELPHIA — *Approx. Set Count*—1,840,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	32.2	66	49.2	Janet Dean, RN	WFIL	11.3
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	25.8	53	48.4	City Detective	WFIL	11.3
3. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	23.7	51	46.1	Award Theatre	WPTZ	11.1
4. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	20.2	49	41.5	Ford Playhouse	WFIL	12.7
5. Mr. and Mrs. North (Myst)	WFIL	ATPS	Tues. 7:00-7:30	19.1	47	40.4	Award Theatre	WPTZ	12.6
6. I Led 3 Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	18.9	42	45.4	Award Theatre	WPTZ	16.0
7. Ramar of the Jungle (Adv)	WFIL	TPA	Sun. 6:00-6:30	17.5	42	41.6	Omnibus	WCAU	13.8
Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	17.5	42	41.2	Award Theatre	WPTZ	16.4
9. Foreign Intrigue (Adv)	WCAU	Sheldon Reynolds	Sat. 7:00-7:30	17.1	41	40.6	Frontier Playhouse	WPTZ	13.5
10. The Falcon (Myst)	WPTZ	NBC	Wed. 10:30-11:00	16.7	34	48.9	Blue Ribbon Bouts	WCAU	27.1

BOSTON — *Approx. Set Count*—1,190,000 — *Stations*—WBZ (4), WNAC (7)

1. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	41.6	78	53.3	Elgin TV Hour	WNAC	10.5
2. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	36.6	89	41.2	Terry and the Pirates	WBZ	3.4
							Nightly News Teller	WBZ	5.5
3. Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	28.4	86	32.9	News—Victor Best	WBZ	4.2
							You and Your Health	WBZ	3.1
4. Gene Autry (W)	WNAC	CBS	Mon. 6:30-7:00	27.3	85	32.1	News—Victor Best	WBZ	5.5
							Terry and the Pirates	WBZ	3.4
5. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	26.8	75	36.0	On Stage	WBZ	8.7
6. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	26.6	82	32.3	News—Victor Best	WBZ	3.1
							Starring the Editors	WBZ	8.3
7. Liberace (Mus)	WBZ	Guild	Sun. 3:00-3:30	24.5	65	37.6	Pro-Basketball	WNAC	12.8
8. Death Valley Days (W)	WNAC	McCann-Erickson	Fri. 10:30-11:00	22.4	54	41.1	Cavalcade of Sports	WBZ	22.1
							Sports; Greatest Fighters	WBZ	14.5
9. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	21.6	63	34.2	News—Victor Best	WBZ	7.3
							Rin Tin Tin	WBZ	17.9
10. Annie Oakley (W)	WBZ	CBS	Fri. 6:00-6:30	18.7	56	33.7	Lassie	WNAC	15.0

SAN FRANCISCO — *Approx. Set Count*—975,000 — *Stations*—KRON (4), KPIX (5), KGO (7), San Francisco; KOVR (13), Stockton

1. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	28.9	44	65.9	Kraft TV Theatre	KRON	18.2
2. Wild Bill Hickok (W)	KGO	Flamingo	Tues. 6:30-7:00	25.6	68	37.6	Adventure Time	KRON	6.6
							Shell News	KRON	5.7
3. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	25.0	58	43.2	CBS News	KPIX	10.4
							Perry Como	KPIX	10.1
4. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	24.2	50	48.9	Favorite Story	KRON	14.0
5. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	23.5	82	28.6	News—W. Winter	KPIX	4.5
							News; Sports	KPIX	2.1
6. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	23.3	44	53.1	Television Playhouse	KRON	18.2
7. I Led 3 Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	22.3	81	27.7	News	KPIX	3.9
							News—W. Winter	KPIX	3.3
8. The Whistler (Myst)	KRON	CBS	Wed. 10:30-11:00	21.5	81	26.5	News—W. Winter	KPIX	5.1
							News; Sports	KPIX	2.1
9. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	21.4	58	37.1	CBS News	KPIX	9.0
							Perry Como	KPIX	8.7
10. Janet Dean (Dr)	KRON	UM&M	Sun. 10:30-11:00	19.3	79	24.5	Honestly Celeste	KPIX	3.9

WASHINGTON — *Approx. Set Count*—625,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	27.8	64	43.2	Foreign Intrigue	WTOP	10.7
2. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	24.2	67	35.9	Kukla, Fran and Ollie	WMAL	6.2
							News—John Daly	WMAL	5.1
3. Hopalong Cassidy (W)	WRC	NBC	Wed. 7:00-7:30	21.4	65	33.1	Kukla, Fran and Ollie	WMAL	5.1
							News—John Daly	WMAL	7.3
4. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	18.2	49	37.0	Amos 'n' Andy	WTOP	12.4
5. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	13.5	29	46.5	Studio One	WTOP	23.2
6. Ramar of the Jungle (Adv)	WTOP	TPA	Sat. 6:30-7:00	12.6	36	35.0	Football	WTTG	13.0
7. Amos 'n' Andy (Com)	WTOP	CBS	Fri. 7:00-7:30	12.4	34	37.0	Badge 714	WRC	18.2
8. Abbott and Costello (Com)	WRC	MCA	Sat. 6:00-6:30	11.8	32	36.8	Football	WTTG	13.5
9. Racket Squad (Adv)	WMAL	ABC	Tues. 8:00-8:30	11.4	18	63.7	Bob Hope	WRC	31.2
10. Foreign Intrigue (Adv)	WTOP	Sheldon Reynolds	Tues. 7:00-7:30	10.7	25	43.2	Superman	WRC	27.8

DAYTON — *Approx. Set Count*—325,000 — *Stations*—WLW-D (2), WHIO (7)

1. Badge 714 (Myst)	WLW-D	NBC	Sun. 7:00-7:30	34.7	67	52.0	Life Begins at 80	WHIO	9.1
2. Kit Carson (W)	WLW-D	MCA	Sun. 6:00-6:30	32.7	75	43.5	Masquerade Party	WHIO	6.3
3. Range Rider (W)	WLW-D	CBS	Tues. 6:00-6:30	23.2	86	26.9	Sports Report	WHIO	0.6
							Weather; Ohio Story	WHIO	0.9
4. Wild Bill Hickok (W)	WLW-D	Flamingo	Wed. 6:00-6:30	21.8	69	31.4	Barker Bill's Cartoons	WHIO	7.3
							Don's House	WHIO	5.2
5. Racket Squad (Adv)	WHIO	ABC	Tues. 7:00-7:30	20.0	59	33.6	Ray Bolger	WLW-D	7.6
6. Liberace (Mus)	WHIO	Guild	Thurs. 7:30-8:00	19.7	39	50.5	Dinah Shore	WLW-D	21.8
Ramar of the Jungle (Adv)	WLW-D	TPA	Fri. 6:00-6:30	19.7	77	25.5	News Caravan	WLW-D	25.1
							Barker Bill's Cartoons	WHIO	5.2
8. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 10:30-11:00	19.3	45	43.0	Ohio Story; Weather	WHIO	3.0
							Blue Ribbon Bouts	WHIO	24.8
9. Superman (Adv)	WLW-D	Flamingo	Mon. 6:00-6:30	17.9	60	30.0	Bouts; Sports Spot	WHIO	18.5
10. Annie Oakley (W)	WLW-D	CBS	Sun. 1:00-1:30	16.9	80	21.2	Hopalong Cassidy	WHIO	10.8
							It's Your World	WHIO	3.0

COLUMBUS — *Approx. Set Count*—310,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Foreign Intrigue (Adv)	WBNS	Sheldon Reynolds	Sun. 9:30-10:00	32.8	55	59.7	Television Playhouse	WLW-C	21.6
2. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	28.7	67	43.2	It's a Great Life	WLW-C	8.4
3. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	26.5	77	34.6	Early Home Theatre	WTVN	5.5
4. Badge 714 (Myst)	WLW-C	NBC	Sun 7:00-7:30	22.1	40	55.2	Lassie	WBNS	31.2
Secret File, USA (Adv)	WBNS	Official	Fri. 9:30-10:00	22.1	45	49.7	The Flying "W"	WLW-C	14.1
6. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 10:30-11:00	21.0	52	40.1	Blue Ribbon Bouts	WBNS	15.5
							Bouts; Sports	WBNS	11.9
7. Amos 'n' Andy (Com)	WTVN	CBS	Mon. 7:30-8:00	20.7	44	47.1	CBN News—D. Edwards	WBNS	15.8
							Perry Como	WBNS	24.5
8. Waterfront (Adv)	WBNS	MCA	Fri. 7:00-7:30	20.5	53	39.1	Ozzie and Harriet	WLW-C	16.8
9. Royal Playhouse (Dr)	WBNS	MCA	Sun. 10:00-10:30	18.4	36	51.6	Loretta Young	WLW-C	30.6
10. Racket Squad (Adv)	WLW-C	ABC	Tues. 10:30-11:00	17.7	47	37.4	See It Now	WBNS	10.8

The Plotkin Thickens

At perhaps no other time in broadcasting history, not even in the hassle over compatible color of the pros and cons of the tv station freeze, has the FCC found itself in the middle of so many diverse attacks, some of them even contradicting the others. In the past two weeks, these are some of the developments that have made the FCC initials sound more like Fractures, Concussions and Contusions than the Federal Communications Commission:

1. Last week's U. S. Court of Appeals decision in Washington invalidating the five-station limit on ownership by one company or individual.

2. The Congressional investigation (with the Plotkin and Jones reports) on monopoly in radio-tv, with the FCC being painted the heavy, more so than the networks or the powerhouse multi-station owners. FCC is betwixt-and-between on this one, what with Congress hollering monopoly and the courts simultaneously wiping out a rule by which the FCC sought to curtail monopoly.

3. The Lamb hearings, with the two recanting witnesses both pinning the blame for their earlier testimony, which they now claim to be false, on the FCC. Officials of the Commission, they said, urged them to give the false testimony. Latter of the testimony is now under Grand Jury observation, but whoever is telling the truth, the FCC still comes out with a black eye.

4. Confirmation of George C. McConnaughey as chairman of the Commission is still up in the air, with Democrats in the Senate giving McConnaughey a rough going over last week, with the FCC handling of the Lamb case (McConnaughey's been acting as chairman since late fall pending Senate confirmation) one of the salient points of the Demo attack.

Stating the Case for Film

No More Live Packages in Prockter Stable; Cites Celluloid's Many Advantages

Trend from live to film, with its residual advantages as well as a greater sales flexibility, was underlined last week by Bernard Prockter, who disclosed that all of his future packages would be done on film. Reason for the switch, as Prockter put it, is that when and if a network run is cancelled, he can still recoup on his productions "instead of seeing them go up in smoke," and the pre-sale flexibility film provides by virtue of being able to sell it nationally or put it into syndication.

As of the moment, only one Prockter show is still live, "Big Story." "Treasury Men in Action" converted to film last year while continuing as a network show, "Man Behind the Badge" switched to film following its network cancellation and went into syndication vi the MCA-TV route. Latest Prockter entry is on film: it's "TV Reader's Digest," in which he owns a half share with producer Chester Erskine. And in the works for this year are six new packages, all of them on film.

Discussing the residual factor, Prockter pointed out that were Chevrolet, for example, to cancel on "T-Men," he could put the 39 films already completed into syndication and recoup there, or even continue in production for syndication of new programs as well as the old 39. Or if, Prockter pointed out, "Big Story" had b en on film from the beginning, even if he only got $1,000 per picture in the rerun market, he'd wind up with about $250,000 on the basis of five years of production.

Pre-sale flexibility is another factor in the trend to film. A new package, if a national sale doesn't come along, can be placed into syndication under the right distribution deal. Prockter's well aware of the pitfalls of syndication (he operated his own distribution firm for a period, selling it out later), but he's also aware of its advantages. At the moment he's got both "Badge" and "Playhouse 15" in syndication, and is happy about the results. "It's all a matter of keeping production costs down when you're in syndication," Prockter said, and he feels he's accomplished this on "Badge" and can do so with his new ones.

Naturally, a national or network sale of a show is preferable to syndication, and most packagers will hold out for a national deal on a new show as long as they can. But the fact that it's on film provides some reassurance that they can always make a syndication deal, either as a bail-out measure or as a profitable venture when the right deal for financing or guarantees comes along. In other words, film in the pre-sale stage enables the packager to have two avenues of approach or sales outlets for his property rather than one as in live.

Clyde McCoy Show

Denver, March 1.

Clyde McCoy, famed horn man and father of the "Sugar Blues" record that sold more than 3,000,000, who recently retired from show business to live here, will host the Saturday night movies over KBTV.

On the air at 10 p.m., McCoy will tell of experiences in the show world, and will use name guesters when he can snare them. Program will be labeled "Sugar Blues Theatre."

Chi's WBBM-TV 4G 'Town' Spree In Late Nite Bid

Chicago, March 1.

WBBM-TV isn't sparing the horses in its drive to become a major factor in the weeknight 10 to 11 block, probably the most highly competitive period in the local tele run-for-the-money. CBS station is pouring in close to $4,000 a week into its "In Town Tonight" musical strip in the 10:15 slot in the push to build it up as the anchor display for the entire hour, which includes two news shows and Irv Kupcinet's interview session.

For the past three months, "Town" has been using name guests along with regulars Jim Conway, Len Dresslar and Pat Scot, and is really shooting the works this week. Jerry Colonna is appearing nightly with added attractions each evening. Eddie Fontaine guested last night (Mon.); Johnny Maddox is in tonight (Tues.); Dorothy Collins appears tomorrow (Wed.), the Three Chuckles and Billy Vaughn close out the week.

Coin expenditure for talent and production is astronomical by local standards, especially considering the crossboarder is presently sustaining three nights out of the five. But the ratings have been inching up with the hope the entire 60 minutes will benefit from the

(Continued on page 42)

Schwimmer Exits WM To Join Ashley-Steiner

Alden Schwimmer has exited the Wiillam Morris Agency to join the Ashley-Steiner office to handle writers, producers and directors. That's par for the course, since both Ted Ashley and Ira Steiner are also "graduates" of the WM setup.

Schwimmer appointment is in line with Ashley-Steiner bid to upgrade activity among writers, producers, directors, with a similar Coast appointment on tap.

LEGISLATION TO CURB MULTIPLE TV STATION OWNERSHIP LOOMS

By JACK LEVY

Washington, March 1.

Legislation seems to be in the cards to curb multiple ownership of tv stations. That is the consensus of reactions to the earth-shaking decision of the U. S. Court of Appeals last week upholding the Storer Broadcasting Co.'s attack on the power of the FCC to set a limit on the number of broadcast licenses which can be held by one interest.

The court's ruling, coming at a time when the Congressional climate is strongly anti-monopoly, may have tremendous repercussions. One legislative source said it "opens up a Pandora box which will affect every network and every multiple owner in the country."

What happens now could depend on whether the FCC is willing to take a stand on the monopoly question. The Court of Appeals decision definitely puts the agency on a spot. Not only must it decide whether to take the case to the Supreme Court but also whether to ask Congress to reinforce its authority. For there is no certainty that the Supreme Court will consent to review the lower court's ruling, let alone reverse it. Lawyers are divided on this. Some feel that review will not be granted because the three judges who ruled on the Storer case not only were unanimous but also issued a reasonable, if not persuasive, opinion. Others feel certain the high tribunal would accept review and reverse the lower court.

Should the FCC rush to Congress for help, there's no telling what the legislators might do. In the current atmosphere, it would not be at all surprising if measures are offered to reduce the ownership celling to five, four, or even three stations. The recent report prepared by Harry Plotkin for the Senate Interstate Commerce Committee, it's pointed out, recommended that the Commission consider holding networks to three owned and operated tv stations.

There's also the possibility, regardless of what FCC does, that an influential Senator may introduce a bill on multiple ownership and at the same time "request" that the FCC withhold action on applications by multiple broadcasters until his measure has been acted on. If such a bill were offered now it would be "alive" until the present Congress expires in 1956. In the meantime, his "request" would serve, in effect, as a directive to the Commission. There's precedence in Congress for such action.

'More Than Bargained For'

One observation frequently heard here since the decision is that Storer, in winning his case before the Court of Appeals, "may have gotten more than he bargained for." The ruling, one source remarked, has "turned the heat" on multiple owners. As the only broadcaster with the full complement of seven tv stations, Storer could be more affected by legislation than any other.

On the other hand, if the decision is not reversed, Storer may be able to get a sixth VHF station. The Court ruling requires the Commission to give Storer a hearing on his application for channel 10 in Miami (rejection of which prompted the court test). Although Storer has since acquired an ultra high station in Miami under the "five plus two" relaxation, it appears that the Commission will be required to reopen the hearings on the channel 10 contest although the record was closed last August and an Examiner's decision is due soon.

Under the Court's decision, Storer may apply for a VHF station in Miami and still hold on to his ultra high outlet in the same city. However, under the Commission's duopoly rule which apparently is not affected by the decision, Storer would have to dispose of his UHF if he obtained a VHF station.

The possibility of a "surge" of purchases by networks or other multiple station holders as a result of the court's decision is discounted here. Fear of legislation or Commission denial after hearings, it's believed, will discourage big operators from acquisitions un-

(Continued on page 46)

N.Y. Daily News In Radio-TV Upgrading Via Space Expansion

Starting yesterday (Tues.) the N. Y. Daily News upped its cross-the-board (Monday-Friday) radio-tv coverage substantially, with a full column being added plus more art. No changes expected in the weekend editions, however. Under the new plan, editor Ben Gross will limit himself to show-catching plus comments on personalities and trends. Will do his regular interview for the Sunday side and pitch in on fast-breaking news stories. Sid Shalit, assistant ed, will ride herd on daily newsgathering and feature items, and with his aides will fill the additional space with news stories, chatter, a box on the best "tv movies" of the day, advance program blurbs and name talent thumbnails.

Separation of appraisal and news follows the trend on some large metropolitan dailies. A few months ago the N. Y. Times' Jack Gould, while continuing as the critic (triweekly plus Sunday), was divorced from the editing chore, with that going to J. P. Shanley, who also writes a Sunday feature. Val Adams is the news byliner.

Les Atlass Fights 128G U. S. Tax Rap

Washington, March 1.

Petition filed in United States tax court here last week by H. Leslie Atlass, CBS's Chicago veepee, disclosed the Internal Revenue Service is seeking $128,284 in additional taxes from the Columbia executive. Atlass is challenging the government's claim that he took unallowable tax deductions during the years 1946 through 1949.

Revenue service has nixed Atlass's deductions during the four years for alleged losses of $121,423 in the operation of his Sunny Ridge farm. Also nixed was $84,633 in entertainment expenses for the period, including $42,959 for the operation of his yacht for business purposes.

WABC's 'Entertainment' Gets Some Free Rides From Rival Networks

"Entertainment," the two and one-half-hour local daytimer on WABC-TV, the ABC-TV flagship in New York, pulled off some free plugs from CBS-TV and NBC-TV shows last week. Both the show and the station and network were plugged on the CBS-TV "Robert Q. Lewis" segment and Steve Allen's NBC-TV "Tonight" last Thursday (24). Program bowed Monday (28).

Plugs came about via the exploitation campaign for the show plotted out of the station's publicity and promotion departments. Six models dressed in medieval page costumes and bearing trumpets with "Entertainment" banbanners on them were sent around town. All of 'em hit 50 key agencies, delivering brochures on the show. Then they fanned out, hitting tele shows of other networks. One gal got her picture taken in front of the Johnny Vietor Theatre by NBC's "Today" cameras. Gal assigned to the Lewis show did better, getting interviewed by Robt. Q. and pilling up a generous portion of plugs. Girl assigned to the Allen show did as well, via one of those audience interviews that are Allen's specialty.

WATV'S HI-V COIN

WATV, Newark, has found a new "specialized market." HI-V frozen foods has inked for a twice monthly Thursday night telecast with a strictly for-Irishmen flavor.

Show, done with the assistance of Seton Hall U.'s Institute of Irish Culture, preems on March 10.

Balto's Musical Chairs

Baltimore, March 1.

In a week marked by personnel changes as time reps and talents traded jobs, Baltimore showed a game of musical chairs among the radio and tv stations in the area. Chuck Thompson, veteran WITH sportscaster, left that station to go with WCBM on Al Stevens show with assignment of calling Oriole Ball games on AM this summer. Joel Chaseman, public service director and sportscaster of WAAM-TV will take over Thompson's old stand.

Dick Rudolph, sales manager of indie WITH becomes sales manager of WCBM and Bill Pirie trades jobs with him to leave WCBM for WITH. From WFBR, Dick Kelland leaves field to go into private industry; ditto Al O'Brien of station WBAL. Further changes are still in rumor stage.

McConnaughey On the Griddle But OK Looms

Washington, March 1.

Senate Interstate Commerce Committee is expected to recommend confirmation of the President's appointment of George C. McConnaughey as chairman of the FCC next week. McConnaughey has been serving as chairman under a recess appointment since October. He was nominated to fill out the unexpired term of former Comr. George E. Sterling, which ends June 30, 1957.

Whether there will be opposition to confirmation by the Senate itself is not known but such a possibility was indicated by the attitude of Sen. Estes Kefauver (D.-Tenn.) in questioning McConnaughey at a hearing last week before the Committee. Kefauver is not a member of the Committee.

Kefauver made it clear he was not satisfied with the way the FCC has been handling the Lamb case, and he seemed to hold McConnaughey, who was not a member of the Commission when the proceeding started, responsible. His hostile questioning of McConnaughey prompted Sen. John W. Bricker (R.-O.) to suggest that Kefauver was laying groundwork to "disqualify" McConnaughey.

But Kefauver's main attack on McConnaughey was made in a series of questions concerning his eligibility for the FCC post in view of his former legal work for a Bell system telephone company in rate cases before the Ohio Public Utilities Commission.

"Do you think it would be good public policy to have a congregation of NBC and CBS attorneys running the FCC? Kefauver asked.

"No, I don't think that," McConnaughey replied. He explained that he also has represented the public as chairman of the Ohio PUC.

Committee Chairman Warren Magnusen (D.-Wash.), Sen. A. S. Monroney (D.-Okla.) and Sen. John O. Pastore (D.-R.I.) took McConnaughey over the coals in question-

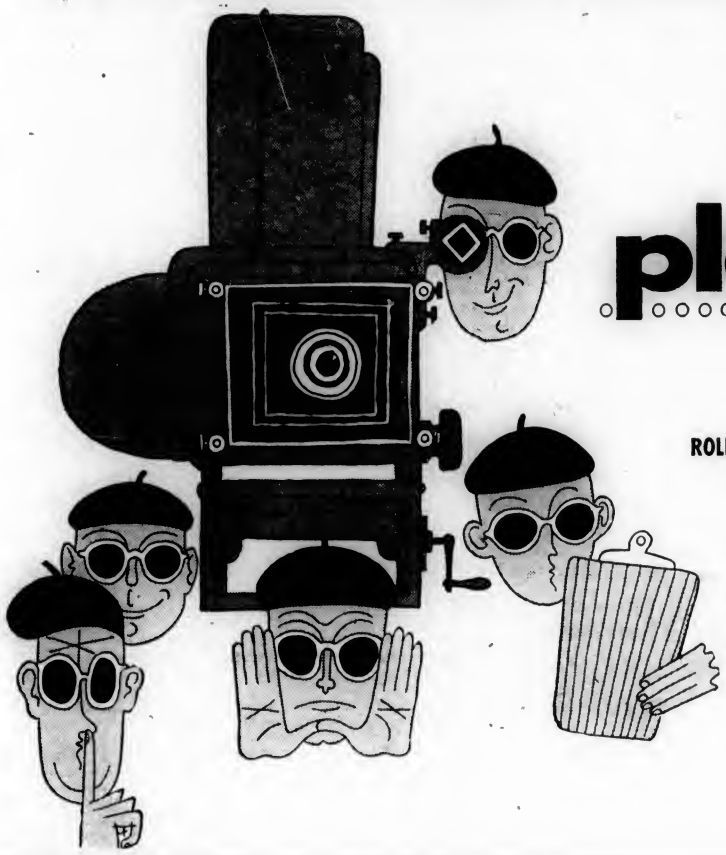
(Continued on page 46)

WPIX MAY EXPAND ON 'LITTLE RASCALS'

WPIX, N.Y. tele station, is mulling an extension of its half-hour cross-the-board exposure of Interstate's "Little Rascals" into the full 5 to 6 p.m. strip, giving the batch of 10 and 20-minute shorts roughly 10 showings each a year. Through use of these old Hal Roach "Our Gang" productions, the N. Y. News-owned station achieved ratings at least four points higher than it ever got with former afternoon leaders, "Ramar of the Jungle" and Liberace.

The 5:30 to 6 stanza, called "Clubhouse Gang," averaged in its second week via ARB about a 10.4.

Only MCA-TV has so many proven, top-rated, quality TV film shows!



famous playhouse

OVER 200 ABSORBING, HALF-HOUR FILMS ROLLING UP IMPRESSIVE RATINGS ACROSS THE COUNTRY!

Here's theatre at its best! Drama, Mystery, Comedy, Romance, Westerns..."Famous Playhouse" has everything. These top-flight films feature Hollywood name stars, original stories, masterful production and skilled showmanship. With audiences in the millions across the nation, "Famous Playhouse" has been sponsored by such big names as Campbell Soup, Lucky Strike, Procter and Gamble, Chrysler, Chevrolet, Pepsi Cola, General Electric and many many other advertisers, large and small. It's truly a top rating and prestige builder...still available in many markets!

CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave.
BEVERLY HILLS: 9370 Santa Monica Blvd.
ATLANTA: 515 Glenn Bldg.
BOSTON: 45 Newbury St.
KANSAS CITY, KANSAS: 6014 W. 76 Terrace, Overland Park
CHICAGO: 430 North Michigan Ave.
CLEVELAND: 1172 Union Commerce Bldg.
ROANOKE: 116A West Kirk Ave.
NEW ORLEANS: 504 Delta Bldg.
CINCINNATI: 3790 Gardner Ave.
DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery St.
SEATTLE: 203 White Building
SALT LAKE CITY: 212 Beason Bldg.
MINNEAPOLIS: 1048 Northwestern Bank Bldg.
PITTSBURGH: 550 Grant St., Suite 146
PHILADELPHIA: Bellevue-Stratford Hotel, Broad & Walnut Sts.
ST. LOUIS: 1700 Liggett Drive

MCA-TV CANADA: 111 Richmond St., West, Suite 1209, Toronto, Ontario
MCA-TV FRANCE: 49 bis Ave., Hoche, Paris
MCA-TV ENGLAND: 139 Piccadilly, London W 1



THOMAS MITCHELL

MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 100 markets.



PRESTON FOSTER

WATERFRONT

Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



ABBOTT AND COSTELLO

America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

JOHN RUSSELL
CHICK CHANDLER

SOLDIERS OF FORTUNE



26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



LOUIS HAYWARD

THE LONE WOLF

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere . . . an electrifying series of 39 films.



CHARLES BICKFORD

MAN BEHIND THE BADGE

Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

ROCKY JONES

SPACE RANGER



39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.

HEART OF THE CITY



(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.



PAUL HARTMAN

PRIDE OF THE FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.



ROD CAMERON

CITY DETECTIVE

65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



KEN MURRAY

WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits presented in documentary style with Ken Murray as host. 26 films available.



ROYAL PLAYHOUSE AND COUNTERPOINT

78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Proctor & Gamble. One of the highest rated film shows.



GEORGE RAFT

I'M THE LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets.

TELESPORTS DIGEST

Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games during football season.

GUY LOMBARDO

AND HIS ROYAL CANADIANS



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.

CURTAIN CALL



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART

BIFF BAKER U.S.A.



Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue. A surefire combination appealing to all viewers.

MELVYN DOUGLAS

HOLLYWOOD OFF-BEAT



Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast.

PLAYHOUSE 15

78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.

RALPH BELLAMY

FOLLOW THAT MAN



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every family will enjoy.

a show for every product, every market, every budget!

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

AUTO SHOW
Producer: Chet Cooper
Directors: Ed Moore, Lew Klein
150 Mins., Sun. 2 p.m.
WFIL-TV, Philadelphia

The third annual tv auto show sponsored by the Philadelphia Inquirer and WFIL-TV paraded its 1955 models in alphabetical order and added the glamor cars and foreign models for a finale. The concentration on grills and upholstery, the unvarying descriptive phrasing (long low lines, visibility, etc.) coupled with a dearth of price listings made for a sameness that began with Buick and woundup with Willys.

Lensers had little regard for live talent, with hardly a performer coming on whole. Vic Dexter, for instance, was transformed into a one-armed juggler. Unusual bit was the Chevrolet commercial in which the car had a speaking part "I am an engine, I eat miles, etc." Roger Price droodled for Chrysler. Miss America (Lee Ann Meriwether) and Ginger Steen (International College Queen) should have stayed home and studied Betty Furness.

John Cameron Swayze explained work that goes into his news program. Bob Elliot and Ray Goulding (Bob and Ray) suffered from weak material. Seasoned announcers and newscasters came through best — Tom Reddy, High Reilly, John Facenda and others, who worked straight. Talent is not the strong point of Auto Show telecast, which is essentially a means of getting a display of the 1955 models into the livingroom. All cars showed film clips of road performances and slides and films were colorcast for first time. Live portions of show, however, were in black and white.
Gagh.

HI-CLUB
With Ed Allen
Producers: Allen, Kay Andrews
Director: Russ Hunt
30 Mins.; Sat., 12 Noon
PURE MILK ASSN.
WBKB, Chicago
(Western)

Like the tiny tots with a raft of tv beamings in their direction, the teenagers are now getting the big video woo on the local front. Newest addition to the high school servings is this neatly packaged half-hour hosted by Ed Allen. Although borrowing from the deejay format of its predecessors, "Hi-Club" has a bit more substance than a straight musical layout, with its career guidance segments, fads and fashions palaver and other devices catching some of the fiavor of the teenage world.

For example, portion of session viewed (26) was an interview with a prof from the Illinois Institute of Technology on job opportunities in the engineering field. Although Allen hurried the quiz along too fast, it provided a lot of info. Another department that could be developed further is the kids' reports on the latest fads and sartorial gimmicks at their respective schools. While he presses a bit too much, Allen works nicely with the youngsters in the various participation devices such as the "Mystery Face" bit.

Affair won't register any big ratings but it's a compatible vehicle for the Pure Milk Assn.'s blurbs along "good health" lines. *Dave.*

A SALUTE TO ENGINEERS
With Bob Ryan, George Grim, others
Producer-writer: John A. Young
Director: James Nelson
30 Mins.: Sun (20), 3 p.m.
Minneapolis Honeywell Co.
KSTP-TV, Minneapolis & St. Paul

Via gab and film this locally produced unusual documentary National Engineers' Week tv offering paid tribute to the nation's engineers for their laboratory accomplishments. Explaining and showing strikingly what this work means in increased living comforts, improved national defense and general progress, the program emerged as a glowing salute to the engineering profession from Minneapolis Honeywell, one of the world's largest manufacturers of heat regulators, air conditioning, plane and other precision instruments and defense gadgets.

Interviewing a company executive, George Grim, an ace KSTP staffer, paved the way for Honeywell's own produced film which takes viewers through the company's laboratories and reveals the work being done there. Origin of various precision instruments, their development stages and their use receive effective film treatment.

The accompanying narrative and commentary by John A. Young, who wrote and produced the film, make for clarity and elucidation. Incidentally, among the devices on which Honeywell engineers now are toiling is one which permit automatic air flights. *Rees.*

JACK EIGEN SHOW
Producer: Eigen
Director: Bud Lotzer
90 Mins.; Mon., 12 Midnight
Participating
WGN-TV, Chicago

After hacking out a niche of sorts at the helm of the latenight radio interview via WMAQ from the Chez Paree lounge the past three and a half years, Jack Eigen is getting a weekly tele exposure of the same format on WGN-TV. It's the AM'er with sight added and as such should draw from the gabber's aural crossboarder following.

Despite the cramped layout in the Chez's side room, the tv showcasing comes off okay with Eigen working from his usual podium, surrounded by guests sitting at the tables. Nitery atmosphere is for real, complete with tinkling glasses. Like with the radio show, Eigen's routine is undeviating. He opens with his "Broadway-Hollywood-Chicago" gossip "column," reads a bit of his mail, airs a couple of "gripes in the night" and chins with the nightowl celebs he's able to round up. Between times there's a brace of records; a sprinkling of phone calls.

Bulk of the 90 minutes is given over to the interview sessions which under Eigen's canny, if not always genteel probings, ramble all over the lot and provide the affair with its "what'll they say next" excitements. On this go Eigen had trouble getting any fuses lighted during the first portion of the show before singer Sylvia Simms brightened things up with her "Awright, so I'm chubby" patter and Jack Carter spun off some throwaway gags during the table hopping. Earlier Toni Gilman and Pat Vance's byplay on the femme's career vs. homemaker role was hardly the stuff to keep people awake after midnight and the host's quickie visit with Richard du Bois, the "Mr. America" of the Mae West entourage, couldn't be classified as sparkling.

A couple of the sponsors work their own spiels and add nothing to the evening's enjoyment.
Dave.

ROMPER ROOM
With Gloria Flood
Producer: Bert Claster
Director: Roger Shope
60 Mins., Mon.-thru-Fri., 11 a.m.
Participating
WABC-TV, N. Y.

Packager Bert Claster has given plenty of room to romp for his "Romper Room," having sold the show in about 15 teiemarkets at one time or another since starting it two years ago in Baltimore on WBAL-TV. Stanza, which targets juves in the four to six year age range and is running concurrently in other markets, is part of WABC-TV topper Ted Oberfeider's daytime shuffle. The preem (28) hour shaped up mostly as a do-it-yourself for kids, with occasional moral fillips cleverly included by pert ex-schoolteacher femcee Gloria Flood.

This tot tv'er was based in a simulated kindergarten which housed a half dozen preschoolites who observed and played along with Miss Flood. She employed that snail's pace verbalizing which "Ding Dong" Frances Horwich telepopularized among the younger set. However, the 26-year old WABC-TV employee slipped off base a bit in going too rapidly (even counting repeats) in her handicraft expeditions for the tiny ones to grasp fully. Of note was that she implemented her work with tools the mother will normally have around the house, (e.g. pots, boxes, etc.) thus keeping to a minimum, at least for the launcher, the number of items that might be a boon to the merchandiser and a rap on ma's pocketbook.

To fill the hour—and provide a not unweicome but not especially educational twist—a Felix the Cat cartoon was exposed. These pix are when getting right down to it, pretty inane, but their animation keeps kids occupied.

Miss Flood is a bright, obviously well-trained and pleasant gal. She pitched some bubble bath for tots as if it were the most essential item on the family shopping list. Saccharine heights were achieved here. *Art.*

Inside Stuff—Radio-TV

It'll be a case of an "unsung hero" when the tv teeoff of a new American opera, "The Mighty Casey," is presented by "Omnibus" next Sunday (6) on CBS. Danny Scholl, in the title role of an opera based on Ernest L. Thayer's classic "Casey At the Bat" poem (made famous by the late De Wolf Hopper as an afterpiece in his legiters), will do the part in pantomime. E. G. Marshall is cast as the watchman.

Composer is William Schuman, prexy of Juilliard School of Music, with libretto by Jeremy Gury, v.p., of Benton & Bowles ad agency. The work got a showcasing in Hartford a coupie of years ago. Conducting will be Samuci Krachmalnik, music director of Menotti's "Saint of Bleecker Street" on Broadway.

Television Programs of America exec v.p. Mickey Sillerman has gone and turned actor—via a 20-minute sales film on TPA's "Captain Gallant of the Foreign Legion," which bowed a couple of weeks ago on NBC-TV for H. J. Heinz Co. Film is being used to seli the show to stations outside the Heinz lineup as a syndicated property. Sillerman is featured in the production, making the sales pitch, lining up the publicity and merchandising aids and then introing clips of star Buster Crabbe and his son, Cuffy, who's featured in the series. Pic was produced by QED Productions, with TPA's ad consultant, Pete Zanphir, as exec producer and writer. It was preemed last week in a press showing in New York, and within the next week, TPA will have some 50 prints in the hands of its salesmen. Angie on the film is, if you're in the film business, why not use film to sell?

There's a "Race of the Roses" on between Hazel Bishop and Congress. The cosmetic outfit is springing its "Rose Red" lipstick in the spring as a million-smackers tv-plus campaign boosting it as the new glamor shade. Meanwhile, a couple of legislators are pitching the red rose as the official national flower.

House of Hazel launching the drive on its fifth anni.

Honorary one-day bat boys for the forepart of the baseball season will be scouted by WRCA (radio and tv) by arrangement with the N. Y. Giants and Brooklyn Dodgers. The baliclubs and the NBC owned & operated have worked out a letter competition based on "Why I want to be a bat boy" gimmick for kids between 8 and 14. There'll be field ceremonies and prizes.

Julia Meade is doing a Sullivan. Although she's the femme plugpretty of Lincoln-Mercury product on Ed Sullivan's "Toast of Town" on CBS-TV, her upcoming Florida safari will be on behalf of cosmetician Richard Hudnut, the rotator with Lucky Strike on NBC-TV's "Hit Parade." She'll hit Tampa, St. Petersburg and Lakeland March 9-11, coupled with Vaughn Monroe, who'll be shouting about RCA wares on local tv shows, in stores and other appearances. Arrangements for the parallel trek were made by Kenyon & Eckhardt, agency for both sponsors (also reps Lincoln-Mercury).

Miss Meade may go out for the automaker later on.

Job placement service is stretching into radio-television. Walter A. Lowen, a specialist in the general vocational field for some 30 years, has formed a department devoted to pitching creative personnel at AM-TV organizations. Heading the unit as placement manager is Joan Sinclaire, who's produced "Leave It to the Girls," "Battie Page of the Air" and the Lisa Ferraday show, among others. Outfit will cater to writers, producers-directors, announcers and program and station managers.

Lowen authored "How and When to Change Your Job Successfully."

Tele Follow-Up Comment

Though Eugene O'Neill's "The Emperor Jones" is one of his most widely played dramas (on the coilege circuit and in other amateur circles), it's paradoxically a difficult one to stage. "Kraft Theatre" must have discovered that in the course of their production on NBC-TV last Wednesday (23). A good try, and in spots quite powerfui, but it didn't come off with continuity and impact.

For one thing, it's very nearly a monolog — a great radio drama, but tough for tv. For another, it's got the ghost scenes as Jones sees his past whirl by during his frightening night in the forest, and though one might think that if television can do anything well it can put across technically perfect phantoms, somehow the ghost did not come off with authority and as an integral part of the drama. And finaliy, Ossie Davis, though at times powerful and moving as Jones, couldn't overcome what at times amounted to incoherence in the scripting and staging.

Producer-director Fielder Cook, who scored so strongly with "Patterns" a couple of weeks back, has to take the rap on this one. In the scripting and staging, the transition from the self-assured nobody-can-beat-me seif-styled emperor of a Caribbean isle to a frightened, half-crazed runaway came too quickly. Result was that the rest of the hour had to be devoted to showing Davis in his varying phases of hysteria, something that would tax anyone's acting ability and any viewer's perserverance. It was practicaliy a one-man show, but Everett Sloane was okay in the key supporting role. Rex Ingram showed authority in his outing and the Curtis James dance troupe was topflight. Scenic design was terrific, ditto the lighting and camerawork. Show was done in color, and the black-and-white, seen at this end, was highly compatible.

Actually, though Cook and the J. Walter Thompson production staff are on the receiving end of the criticism, they should also rate some accolades. Not so much an "E" for Effort as an E for Experimentation. For a show like "Jones," even if it didn't come off quite expertly, rates a bow from the waist for exploring the offbeat and the new in television. More of it is welcome, and better luck next time. *Chan.*

Broadway columnists are no novelty even in Paris but a Broadway-style columnist from Paris, yciept Art Buchwald, of the Continental edition of the N.Y. Herald Tribune, obviously is. He's now as much a port of cail for show biz Americans abroad as the Ritz Bar and VARIETY's own Gallic muggs around the George Cinq. Accordingiy, with Buchwald now on the local scene, having junketed over with the first trans-Atlantic showplane in history (about 20 ardent, and loaded, French Americanophiles paid around $700 round trip just to come from Paris to Broadway to see "Fanny"), Buchwald is making his three weeks in the U.S. count. On his Steve Allen NBC-TV personal he emceed a French fashion parade and got paid off in a strong plug for his "Art Buchwald's Paris" (collection of his columnar jettings). Book is apparently getting a second-time-around baliyhoo, keyed to the upcoming tourist season, after a slow sales start pre-Xmas, when initially published. (Apparently a book, like a nostrum or a cigaret needs the same kind of radio-tv exploitation campaign, as witness what Fred Allen has done for his "Treadmili to Oblivion" with beaucoup cuffo personals to merchandise the book and Bob Hope ditto with his "Have Tux, Will Travel").

Buchwald had a nice style in front of Allen's mike, utilizing "white lace" as a pleasant catchphrase after the French (no parlez Anglais) models "explained" the new duds from the top couturiers. He also reprised one of his columns, anent installment piane tourism; in answer to Allen's query wha' hoppens if the passenger defaults on a payment, Buchwald said he heard "the airlines had some brainwashing apparatus which nullified all they had seen, and besides which they take away all their postcards." Incidentally, Mike Todd is giving the visiting columnist a Chez Buchwaid shindig at Luchow's, with a fractured French-type of menu ("translated" by this reviewer) to fit the one-night-stand Gailic remake of the famed 14th St. German eatery. *Abel.*

Ed Sullivan lassoed a lot of talent for Sunday's (27) "Toast of the Town" on CBS-TV. The buik of it came off extremeiy well, and some of it, particulariy one high-priced name, somehow got lost in the shuffle. There was a hurried atmosphere about this display that mitigated against the total effect.

In the case of Eartha Kitt, she's a pretty high-priced act to open a show, and with her rep, she should be able to carry on her own. The opening siot had Miss Kitt doing "My Heart's Delight" with a lot of disturbing sideplay going around her. The action contributed little to the number. Her finale, a wordy recitative, could have easiiy gotten by but for the fact that the cameras focused on Sullivan during the closing chord. The entire effect was lost.

Carol Haney, assisted by Peter Gennaro, did a sprightly charming and humorous bit of terping to "Sunny Side of the Street." It was easily one of the highspots of the show.

"Young and Foolish" duet from "Plain and Fancy" should use longer lines at the boxoffice. Gloria Marlowe and David Daniels charmed with the "Y&F" ballad and Shirl Conway and Nancy Andrews did a kitchen scene that had a lot of movement, tunefulness and comedy.

From the disk world, the De John Sisters did "A Present for Bob" and "No More." Visually they're not up to their aural accompiishments. Another vocal session was by the Citadel Glee Club. Coilegians gave a good account of themselves with their schooi song and "Lord's Prayer."

The major comedy, by Biiiy De Wolfe came over weii. His "Mrs. Murgatroyd" bit was an excellent delineation of the hausfrau drinker. *Jose.*

Lisa Kirk needed all her poise, and she has lots, to cope with the asinine, right word, "situation" handed her in last Saturday's (26) Texaco session. This had Jimmy Durante mistaking a fat charwoman for Lisa Kirk, and vice versa, and getting both women down under the piano scrubbing the floor. How embarrassing can "comedy" material be! Further waste of Miss Kirk, since it denied her a chance to sing, had her joining Durante and Eddie Jackson for the oh, so, frequent cakewalk finale. While Miss Kirk's gams are gorgeous (if you saw last week's backpage of VARIETY you already know) it's not to see her legs or to see her strut that anw admirer would tune in. The gal is a song stylist! Nor is this the first time the Durante production team has failed to make happy use of guest talent.
Land.

Fred Waring's monthly stanzas on the CBS-TV "General Electric Theatre" all have a decided uniformity of style which, perhaps, militates against any surprises or excitement. The Waring style, however, is also marked by a musicality and a tastefulness that give his sessions an eye-catching neatness, especially since they come around so infrequently.

Last Sunday's session (27) was typical. Framed around a tour across the country, the Waring orchestra and chorus, with an important assist from the ballet troupe, dished up an attractive repertoire of vocals and hoofology. Highpoints of the show were the swinging production number built around "Chicago" and the finale, which spotlighted the Statue of Liberty in an effective number, "Give Me Your Tired, Your Poor." Other musical numbers presented in lyrical and dignified manner were "God's Country," "Song In My Heart" and "Dear Hearts And Gentle People." *Herm.*

'KENTUCKY STORY' SET FOR 28-STATION RIDE

Louisville, March 1.

Series of radio airings telling the story of Kentucky and its state government to Kentuckians is to start this week on some 28 stations which have indicated they would use the transcribed series. Known as "The Kentucky Story," the 13-week series will cost the state $9,100 to produce.

Stations will carry the transcribed shows as a public service, and Mack Sisk, director of the State Division of Publicity, said the state will be rendering radio stations a service similar to that provided for the press and wire services in the way of news and information.

TV's 'Operation M.D.'

Put a hospital, a sanitorium and a laboratory all together and sooner than you can say scalpel you have "Operation M.D." on the tv networks Monday night (28). This is muscling into the domain of "Medic" which, however, is first in, springing its caduceus at 9 o'clock on NBC. Comes the 9:30 segue and Robert Montgomery was presenting Jackie Cooper, who's discovered harboring TB on the eve of his debut as a major league ballplayer (thus putting the NBC hour in the timely spring training groove as well). Then, as it must to many viewers, there's a switchover to the CBS "Studio One" at the 10 p.m. mark, since a half-hour of the Montgomery show is better than none at all, despite the fact that sanitorium plot was just beginning to thicken and Cooper was proving once again that he's one of tv's most knowing players along with a good cast. "Studio One" focused on "Donovan's Brain," a two-time film from Curt Siodmak's grim science-fiction novel with Wendell Corey in the lead.

For the purpose of this clinical report, "Medic" rates a little noise on several counts. It was the first in the Worthington Miner (exec producer) series under Miner's direction, the first historical biography in the "drugnet" groove (and hence in the reflective class rather than contemporary), and a video coming-out for actor Arthur Space as Dr. William Stewart Halstead, the surgeon and medical inventor who discovered the use of cocaine as an anesthetic, became addicted to the drug and was finally rehabilitated to go on to fame. Otherwise, "Dr. Impossible" (the strange title) was not up to "Medic's" standard, while upping the stock of Space as a thesp. Good support in Richard Garland, Peter Miller, Wendell Holmes and Kathleen Mulqueen. An interesting opportunity to expand on famed Dr. Welch of Baltimore's Johns Hopkins Hospital was all but lost in devotion to the main theme. *Trau.*

JOHN HENRY FAULK
With Jeannie Johnson, others
Producer: Arnold Peyser
Director: Roger Shope
60 Mins., Mon.-thru-Fri., 9 a.m.
Participating
WABC-TV, N. Y.

John Henry Faulk came up from Texas a few years ago and brought with him a folksy type show which made him a radio staple. He's now trying to work in a new direction. He has a tele layout slanted to the preschool set, and if his preem is any indication, he's going to be a troublesome element to a lot of people, generally older than those he's catering to, with the kid an integral part of the show.

This show starts at 9 a.m. Now in order for a mother to get her child onto that set in time for the opening, anyone living any distance away from the studio is going to have to get up mighty early. With labor saving devices having made life sufficiently easy for the young hausfrau so that she can remain abed for a while longer, this isn't going to be a popular show.

As far as Faulk is concerned, there's little that's educational or entertaining about the items he purveyed on his initial stanza (28). Faulk proceeded on a fairly good premise that children, among themselves, will ultimately provide their own best entertainment. He started talking about a pony named, of all things, Plum Pudding, and then interviewed moppets. As a reward for paying attention, they could either go to the drawing board or sit on the pony. There's too little incentive in that for either the kids or the parent, unless they're hammy enough so that the idea of cameras focussing on them is sufficient.

Initial layout indicated there isn't much substance to this show, and that which is purveyed is hardly commercial. The bouts with the brats are repetitious. Some are cute, naturally, and not all can sing, recite or dance. Faulk shows an infinite patience with them and handles them well. Still, he's got to have a stronger format to do himself and this time period any good. Jeanne Johnson did a vocal in cowgirl costume. *Jose.*

M MEN BASKETBALL
With Jim Grebe, Paul Royall
Director-producer, Duane Hill
120 Mins., at 8 p.m.
UNION PACIFIC R. R.
KSL, TV, Salt Lake City
(Gillham)

M Men Basketball is the biggest hoopster tournament in the country. Sponsored by the Mormon Church, preliminaries involve teams throughout the country and finals are played at Provo, Utah, with much interest shown by newspapers and local population which is predominantly Mormon.

KSL-TV's coverage was handled in professional style, using a remote unit. Jim Grebe, who handles high school sports for the Desert News, did a slick job of coming up with names of players as the ball changed hands; a feat that rates kudos since he did not follow the games played during the season. Paul Royall, filling in with color and experting did an equally smooth job.

Production and direction were in good hands, with cameras staying on the play in nice style. Only weakness was trying for too many closeups and then losing the action as the ball was whipped across court.

Union Pacific rates a hand for showing rare restraint in use of commercials. *Berl.*

EYE ON NEW YORK
With Bill Leonard, others
Producer: Leonard
Director: Lewis Freedman
30 Mins., Sun., 11 a.m.
Sustaining
WCBS-TV, New York

"Eye on New York" has been taken over by WCBS-TV, the flagship inheriting the production reins from the CBS web's public affairs. It's figured that local supervision under the watchful eye of Clarence Worden, station's public affairs chief, and with round-the-towner Bill Leonard continuing in his pivotal on-camera position along with his producer status, will strengthen the program as a "by and for Gotham" showcaser. The new 11 a.m. time slot may not be so hot, but that's only a "lazy Sunday" guess. The show itself is a hot property and its segue to crackerjack "Camera Three"—which also has undergone multiple shifting in both spotting and span—gives Ch. 2 an hour's coupling of substantial civic-cultural virtues.

Some "Eye" features rate extended public attention via the press, particularly when the subject matter is on top of the news or engaged in putting large issues through the wringer. Initial show, for instance, focused on Harvey Matusow, the confessed liar. Last Sunday (27) the burning issue was wiretapping, which has had the town in a tizzy of righteous indignation not unmixed with gossipy glee. Before offering the chapter and verse through guests, Leonard got into a quoting mood on "Operation Interception." Latest quip in the community is, "I know a man who has an unlisted tap." There's also a snob angle: "Unless your wire is tapped you're a nobody."

The D. A. and phone company declined to send reps to Sunday's show. Bernard Spindell, electronic consultant to the N. Y. C. Anti-Crime Committee, was heard in a tape recording to Leonard's live interview, since he's keeping himself under wraps until called before the Grand Jury. He spilled plenty. William Keating, the committee's counsel and ex-member of D. A.'s staff, teed off on the abuses of power by the police and city agencies, hinting at strange alliances. Assemblyman Anthony Savarese, Queens Republican, underwent questioning on legislative measures necessary to cope with wiretapping. The state has ordered an investigation and hearings are expected to start in a few weeks.

Middle segment brought in renowned photographer Edward Steichen for engaging chatter on the huge "family of man" exhibit at the Museum of Modern Art. Numerous stills were displayed with one of them causing Steichen to remark, "It's love and work that bind us—the goal of life." A lively bass instrumental hovered in the background as the stills were shown. In a concluding vignet, Leonard dared viewers to guess the racial strain of a girl flashed on the screen. It had a soft wallop all its own.

Windup was a lulu of a "face to face" interview, a running feature. This pitted Italo restaurateur Gene Leone (Leone's) against dietitian-author Gaylord Hauser in a snappy hassle on caloric intake, a sort of spaghetti vs. yogurt engagement. Leone seemed to be in the advantage; he kept on eating luscious viands picked from a huge pile while Hauser kept blowing a gasket trying to maintain face against his calm adversary who couldn't imagine Napoleon winning a war on yogurt. Good all-around show. *Trau.*

ENTERTAINMENT
With Tom Poston, Marion Colby, Bob Carroll, Ray McKinley orch, Gene Wood, Art Fleming, Billy Butterfield; Stan Freeman, Beverly Dennis, Nell Fisher, Jack De Leon, guests
Producer: Bob Claver
Directors: Alan Pottasch, Lee Davis
Writers: Allan Manings, Wood
150 Mins.; Mon.-thru-Fri.; 12:30 p.m.
Participating
WABC-TV, New York

WABC-TV veep Ted Oberfelder has taken a calculated risk in launching "Entertainment," a two and one-half hour cross-the-board daytimer that with its $30,000 a week budget is probably the most expensive and biggest local show ever staged. Since the ABC-TV flagship's daytime ratings can't get much lower, all Oberfelder has to lose is money. However, the economic thinking goes a good deal beyond that—the show is sold on a participating basis, and even if the ratings don't go up, the station has a chance to recoup on its production costs. More important is the philosophy inherent in the venture that nobody's going to sit with the show all 150 minutes, but it's the type of thing the housewives will go to at least once or twice during the day. From this viewpoint, "Entertainment" looks as if it's in for a moderate financial success.

As to the show itself, obviously nobody can carry 150 minutes a day for five days a week and expect socko results. That's not the primary aim of the segment—the goal is to put on a light and relaxed show to which the housewives can switch from time to time to get a slice of light entertainment. By these standards, the show looks to be a winner, as good as many of the network daytime variety segments. Producer Bob Claver has a group of talented and fresh faces, comedian-emcee Tom Poston, singer Marion Colby, crooner Bob Carroll, bandleader-comic Ray McKinley, comic-writer Gene Wood. Each of them has plenty on the ball, and they mesh nicely together.

Poston has the lion's share of the work, since he's the guy that integrates and provides the transitions. Just out of the recently-folded "Grand Prize" on Broadway, he's still to find the right relaxed groove for himself on the show. His gags were only so-so, his inrtoes a little repetitive and strained and his chatter alone and with the others somewhat strained. He did show some nice flashes of humor occasionally, and it's probably a matter of getting over the premiere jitters and tele's newness.

Miss Colby, who understudied Janis Paige in "The Pajama Game," and M-G-M records singer Bob Carroll provide most of the vocals, and they're a pair of comers. Miss Colby puts over song with style and verve, while Carroll's deep baritone ought to keep a few of the housefraus glued to their sets. As of the moment, McKinley, no slouch as a musician, is probably the funniest guy on the show, and he's something of a steadying influence too. Rounding out the group are Gene Wood, who doubles as a very funny comedian (he was the "agency" representative on the show on the preem and got off some good gags while he was at it) and one of the two writers; Billy Butterfield, who with five other musicians from the band form a Dixieland combo that features his excellent trumpet; and announcer Art Felming.

Guests on the premiere were Stan Freeman, who turned in his familiar "I Love a Piano" routine; Nell Fisher in an n.s.g. dance to the "Terry's Theme" music from "Limelight" (somehow, she's much more effective with a partner than in solo work); Jack De Leon, whose Army comedy routine is just par for the course; and Beverly Dennis, who's got a fine voice that shouldn't be thrown away on impressions, which is what she did via the theme song of the show.

It's a big and seemingly unwieldy cast, yet it's got the potential to become intimate and familiar to Gotham viewers. As is, it accomplishes one of its goals, giving pretty fair entertainment over an afternoon span ordinarily devoted to soaps and service shows. There must be some housewives who want to get away from the sweat and tears kick, or so WABC-TV hopes. *Chan.*

CROSLEY SHIFTS

Columbus, March 1.

James H. Burgess, sales director at WLW-C here, will transfer to Cincinnati March 15 to become national sales for all properties of the Crosley Broadcasting Corp.

Succeeding Burgess will be Charles Dodsworth, director of sales for Crosley's WLW-D in Dayton.

NBC OPERA THEATRE
(The Would-Be Gentleman)
With Wally Cox, Anita Dorian, Charlotte Rae, Ross Martin, Mary Hinkson, Nancy Wickwire, Frederic Tozere, Don Payne, George Gaynes, Jacques Aubuchon, Roy Dean, Tony Dawson, Robert M. Culp, Arny Freeman, Glen Tetley, Paul Pena, Gardiner Meade.
(Ariadne on Naxos)
With Wilma Spence, Virginia MacWatters, Robert Marshall, Joan Carroll, Carole O'Hara, Joan Moynagh, Robert Goss, Lee Cass, Robert Holland, Loren Driscoll
Producer: Samuel Chotzinoff
Music and Artistic Director: Peter Herman Adler
Director: John Schwartz
Writer: Moliere
Composer: Richard Strauss (libretto, Hugo Von Hofmannsthal; English adaptation of opera, George & Phyllis Mead)
Sets-Costumes: Reuben Ter-Arutunian
Choreographer: John Butler
90 Mins.; Sun. (27), 2:30 p.m.
NBC-TV, from N. Y.

The NBC Opera Theatre finally came up with a "mixed group" that brings an important subject to the fore. Is a farrago of drama and opera, plus the subdivisional elements stemming from the modes and manners of 17th Century France, up the alley of the workaday television critics? The upper-crust dailies assigned the chore to their music critics, and while the straight portions of Sunday's (27) show were not too formidable an array (that would be Moliere's "Would-Be Gentleman") for the music appraisers, at least one of the latter elected to hold himself in check. Meaning the N. Y. Times' Olin Downes, who remarked: "And the comedy was done, we thought, extremely well. We are not highly versed—with apologies to Brooks Atkinson—in the technique of the drama, but humbly submit that Wally Cox, guest artist and the Jourdain of the occasion, was masterly and delightful in comedy and characterization. He may have clowned a little in the dancing and fencing scenes, but he was immensely diverting and more . . . We thought all the dramatic personae acquitted themselves excellently . . . But we have many differences with the treatment of the opera."

If music pundit Downes can come away with such trepidation, what chance have television's latterday savants who may not be such specialists—who go from quiz to variety show to telepix to full-blown dramatic exposures? It's a point which, whether well taken or not, may well set a new course of tv criticism from the view of the persons laboring in the living-room vineyards. 'Tisn't merely Moliere mated to Richard Strauss' "Ariadne on Naxos"—an opera, in fact, two diverse, two-language operas within the play; that's bad enough in the way of imposing difficulty. But within the mixture were other facets under which an appraiser must perceive a lot of things by ear or ride on pure faith —such as being hep to the modes, manners, clothes and architecture depicted in the period piece; the fencing and grammarian stuff pitched as lessons from the tutors; the etiquette of courtly bowing and the protocol of banquet arrangements; if not even a working knowledge of plain history circa 1670 as well as the history of the works presented, particularly the evolution of the Strauss opera from its "incidental music" beginnings.

Should Cox be judged on different standards than such lyric-pushers as Wilma Spence, Virginia MacWatters and Robert Marshall? And what about the fact that "Ariadne" is two-ply German and English, the Teutonic in serioso, the English text for the comedy episodes?

The whole package was a lulu, full of Faysian fun (or better yet, patterned on the Bobby Clark edition of a few seasons back) as far as Cox's romp on the "Gentilhomme" end is concerned, and catching arias in the Strauss part of the wrapup. But that said, this reviewer passes. *Trau.*

THE LATE SHOW
With Don Franklin
Producer: Stan Porter
Director: Ralph Chandler
75 Mins., Mon.-thru-Sat., 10:30 p.m.
Participating
WHBQ-TV, Memphis

When it comes to setting your tootsies in the living room and enjoying a Late Show, this guy Don Franklin, WHBQ-TV nightly maestro, "makes yourself comfortable" throughout the stanza. Franklin is a stellar salesman in this category and has earned beaucoup spurs for himself with his winsome and easy style in coming on in between scenes to handle the films breaks in entertaing fashion.

Despite the fact if the film is an oldie or even in the 10-20-30 series, Channel 13's Franklin proves always a "refresher" when he comes before the WHBQ-TV lenses late at night with his contagious personality and polished performance.

Franklin really pours it on for his long string of sponsors which are spread in the nightly 75-minute stanza. His timely comments and pickups from scenes of the film to segue in the coming commercials are naturals and make for good listening and viewing—especially for the lads who are picking up the tab. The boy doesn't go in for any gimmicks but just does a topflight straight-stint and turns in an all-around sparkling show. Franklin's opening from a theatre makeshift curtain scene spotlights him as a showman from the go. The guy should move up the ladder in this biz.

And he "does make it comfortable" for you. *Matt.*

BIG TIME
With Milton Berle, Martha Raye, Ray Bolger, Bambi Linn & Rod Alexander, Fred Clark, Charles Sanford Orch, others.
Producer-Director: Max Liebman
Writers: Bill Friedberg, Neal Simon, Will Glickman, Al Schwartz
Choreography: Rod Alexander
90 Mins., Sun. (27), 7:30 p.m.
REYNOLDS METALS
NBC-TV, from New York (color)
(Clinton E. Frank)

Perhaps it's time for NBC to take stock of its ambitious series of spectaculars—at least the Sunday version—and determine just where it wants to go with them. If the initial concept was to introduce via these costly tinted extravaganzas something distinctive, apart from and above the usual Monday-through-Sabbath programming in order to generate a new excitement in television, then the Milton Berle-Martha Raye-Ray Bolger "Big Time" showcase as unfurled under the Max Liebman production banner on Sunday (27) becomes the No. 1 Ripley of the spec year.

Granted that the Tuesday 8 to 9 slot in which Berle and Miss Raye alternate on a periodic basis commands a Top 10 Nielsen audience. The fact remains that it doesn't take a scholar of the spectrum to come to the conclusion that both comics essentially work in the same metier, with the result that a "double feature" exposure as exemplified by last Sunday's spec must of necessity amount to compounding a crudity in the more tasteless moments (and taste unfortunately was something that was conspicuously absent). Since both are masters of mugging, for a while it looked like they were dedicating themselves, both in concert and individually, to outdo each other. The end result was a production that, for the most part, was devoid of any sensitivity—and to make matters worse the material was hoary with use.

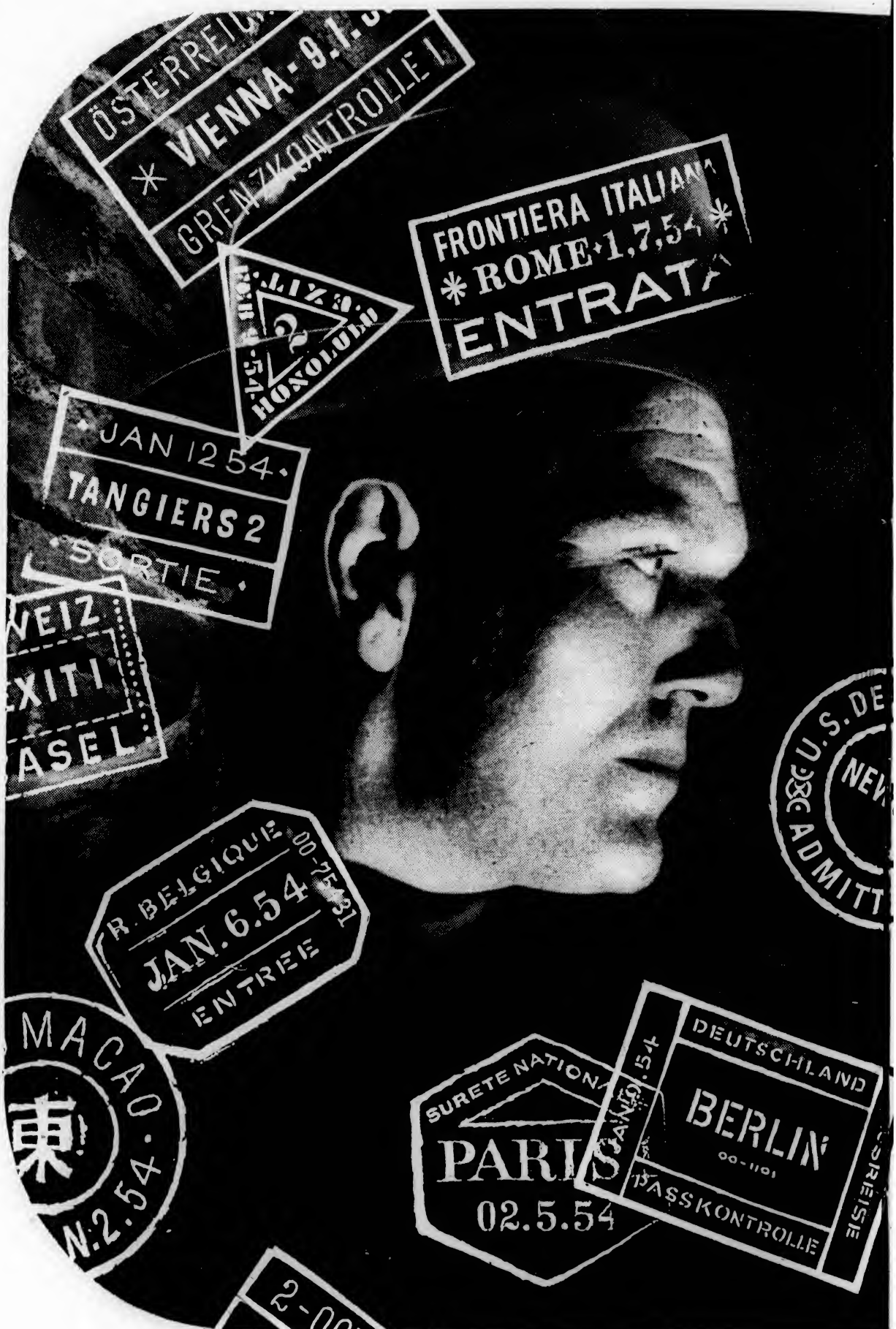
Bolger, in rounding out the threesome, didn't fare much better, depending largely on reprise material (notably from his legit contributions) and only came into his own when he got around to the inevitable "Amy" number, with his terping the show's high spot.

Unfortunately, the writers practically sat this one out, for the comedy scripting was low ebb almost throughout, depending largely on the slapstick asides, notably in the case of Miss Raye and Berle. Certainly Miss Raye has been seen to much better advantage than in the crowded lunchroom scene trying to grab a meal during rehearsal respite; or in her dressing room scene wrestling with her makeup, or Berle's encounter with a fast-buck stockbroker (which appeared endless and repetitious), or even in his standup routine, which was far from Grade A Berle.

Bolger relied chiefly on past material, as with his shoe clerk sketch (from his "Three To Make Ready" Broadway revue of a few years back), which wasn't particularly funny this time up. His farmer routine with Pansy, the dancing horse (also reprise) was more in the Bolger manner, but it wasn't until he made with the eccentric stuff on "Amy" that he hit his wonderful stride. A three-way all-star teamup for Gershwin's "Mine" for the closing "Sky Room Cafe" finale.

There was nothing distinctive or imaginative in the production itself and a Bambi Linn-Rod Alexander cowboy ballet based on "Johnny Guitar" was out of the cliche department. The color, incidentally, was not too effective this time up, inviting gradations in tones in switch of cameras.

Reynolds Metals picked up the full 90-minute tab on this one and they didn't stint on the "sell," either. They were long and frequent. *Rose.*


VIENNA
GRENZKONTROLLE
FRONTIERA ITALIANA
ROME 1.7.54
ENTRATA
HONOLULU
JAN 12 54
TANGIERS 2
SORTIE
R. BELGIQUE
JAN. 6.54
ENTREE
MACAO
N.2.54
SURETE NATIONALE
PARIS
02.5.54
DEUTSCHLAND
BERLIN
PASSKONTROLLE
U.S. DEPT

for adventure in the exciting corners of the world . . .

THEY WATCH "THE FALCON"

Millions of TV viewers are watching Charles McGraw's performance as star of "Adventures of THE FALCON," NBC Film Division's great half-hour film series.

And millions of movie fans are now acclaiming this fast-rising young star as rugged, handsome Commander Wayne Lee in "The Bridges at Toko-Ri." Many, many more have just met him face-to-face during his triumphal coast-to-coast personal appearance tour.

As THE FALCON, McGraw is an undercover agent for the government. His assignments take him all over the world. Wherever he goes, the action is trigger-fast!

in every corner of America . . . against any competition . . .

THEY WATCH "THE FALCON." In city after city, "THE FALCON" has won top ratings for his sponsors—even against strong competition. Here are the latest ARB figures:

In Memphis "THE FALCON" outrated "Make Room For Daddy" 22.9 to 18.8.

In St. Louis "THE FALCON" outrated "Willy" 25.2 to 7.8.

In Springfield, Mo. "THE FALCON" outrated "Break The Bank" 30.4 to 27.2.

In San Francisco "THE FALCON," featured as a strip show, sold out Monday through Friday at 11 p.m. It topped the feature films previously run at that time by 129%, and rated over 4 times higher than its nearest competitor.

before you buy a syndicated television program . . . **WATCH "THE FALCON"**

Your NBC Film Division salesman will be glad to arrange a private screening. Call him today.

NBC FILM DIVISION

serving all sponsors • serving all stations

30 Rockefeller Plaza, New York 20, N. Y.
Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal

Television Chatter

New York

Ralph Stantley into Kraft-NBC "TV-Theatre" tonight (Wed.) in **Betty Jeffries'** "Half the World's a Bride" featuring **Carmen Matthews, Loretta Leversee, Jaime Smith, George Boskovic, Phil Abbott** and **Dick Davalos** . . . **John Falk** joins WRCA-plus-tv publicity staff as program editor . . . **Ellen-Cobb Hill** set for March 6 "TV Playhouse" with first studio audience in series history . . . **Charity Bailey** to perform at Nephrosis Foundation benefit at Town Hall March 24 . . . WRCA-TV producer **Harry Olesker** tapped as a judge for Ohio State awards . . . Co-producer **John A. Aaron** and remote director **Charles (Chuck) Hill** left yesterday (Tues.) for H'wood to handle **Ed Murrow** "Person to Person" televisit with **Roy Rogers** and family at their Encino ranch Friday (4), with ballerina **Alicia Markova** as other guest from N. Y., latter handled by **John Horn** and **Bob Sammon** . . . Pianist **Teddy Wilson** and drummer **Howie Smith** pacted for WCBS-TV **George Skinner** show on alternate Tuesdays starting March 8 . . . **Margaret Truman** inaugurated guestar format for WRCA-TV's "Children's Hour" Sunday (27) . . . **Walter Lowenthal**, exec v.p. of Transfilm, left for Europe on the Cristoforo Colombo for a month-long business trip . . . **Wally Cox** guesting on "Juvenile Jury" Sunday (6) . . . **Dave Garroway** spotlighted in two national mags this month, via an **Al Hine** piece in **Holiday** and a **Cecil Lubell** article in Argosy.

Lili Darvas into "Frontiers of Faith" (6) and "TV Playhouse" (13) . . . **Herb Wolf**, producer of "Masquerade Party," and wife **Renee**, timekeeper on series, returned from 10-day junket to Acapulco . . . **Ezra Stone** returns to N. Y. after lush pickings in the telefilm vineyards on the Coast, having directed 26 **Joan Davis** programs . . . **Paul Tripp**, star and producer of WCBS-TV's "On the Carousel," drew award of N. J. Science Teachers Assn., which three years ago kudosed him for his CBS-TV "Mr. I. Magination."

George Blake back from Sarasota, Fla. tomorrow (Thurs.) after filming tv spots for Jello at circus headquarters . . . Darling Stores to begin a large toy merchandising plan on WOR-TV's "Merry Mailman" show, with deal available to all participating bankrollers . . . **Frank Beckwith** switches from IMPS to ATV Film Productions, Inc., in the capacity of producer-director . . . A suit by DuMont against Rockhill Productions was settled out of court recently. Concerned a hassle over production funds . . . **Richard Ney** telefilm debuts March 21 on "Readers Digest" . . . **Joe Loco** gonna hit the tv circuit in a couple of Gotham starts, with other musical name, **Four Coins**, set for a **Perry Como** stint in roughly a month . . . **Don Dunphy** got a membership okay as new prez of the Sports Broadcasters Assn. Other sportstalker org execs are **Jimmy McKay**, veepee; **Les Keiter**, 2d veepee; **Frank Litsky**, secretary, and **Len Dillon** returns as money changer . . . Texas tycoon **Sid Murchison** will be an **Ed Murrow** "Person to Person" pickup (CBS-TV) March 24 from his Dallas home.

Chicago

Manuel Fingerhut upped to the assistant treasurer slot at WBKB . . . **Jack Fenemore** is the new production manager of Kling Film Productions . . . **Richard Ricker**, ex-WGN-TV, added to the WNBQ sales crew . . . **Jerry Colonna** guesting all this week on WBBM-TV's "In Town Tonight." **Dorothy Collins** and **Raymond Scott** are also due in "Town" tonight (Wed.) . . . **Robert Hibbard**, who has been handling special administrative assignments for WGN chief **Frank Schreiber**, has been named assistant WGN-TV program director . . . **Don Herbert's** "Mr. Wizard" which debuted on 14 NBC-TV affils back in 1951 is now riding on 140 outlets . . . **Thomas Mitchell** in Springfield last week to meet with local sponsors of his MCA-TV "Mayor of the Town" vidpix on WICS . . . WBKB putting together a show for sportscaster **Jack Drees** and **Junie Myers** . . . Eversweet Orange Juice pegged in for the Thursday segment of **Clint Youle's** 6 p.m. weather show on WNBQ . . . Sun-Times has renewed its "Women of the World" morning half-hour on WBKB for another 13-week cycle. **Herb Futran** produces for the daily . . . "Public Defender" **Reed Hadley** in for a Chicago Junior Assn. of Commerce luncheon . . . **Phil Patton**, exec producer of ABC-TV's "Super Circus" off for a two-week Caribbean cruise.

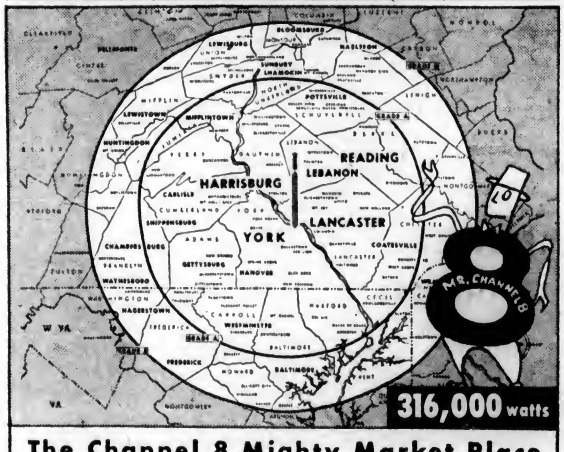
WBBM-TV

Continued from page 35

stir created by "Town" and its big name guests.

Programming strategy as outlined by Frank Atlass, who has been specializing on the hour, is a three-pronged affair aimed at WNBQ's weather-news-sports 10-10:30 lineup, WGN-TV's feature films and WBKB's back-to-back half-hour vidpix. For the past several years Clint Youle has dominated the first 10 minutes of the block with his WNBQ weather show while WGN-TV's 10 o'clock feature film has been the big pull for the full hour. WBBM-TV theory is to use "Town" as the lure to draw over some of Youle's audience at the windup of his stint in the belief that much of that viewership usually shifts over to catch the rest of the WGN-TV or WBKB films. Idea is that if "Town" can capture and hold a bigger slice of the 10:15 to 10:30 audience, it'll be too late to move over to the WGN-TV feature and the dials will remain set on Channel 2 for the following John Harrington newscast and Kupcinet's talk show.

Although three segments of "Town" are still unsold and Kupcinet's stanza is only partially self-supporting with spot insertions, the CBS station is determined to keep the entire hour live with the four strips because the ultimate payoff is considerably greater than if the period were programmed with half-hour telepix or a full length feature. As Atlass points out, the WBBM-TV nightly tap for the full hour is $2,250 whereas it has a $3,600 potential when sold in quarter-hour slices, plus another $2,000 from the four station breaks. That's the same segmentized pattern used by NBC's WNBQ for its "Five Star Final" which kept its 10 to 11 block consistently in the big coin realm. WNBQ earlier this year telescoped the "Final" into the first half hour, turning the last half over to vidpix and the Tuesday night bowling show.



The Channel 8 Mighty Market Place

all yours

WGAL-TV

LANCASTER, PA.

NBC • CBS DUMONT

STEINMAN STATION

CLAIR McCOLLOUGH PRES.

Representatives MEEKER TV, INC.

New York Chicago Los Angeles San Francisco

'Long Time No Help'

Continued from page 31

the board up to half the KUHT operating at a rate of $165 per hour, which now has been cut down to $130.

Since KUHT-TV began telecasting in May, 1953, the school board hasn't purchased a minute of time. Its money and time investment in the station both remain nil.

It costs KUHT-TV $105,000 on paper to operate last year. Station officials say the actual cost was considerablby less. Some school officials say more.

However all school officials say the station has proved its worth, but today they think it high time that their partner accept its share of the responsibility for worthwhile programs and the production costs.

New Millions

Continued from page 1

(This, too, is exclusive of the Libby-McNeil-Libby buy in all the available Canadian markets.)

The individual station story is just about as fabulous. Take, for example, WOR-TV in New York. The bundle of 30 was bought for slightly under $200,000. Counting promotion, exploitation, etc., the figure comes to $250,000 at the most. With eight clients riding the series on its 16-times-a-week exposure, O'Neil's flagship station is reaping a total of $1,000,000 from the 30-week ride, with each client contributing $125,000 to the station coffers. That's a four-for-one payoff at the station. The WOR story is pretty much par for the course around the country. The stations love it, O'Neil loves it and the clients, eyeing those cumulative audiences, figure "how can we go wrong?"

Frisco Bout

Continued from page 1

out for recent heavyweight championship bouts since the events emanated from New York and the promoter felt it necessary to protect the gate. Although potential sponsors expressed interest in the Gotham-originated bouts, there was some reluctance to shell out the high tariff for the rights with two lucrative markets shut out. Events went to Nate Halpern's Theatre Network Television for a reported $100,000 to $125,000 guarantee.

Since Halpern has handled all of IBC's previous closed-circuit telecasts, he appears to be first in line again should the Marciano-Cockell clash go to theatre tv. Halpren has already conferred with the IBC and a number of interested exhibitors, but Jim Norris, IBC topper, has not given any indication yet as to which medium will be used. Just as opening of the northeast area will give a sponsor bigger circulation, it will similarly provide a greater theatre seating capacity with the use of many houses in the New York and New England area. In all probability, a 50-mile radius of S. F. will be blacked out. There's a chance, too, Los Angeles may be kept dark, since the promoter can expect many in-person attendees from Southern California.

From The Production Centres

Continued from page 30

chief engineer **Harold A. Dorschug** to CBS-TV in New York, **Warren Stevens**, former control room supervisor, has been upped to engineer-in-charge of all WEEI studio facilities and **Ralph J. Cowie** promoted to engineer-in-charge of the station's AM and FM transmitters.

IN MINNEAPOLIS . . .

Here with his stage show at the Auditorium, **Bob Hope**, after his evening performance, happened to catch Quintetto Allegro, playing at the Hotel Radisson Flame Room supper club, and was sufficiently impressed to sign the Italian singing and musical act for his March 1 network tv show. It'll be Quintetto's network video debut . . . **Stu Armstrong**, former WEEK-TV, Peoria, Ill., staffer, joining KEYD-TV here as an announcer . . . Because it's already sold out, televising of state high school basketball tournament here March 24-26 to be permitted . . . Metro has tied up with WTCN-TV's locally produced "TV Auction" show on "Hit the Deck" in a contest for a trip to Hollywood . . . WCCO Radio announcer **Jergen Nash** passing out the cigars. It's a 9 lb., 6 oz. boy . . . **Bert Barer** from WAEB, Allentown, Pa., an addition to WCCO Radio news writing staff . . . Tri City TV company trying to induce FCC to allow it to retain Channel 3 for its proposed Watertown, S.D., tv station.

IN DETROIT . . .

Todd Purse comes back to WXYZ-TV, where he made his start in tv before going off to Chicago and Cleveland, to emcee the "Todd Purse Show" from 9 to 10 a.m. across the board. Show, featuring Detroit nitery singer **Eileen Faye** and pianist **Joel Nash**, will include news of interest to housewives . . . **Bob Murphy** takes a hiatus from his "Breakfast with Murphy" show on WJBK-TV and his disk sessions on WJBK for an extended tour of Europe . . . **John Connolly** is the newest addition to afternoon programming at WWJ-TV. He'll host "Hour of Shows" featuring movies . . . WJR was awarded the VFW distinguished service plaque for "outstanding broadcasting service of community and veteran programs" . . . "Romper Room" on WWJ-TV now is sponsored by S. S. Kresge Co. and Kent cigarets have bought into the "Bob Maxwell Show" on WWJ . . . **Kurt Schmeisser**, WXYZ-TV's supervisor in charge of engineering personnel, has a hobby of watching music. He's wired a fish bowl to glow with various colors to coincide with certain sounds, reports dixieland jazz is deep yellow, while dinner music is a quiet red . . . **Douglas W. Woody** has been promoted from traffic manager to sales service and traffic manager at WJR.

IN CLEVELAND . . .

WTAM Bandwagon emcee **Johnny Andrews** and wife back from Carib cruise . . . WGAR's **Hal Morgan** and WSRS's **Bob Forester** among gabbers participating at Home and Garden Show . . . **Al Sheahen** subs for WDQK's **Bob Ancell** who is honeymooning . . . WERE's **Tommy Edwards** staging another dimple contest . . . AFTRA pacted first contract with WXEL . . . **Phoebe Wecht**, ex-Nancy Dixon, gets Lakewood Little Theatre lead in Sabrina . . . Radio-tv editor of Cleveland Press, **Stan Anderson** into new suburban home . . . **Clem Serback**, ex WTAM-WNBK promotion director gets state department flack post in Belgrade . . . Network switches March 2 sends CBS to WXEL, ABC to WEWS . . . NBC's News Director **Ed Wallace** emcees Ohio Trucking Assn. Banquet in Columbus (9).

Dozier

Continued from page 27

ferior product will not be in business much longer.

Dozier, recently transferred here from N. Y. by CBS, said the televiewer is becoming far more discriminating "which is a good thing." "They are drifting more and more to shows that are stimulating and provocative. The tv audience is growing up and is much more demanding. The picture business for years made the mistake of saying they were aiming their product at an average intelligence of a sixth-grader. The public is smarter than we give them credit for being, and is basically equipped to absorb more mature material," he commented.

The exec predicted the epidemic of situation comedies is near its end, that only a few topliners will survive. He said, "there is a solidifying of dramatic shows, they've shown the greatest staying power in tv. While they haven't had the spectacular ratings, they're the most consistent, and not flash-in-the-pan." He cited as examples the long-runners, "Studio One," "Robert Montgomery Presents," and "Philco Playhouse."

"For longterm success I believe it will be dramatic and legitimate comedy shows."

Dozier remarked "everybody's groping in this business. Tv's only been in full swing for five years, and we've got lots to learn."

He said web's "Climax" series for Chrysler, which recently underwent wholesale changes on its creative staff, is going to have a broader base rather than the cops-and-robbers format of the past.

The web exec flatly stated CBS is not interested in producing spectaculars. Referring to NBC's spectaculars, he opined: "With very few exceptions they haven't exactly devastated the public."

Chicago—With six new stations buying in, Jack Van Coevering's "Adventures - Out - Of - Doors" 15-minute sports film is now riding in 14 markets. New stations are WGVL-TV, Greenville, S. C.; KOOK-TV, Billings; WISH-TV, Indianapolis; KTLX, San Angelo, WJVF-TV, Augusta, and WCOS-TV, Columbia, S. C.

Guild's Cartoon Pacts

Guild Films has landed its first deals on its recently acquired Warner Bros. cartoons, two-year library contracts with WJBK-TV, Detroit; WGR-TV, Buffalo and WTVO-TV, Rockford. Guild is selling the 191 Looney Tune entries on a straight library basis, rather than endeavoring to whip them into packaged shows.

However, firm is supplying suggested formats to clients for strip showings, weekend or special cartoon shows, quarter-hour, half-hour and full-hour versions.



Billy NALLE at the Piano • Organ • Celeste

I REMEMBER MAMA

• Radio Registry •

FOR SALE

General Electric 60 inch mobile searchlight, new condition. Reasonable.

Phone MOrsemere 6-6731



EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C. - Tel. PL 7-5800

Jax Beer's 350G On MBS Ballcasts

Mutual's off to a fast start on its "Game of the Day" (and night) baseball broadcasts. Southern outfit Jackson Brewing Co. (for Jax Beer) has pencilled a $150,000 regional contract with the web and Camels has come in again on the post game capsule.

"Game" investment (on a four-and-a-half innings, six-day weekly, 27-week deal) is believed Jax's first big radio outlay. Brewery's seven-state deal doesn't quite parallel the Falstaff 100 market buy of last year, but there are still several shopping days until the March 19 launching play-by-play of teams in spring training. Amount of coin in the ciggie deal was undisclosed. Incidentally, other half of Jax games are up for co-op sale.

As far as anyone can tell, Mutual intends after all to go into night broadcasting of baseball. This is quite a step in light of past opposition from minor league clubs.

CHASEMAN QUITS TV FOR RADIO IN BALTO

Baltimore, March 1.

One of the more surprising personnel shifts Baltimore has seen in years takes place effective March 14 when Joel Chaseman leaves WAAM-TV for the WITH 2 to 6 p.m. deejay and sports show. Chaseman was regarded as a WAAM fixture, and has been given trade and local credit for the indie tv's unique record of Peabody, DuPont and miscellaneous awards in the approximate seven years, he's been there.

Although he was pegged a director of public service and publicity, Chaseman doubled at WAAM as sports director, narrator for DuM's "Johns Hopkins Science Review," writer-talent on daily 7 p.m. sports commentary, and play-by-play man. At WITH, he picks up title of sports director as well as featured personality on Baltimore's solid AM afternoon show over the years.

Columbus—Sue Edwards, the first femme tv director in three years, has taken over duties at WTVN-TV where she handles the new "Romper Room" show

Jack and Jill arrived in town,
With nothing but their talent.
In just a week they had a frown
From here to Shubert's Alley.

STOP! Look Jack, Listen Jill

WE WILL

RENT, SWAP or SELL

Vacuums to Broilers
Radios and Recorders
TV Sets to Toasters

any and all electrical appliances at the BEST DEAL IN TOWN!

KONOMART, Inc.
67 West 46th Street, New York
COlumbus 5-7517-8



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

$ $ $ DOLLARS $ $ $
FOR YOUR OBSOLETE 16mm. TELEVISION FILMS

Blackhawk will buy any legitimate 16mm. sound prints of your used and obsolete filmed television programs for resale for home and non-theatrical use. Any quantity—one print or a thousand! Let us know exactly what you have by title, length and number of prints. "We even have a market for obsolete commercials!"

BLACKHAWK FILMS INC.
502 Eastin Pictures Building
DAVENPORT, IOWA

Philco-Goodyear

Continued from page 31

the thing, with the writer credits part of the lure since many of the scripters have become established to the public.

Of the baptismal threesome, one is Calder Willingham, regarded in literati circles as one of the school of "naturalists" (grouped with the James Joneses and Norman Mailers in this sense). He'll be repped on "Playhouse" in April with a section of his play, "End As a Man," that was not included in the off-Broadway edition a couple of years ago. The television is titled "The Blind and the Brave." Charles Peck Jr. will have his coming-out via "The Shivington Raid," with a southern locale ("Playhouse" goes heavily for the magnolia beat). Richard Bimonte will debut with "Don't Call Me Sonny." From this point, it's figured that about 50% of the Philco-Goodyear skein will be composed of penners making their maiden voyage before the livingroom critics.

There's a new beat, too, among the standby scripters long in the Talent Associates packaging stable. David Shaw, for instance, is coming through next Sunday (6) with "Play Me Hearts and Flowers." This one has a song attached of the same name (under the Coral label) and Johnny Desmond and Joey Adams head the cast. Tunesmiths are Sanford Green, arranger for Sid Caesar, and Mann Curtis (latter the lyrics). "Hearts" will originate at the web's Century Theatre and have the first studio audience in the show's annals. Another regular, Tad Mosel, is slotted for the Sunday after that (13) with "My Lost Saints." There'll be a spacer coming along soon in "Visit to a Small Planet," by Gore Vidal (for more on latter's tv works, see separate story).

Authors' Bonanza

Continued from page 1

Herald Tribune columnist Hy Gardner did a walkon on Gleason's videoer last Saturday (26), to plug his "Champagne Before Breakfast" book. Another HT staffer, Art Buchwald is in from Paris for another once-around-the-radio-tv circuit to plug his book.

Incidentally, how and why Aldrich gave the book to Greystone, which is essentially a mallorder house, is something else again. S&S made a deal some three years ago to act as sales agent for Greystone and will soon distribute a two-volume "History of the World" for the same outfit. S&S is also distrib for Museum of Modern Art books. The Aldrich book, however, has sold chiefly through the trade department of Simon & Schuster.

'Big Story'

Continued from page 26

the only indie packager to retain a fulltime film staff, comprising a unit manager, a film editor, a film director and a cutter. In addition, he hires cameraman, an assistant cameraman, an electrician, a sound man and a grip for each outing of the crew. Original investment cost him about $20,000, in equipment and the station wagon, but he feels it's been well worth it. At first, NBC, he recalls, protested that it was impossible to integrate the footage in a live show, but he worked out a system of cues which made integration a cinch. It's still used.

222-Market Spread For Cantor Telefilm Show

Ziv sales total for its syndicated "Eddie Cantor Comedy Theatre" continues to climb, largely through expansion of existing contracts by many of the show's sponsors. Total, according to Ziv, is now 222 markets, with Drewry's and Griesediecke breweries having picked up additional markets to help swell the total.

Griesediecke, which originally bought the show in St. Louis and Kansas City, has picked up 10 more markets in the midwest, Little Rock, Ft. Smith, Sedalia, Columbia, Evansville, Springfield (Mo.), Springfield (Ill.), Champaign, Pittsburg (Kans.), and Cape Girardeau. Drewry's has gone to 14 markets from its original coverage.

HORROR STUDY NEXT

Senate Will Take Up Films and Video Impact on Moppets

Washington, March 1.

If and when the Senate Juvenile Delinquency Subcommittee gets its requested $154,000 appropriation from the Senate, it will start its probe by looking into the impact of motion picture and television horror shows on youngsters.

This will be a followup of the study undertaken last year by Senator Robert C. Hendrickson. Subcommittee is now under the chairmanship of Senator Estes Kefauver, who has outlined the proposed program for this Congress.

"There will be no televised hearings where children appear as witnesses," Kefauver has disclosed.

NBC-TV 'Optionals' Get Crack at Gobel, Caesar for Local Sale

NBC-TV has added a brace of its major shows for availability to "unordered" optional stations, with George Gobel and Sid Caesar the new entries as of middle of this month. These join such programs as "Today," "Howdy Doody," "Home" and Imogene Coca under the web's Program Service Plan for optionals approved by the affiliates last fall. "Home" is currently on 42 opts, "Today" on 28, "Doody" on 65 and the Coca show on 25.

According to NBC, it serves the double purpose of helping these stations to develop audience and become more attractive to network advertisers, also realizing local revenue opportunities pending network sale, since stations receiving the programs are permitted to use them for local or national spot sales.

Web has created a station sales unit to build more network business on optionals. This is headed by Richard Soule.

MILT OLIN'S UPPED STATUS AT WICK ENT.

Milt Olin has been upped to national sales manager of Charles Wick's Telefilm Enterprises, replacing Jack Allcoate, who's returned to the tradepaper field. Olin, previously eastern sales chief and before that with United Artists Television and WABC-TV, New York, is mapping a sales expansion, with the first new property in the TE fold the Bob Trout-starring "The World of Stamps," which was formerly distribbed by Sterling.

Rather than abandoning his distribution setup, Wick is starting an expansion, with negotiations for other properties in the works. Meanwhile, though he's screened his "Fabian of Scotland Yard" for other distribs, he's holding onto it and has sold it in Milwaukee. Sponsor is First National Bank of Wisconsin, and the show goes on CBS-TV's new UHF o&o, WXIX.

CBS Sets WXIX Staffers

Milwaukee, March 1.

WXIX, CBS-owned UHF'er, is rounding out its staff with the appointment of a news director, three salesmen and an assistant promotion manager.

Guy Runnion, a veteran with 22 years in radio-tv and most recently a member of the KABC-TV, Hollywood, news staff, has signed on to direct the WXIX news department. Account execs joining sales manager Ted Shaker's staff are William Goodnow, ex-sales manager at WCAN here; Art Harris, ex-WCAN-TV, and Jim Dunham, ex-KSOO, Sioux Falls.

Robert Van Roo, formerly business manager for the Milwaukee Sentinel, has been named promotion assistant to promotion-publicity chief By Colvig.

CLETE ROBERTS' OWN SETUP

Hollywood, March 1.

Telefilm reporter Clete Roberts, whose filmed "World Reports" are syndicated in several cities, has formed his own production company to handle the newsreel service. It's Clete Roberts Productions, which will headquarter in Beverly Hills with Roberts as prexy and Joseph Brenner as v.p.

Roberts is prepping another filmmaking trip to world trouble spots for his series.

New TV Areas a Major Factor In '54 Record Sales on Sets

Washington, March 1.

The new markets opened as a result of the lifting of the tv freeze were definitely responsible for the television industry's record receiver sales last year.

A breakdown of 1954 set shipments issued last week by the Radio-Electronics-TV Manufacturers Assn. reveals that at least 1,000,000 of the 7,161,000 sets shipped to dealers went to new tv areas. Nearly 800,000 sets went to states which had no tv stations until late 1952. These were Colorado, Oregon, Arkansas, Idaho, Kansas, Maine, Mississippi, Montana, New Hampshire, South Carolina, the Dakotas, Vermont and Wyoming. Alaska and Hawaii also contributed.

How much of the year's business was accounted for by opening of new markets in states which already had tv is not shown by the RETMA data but the figure is believed to be sizeable. In North Carolina, for example, there were only two stations until 1953. Since then, 10 new ones have started, opening new receiver markets in such cities as Winston-Salem, Wilmington, Raleigh, Durham, Asheville, Chapel Hill and Greenville. No doubt these stations were responsible for a gain of 50,000 sets in 1954 shipments to North Carolina over shipments in 1952 when there were only two stations.

In a number of other states where new tv stations have started since 1952, set shipments have shown substantial increases. These include Texas, Alabama, Florida (with 13 stations as against two in 1952), Missouri, Nebraska, New Mexico, Tennessee and Wisconsin.

It's interesting that in the big tv states of New York, California, Pennsylvania, Illinois and Ohio, set shipments have declined considerably since 1952. Dealers in New York State bought about 85,000 fewer sets last year than two years ago and those in Ohio bought nearly 100,000 sets fewer.

The explanation may be that while new stations opened in these states they were in cities which already had stations or in areas where people already had sets.

Marge Kerr to Guild

Latest in a string of w.k. broadcasting execs to move into the Guild Films telepix setup is Marge Kerr, a vet at the network-agency-production facets of the business. Miss Kerr will operate on the New York sales staff.

Latest of a string of associations for Miss Kerr were stints at DuMont as a sales staffer and at the Sloan Foundation as a consultant on the "American Inventory" show. She preceded these with tours with the N. W. Ayer agency, the William Morris office and a number of packaging operations.

THE

FLYING

—ON—

"PETER PAN"

N. B. C.—TELEVISION

Next MONDAY, MARCH 7th

7:30 - 9:30 P.M., EST

as done by

MARY MARTIN

and Others

will be accomplished by the equipment exclusively designed and operated by

JOSEPH KIRBY, LTD.

This Equipment Is Suitable for Exciting Effects, Including Flying Ballets, In:

TELEVISION
THEATRE
MOTION PICTURES
STAGE SHOWS
INDUSTRIAL SHOWS

For Information: Wire or Phone

PETER LAWRENCE
40 East 49th Street, New York City, N. Y.
PLaza 8-1425

ZIV-TV PRESENTS

THE BIG NEW IDEA IN TV PROGRAMMING!

Bold! Vivid! Imaginative!



THE SERIES WITH A *fresh new approach!*

SO DIFFERENT AND SO SENSATIONAL YOU'LL WIN NEW VIEWERS WEEK AFTER WEEK!

Every story based on scientific facts dramatically demonstrated by your host TRUMAN BRADLEY.

OUT OF SCIENTIFIC TRUTH COMES

Stirring TV Drama!

THRILL-PACKED WITH

ROMANCE ✦ ADVENTURE ✦ SUSPENSE!

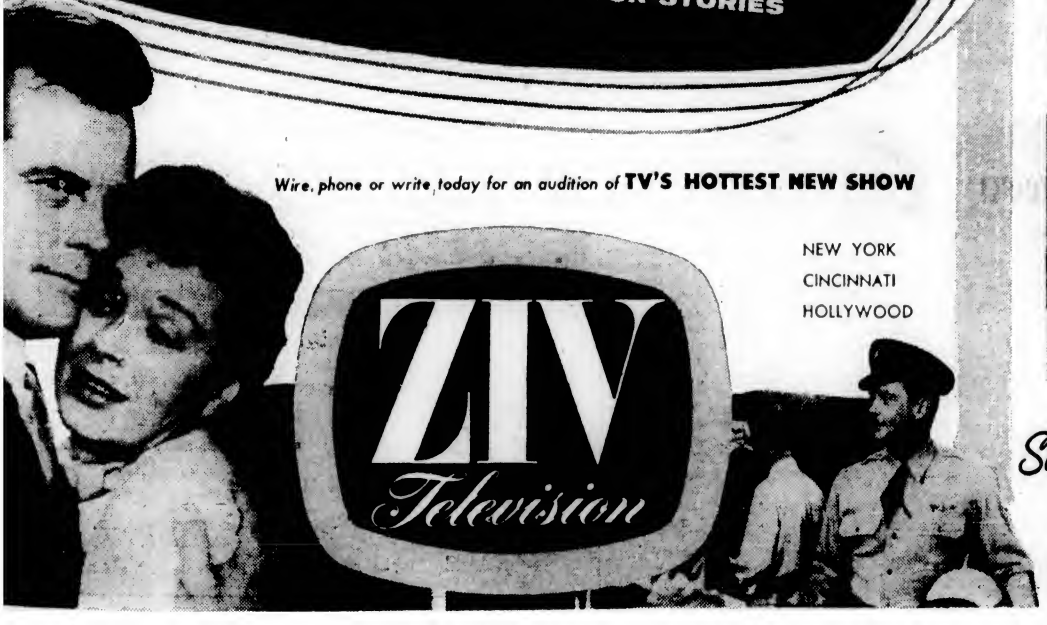
ZIV'S DISTINGUISHED *NEW* SERIES

SCIENCE FICTION THEATRE"

AMAZING BECAUSE IT'S SCIENCE!

COMPELLING BECAUSE IT'S FICTION!

A WEEKLY SERIES OF *DRAMATIC* HALF-HOUR STORIES



Wire, phone or write today for an audition of **TV'S HOTTEST NEW SHOW**

NEW YORK
CINCINNATI
HOLLYWOOD

ZIV Television

Every week a brilliant cast works for you!



☆ William Lundigan



☆ Richard Arlen



☆ Marie Windsor



☆ Bruce Bennett



☆ Tom Drake



☆ Don DeFore

Stars like . . .

William Lundigan, Don DeFore, Richard Arlen, Jess Barker, Marie Windsor, Ellen Drew, Bruce Bennett, Tom Drake AND A GALAXY MORE.

Roach Jr. in $10,000,000 Bundle Buy (From Father) in TV Splurge

Hollywood, March 1.

Hal Roach Jr. acquired the 18-acre Hal Roach Studios in Culver City, along with rights to hundreds of feature films and short subjects, story and star material and the studios creative talent in a deal with his father over the weekend. Roach Jr. paid his father, Hal E. Roach, who founded the studio in 1914, in the neighborhood of $10,000,000 for the entire bundle.

Roach Jr. is probably the busiest telepix producer on the Coast, with all of his activities currently centered on the lot. He's consolidating all of his various corporate and filmmaking activities under one banner, Hal Roach Enterprises, with Roach Sr. slated to be a board member and adviser in the wholly-owned company. Among these corporations slated for consolidation are Rovan, which produces "My Little Margie" with Roland Reed; H. R. Productions, responsible for "Public Defender"; Hal Roach Jr. Enterprises, which produces the Stu Erwin show with Reed; and Rabco, the partnership with American Broadcasting-Paramount Theatres, which produces "Passport to Danger" and controls "Racket Squad."

All personnel in the various Roach Jr. companies and at the Roach lot will be integrated into the one operation, of which Roach Jr. will be prexy. Other officers will be Sidney S. Van Keuran, v.p.-general manager; Charles Meacham, secretary-treasurer; Emanuel H. Goldstein, v.p. and exec assistant to the president, and Herbert Gelbspan, eastern sales manager. Expansion program is already in the works, with two more sound stages blueprinted and more stage space and facilities being negotiated. Roach Jr. said his commercial division is also in for an expansion, with teleblurb production having incresed 300% last year. He's dickering for production quarters in New York and Chicago and is augmenting his sales staff.

favor to any station to overload it with product for a longterm period, especially in light of the fact that telepix is such a young and rapidly-changing industry. He said that despite its youth, telepix is already plagued with overproduction and with imitation.

As for the future, however, Kaufman was on an optimistic kick, declaring that the gross billings of the industry in the "immediate future" would make present billings "look puny" by comparison. The industry today, he said, is economically sound, and it is its "destiny" to reshape the television industry to where "ultimately films must become the major source of programming on all levels, national and local." He foresaw elimination of the "weak sisters" of the business, along with more consolidations resulting in fewer but stronger companies. But, he warned, "lack of unity among the elements of the industry" posed one of the biggest problems facing telepix today.

Balm for Authors

Continued from page 27

("you're the first to know about this publicly"). "They're in a different groove from those bearing my own name" (of which those with the Vidal stamp also include "Dark Green, Bright Red," "A Search for the King," "Season of Comfort" and "In a Yellow Mood"), and apparently some of them will turn up as video transmutations. On the other hand, his "Judgment of Paris," by Vidal-sans-the-Box, will be used as the basis for his first work on "Devil's Theatre," a half-hour series he's created for Theatre Guild-ABC. It'll be titled "The Deadly Lady."

Vidal, grandson of blind Senator Thomas Gore of Oklahoma, who reared him in Washington, D. C.—his sister-in-law, incidentally, is Ella Raines, for whom he's written 'some scripts, such as "Hired Hand," on her "Janet Dean" telepixer—is working on half a dozen tele projects currently. He's adapting "Stage Door" for "Best of Broadway," due April 6, writing an original, "Summer Pavilion," for Studio One," listed for April 18, and doing a 30-minute documentary on Radio Free Europe for "Omnibus," scheduled for late March or early April. (Last "Omnibus" effort was the recent "Turn of the Screw," adaptation which brought Geraldine Page back to tv after her "Rainmakers" closed on Broadway). He's also prepping "Visit to a Small Planet," a space opus, for the "TV Playhouse." Latter also produced his "A Sense of Justice" for which he has high hopes as a legiter, along with "The Ways of Life," a comedy which he's written strictly as a theatre offering.

As to the hits and misses in tv, Vidal has a word that absolves everyone but the playwright. "It's almost always the writer's fault when a play is bad." And he's amused by the advice of one producer who lays down this design: "Make it fresh, original, diverting and entirely familiar." Just like that.

Hey, Reub!

Continued from page 25

realization of their obligations and responsibilities," he declared, "there is reason for grave concern. There is the danger that the industry will be repiaced by organizations and people more worthy, who have acumen in the field. It is a subject which should receive individual and collective consideration of the most serious character."

On pricecutting, he said, that unless some distribs don't stop pricecutting themselves out of the business, there'll no longer be any need for them to be in business. On library deals, he said, that it's no

Cott

Continued from page 25

Sarnoff. The network recognizes that there'll be some affiliate balking over the plan but also feels convinced that the majority will go along.

But one protesting affiliate put it thusly: "Why should we fall in with the plan when the network's own key station in New York [WRCA] kicks off the Saturday afternoon "Road Show" in order to put in its own program [Al Collins]. . . . And comes the fall, what are we to do—knock off our cushy football take?"

Cott joined NBC nearly five years ago as general manager of New York o & o's (radio and tv), was hiked to v.p. 18 months later when programming, promotion and merchandising were added to his sphere of activities. In August, 1953, he was named operating veep of the AM network, taking in programs, sales and promotion, and nearly a year ago took over organization and management of the web's new licensing department.

Among his creations or developments were the Chain Lightning merchandising plan, "Music Through the Night," the Three Plan participation gimmick, "Weekend" and "Roadshow," setting up of the Mary Margaret McBride and Dr. Norman Vincent Peale cross-the-board morning series and the "Biographies in Sound" stanzas. Before joining NBC he was v.p. over programs-operations of WNEW, N. Y., having started out on WNYC as announcer, producer and director.

Film Stars Love TV

Continued from page 25

day in any other medium or facet of show biz.

Same situation applies to stars involved with their own independent film companies, for a major tv stint is tantamount to a "for free" coast-to-coast exploitation-promotion ride.

The same give-and-take pertains to Ed Sullivan's "Toast of the Town," for it's a case now of all the major Hollywood studios waiting their turn in line for Sullivan to do their story (next on the "Toast" agenda is the "Warner Bros. Story"). For Sullivan it's a passel of cuffo stars. For WB it's a commercial that even money couldn't buy.

Multiple Stations

Continued from page 35

til government policy has crystallized.

While the court ruling allows broadcasters to seek as many radio or tv stations as they desire, it's pointed out, the Commission is not precluded from turning down their applications if it finds that monopoly would result. But the agency, the Court holds, cannot impose an "absolute limitation" and deny, without hearing, an application which goes beyond the ceiling.

"It is conceivable," the Court observed, "that in some circumstances, common ownership of even five tv stations . . . might be undue concentration of control; while in other circumstances, common ownership of a greater number might be compatible with the public interest. But whether so or not must be determined . . . after consideration of all factors relevant in the determination of whether the grant of a license would be within the 'public interest, convenience or necessity'."

As the court emphasized, the removal of the ceilings does not prevent the Commission from denying an application by a multiple owner on a finding of monopoly. But the applicant "must be given a chance" to show that operation of another station will be in the public interest.

McConnaughey

Continued from page 35

ing him on UHF problems. Their interrogation, for the most part, was friendly and it appeared there would be little Democratic opposition from the Committee to confirmation. The Senators, it seemed, were utilizing the occasion of the hearing to air their concern over FCC operations.

McConnaughey gave Uitra high broadcasters one ray of hope. He said that as far as he alone was concerned he favored deintermixture of UHF and VHF channels on a selective basis.

British Quota

Continued from page 31

escaped the American distributors. At least one has planned a means of circumventing that possibility, or at least lessening its effects, by setting up a subsidiary jointly with Britons which would produce series in England as well as act as its sales rep there. Distrib figures if he isn't wholly exempted from a quota, at least the pictures he produces there will count against the quota. Others, while not having gone so far, have been shooting pictures in Britain not so much because of lower cost as because they feel they can accomplish the same purpose.

Miner-Lumet

Continued from page 27

basis. Capp pilots, three of 'em, are shooting currently at the Eastern Studios in N.Y.

Newsreel experiment, thus far limited to a few stations on the Coast, may be expanded nationally. Hutchins pointed out that most local news shows are limited in the film they can show, and the Fund undertook to supply them through the device of buying the newsreel service of Tele-Features on the Coast and supplying clips to the stations themselves. Fund is talking to major newsreel services, Hutchins said, about buying the major newsreels and working out a free distribution plan nationally.

Re the blacklist study initiated by the Fund a couple of months ago, Hutchins said that the Fund is getting good cooperation from networks and agencies in procuring its information, and the written report should be finished by June. Fund will circulate it as widely and loudly as possible, and will follow this up with meetings with networks and agencies in hopes of convincing them of giving up the blacklist practice entirely. He said that the webs have privately admitted that the entire blacklist procedure has been more of a nuisance to the networks than anything else, that it deprives them of more than it gains. He's hopeful, he said, that blacklisting will be curtailed or dropped.

Pine-Thomas Pix On the TV Block

Hollywood, March 1.

Approximately 30 old Pine-Thomas pictures, currently owned by Paramount, are ready for sale to television. Understood studio has been offered $1,000,000 for the batch but is demanding more.

Paramount acquired all rights to the films through a deal with P-T five years ago. Pix were turned out when the two Bills were producing eight or nine annually for Par release. Among them are many service films.

CBS TAPS HESS FOR NEWSFILM POST

CBS' news and public affairs has created a motion picture photography post in its newsfilm production sector and tapped Robert Hess as the manager. Sig Mickelson, v.p. of news and public affairs, said that Hess will concentrate on "fresh approaches to covering the news in film. We believe we have come a long way since we entered the newsfilm field. We have a long way to go. We are still experimenting. We are trying to bring the most experienced, most creative personnel possible into the organization."

When the web's film unit was established in May, 1953, Hess was White House cameraman, having covered the Washington scene as a news lenser for the last four years. He was assigned to Eisenhower's Presidential campaign tour in 1951 by Telenews, where he worked for two years before joining CBS Newsfilm.

Crosby 'Sneaks' Color TV Tape Recording

Hollywood, March 1.

Bing Crosby Enterprises demonstrated its new method of color tv tape recording, recently developed by its electronic division, with a four-minute run of "The Women," taken off the air when it was telecast several weeks ago. Demonstration was favorably received although there still are technical bugs to be eliminated.

Frank Healey, head of the electronics division, said the color tape, after further refinements, would be ready for the market by the middle of next year.

ZITTAU'S NEW SETUP

Henry Zittau has ankled Western Television Co. and Motion Pictures for Television, where he was treasurer, to join Eliot Hyman's Associated Artists Productions as v.p. and treasurer.

It's a reunion for Zittau and Hyman, since the latter was one of the original founders of MPTV and was a consultant with the firm until he reestablished AAP.

WSAZ-TV NBC

—the *only* television station covering *all* of this five-state industrial heart.

YOUR 'MUST BUY' SALESMEN

WGKV NBC
WSAZ ABC

—the two *top* radio stations serving West Virginia's No. 1 and No. 2 markets—in the *heart* of the industrial heart.

IN AMERICA'S PROSPEROUS

The KATZ Agency

—the ideal combination of TV-and-radio to reach the *maximum* customers at *minimum* cost. Ask Katz. They'll prove it.

INDUSTRIAL HEART

The smoothest programs,
You can bet,
Have TelePrompTer
On the set.

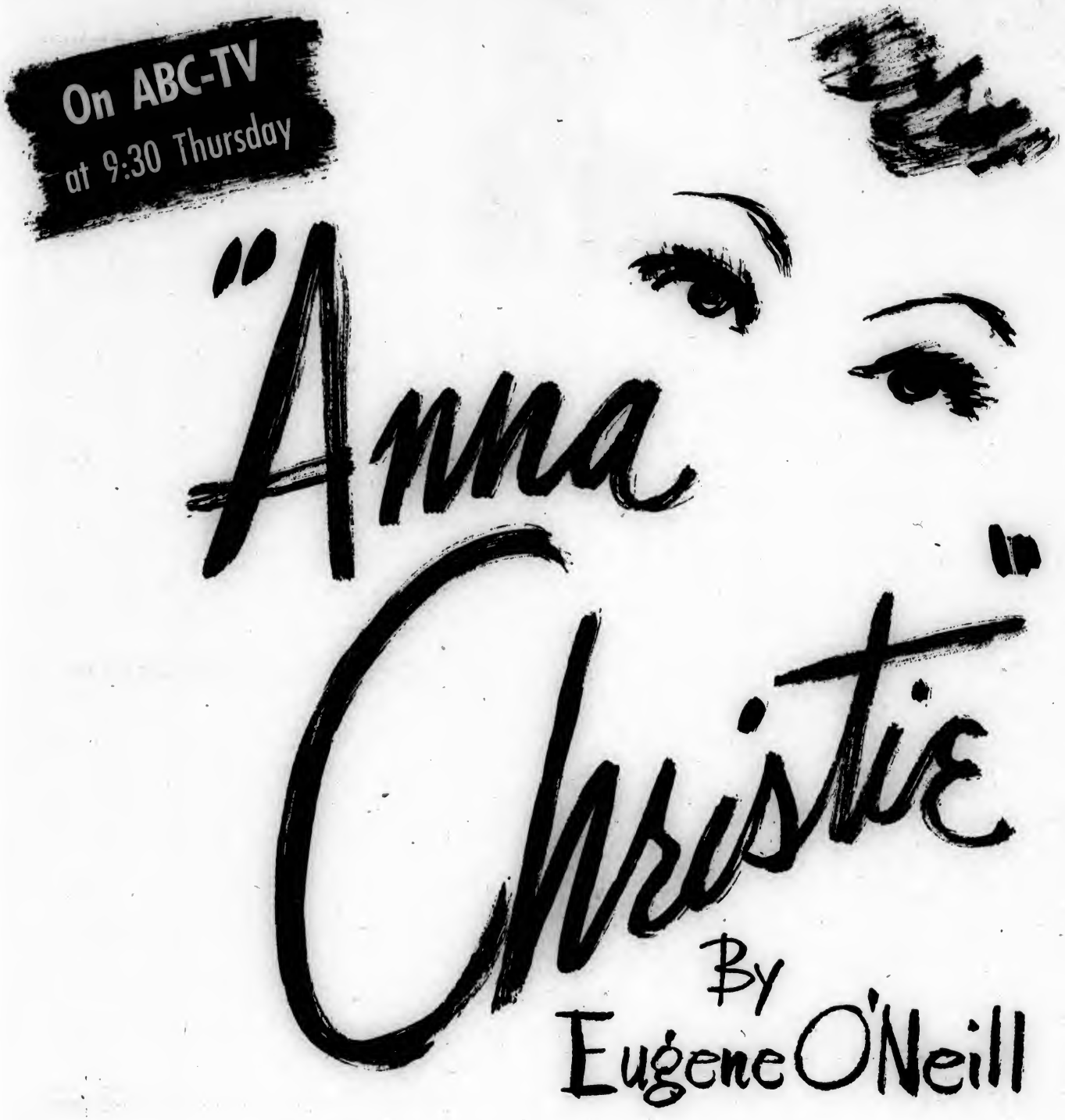
GET

TELEPROMPTER



NEW YORK 300 West 43rd St. Phone: JUdson 2-3800
CHICAGO RAYMOND HAGEN 177 North State St.
LOS ANGELES GEORGE KANE 6151 Santa Monica Blvd.
WASHINGTON FRED BARTON 1346 Connecticut Ave.
TORONTO S. W. CALDWELL, LTD. 447 Jarvis St.

—and other principal cities in the U. S. and Canada



The immortal character brought to life on the stage and on the screen is now on TV!

See this great Pulitzer-Prize-winning masterpiece by America's foremost dramatist! Surging with strong, vital emotions! You'll never forget Anna Christie!

Anna	Constance Ford
Chris	Everett Sloane
Mat	James Daly
Marthy	Grace Valentine
Johnny	Joseph Sweeney

POND'S THEATRE

Thursday—ABC Television Network

Jocks, Jukes and Disks

By MIKE GROSS

Al Hibbler: "Unchained Melody"-"Daybreak" (Decca). Al Hibbler, ex-**Duke Ellington** orch crooner, has a solid chance to crack into the pop hit lists with "Unchained Melody." It's a strong ballad with a haunting melodic line and topgrade lyrics. Hibbler gives it a mood reading that's a knockout. "Daybreak," too, is an effective piece, but it looks like "Unchained Melody" all the way.

Perry Como: "Door of Dreams"-"Nobody" (Victor). It's getting so that Perry Como can do no wrong. He's following his rhythm & blues click, "Ko Ko Mo," with a meaty tango-styled ballad, "Door of Dreams," and it, too, is a natural for big plays. Tune's melody and lyric are exceilenty pegged to make the kids forget r&b, for a while, anyway. Como takes the oldie, "Nobody," for a slow ride. In fact, it's much too slow for any jock or juke action.

Hugo & Luigi: "Crazy Otto Rag"-"Medley" (Mercury). Decca started something when it released its German disking of **Der Schrage Otto** in the U.S. It kicked off a hot craze for barrelhouse piano and now Merc has come up with the first slicing to include a lyric. It should take off like a jet. The whole thing sounds like a gag; in fact, Hugo & Luigi are the diskery's artists & repertoire heads, Hugo Peretti and Luigi Creatore, but it adds up to shellac fun and that's what counts. There's more barrelhousing on the backside in a medley of "Nobody's Sweetheart" and "Somebody Stole My Gal." Hugo & Luigi are backed by the **Hoffbrau Singers**, a group that sounds like it was drafted for the recording date from a nearby bar.

Vera Lynn: "Addio Amore"-"I Do" (London). The driving, rhythmic beat of "Addio Amore" is a departure for Vera Lynn, but the thrush takes it in her stride and builds it into a potent platter. It's an infectious tune and she gives it the kind of zest hat fits today's market. Choral backing by the **Johnston Bros.** is a major asset. She's back on familiar ground with "I Do," a warm, effective ballad. It's the kind of song, however, that takes patience and plugging to get off the ground.

Burton Sisters: "Divided Love"-"Doin' The French Can-Can" (Victor). This is the market for gal groups, so there's no reason why the Burton Sisters can't grab their share. They have a good opportunity to ride in strong with "Divided Love." The tune has the beat and the femmes have the drive, and nowadays that's about all it takes to grab the jock and juke spins. The Burtons are less successful on the back side with "Doin' The French Can-Can."

Victor Young Orch: "Theme from The Medic"-"Bella Notte" (Decca). Victor Young has a lot of things going for him on his "Medic" slice. Tune is theme of the popular NBC-TV show, which gives it top exposure, and it's a solid instrumental as well. Young gives it a sturdy sendoff and it could creep into the pop market for a big impact. "Bella Notte," from the pic, "Lady Is A Tramp," is an above average item that gets a topflight reading.

The Gallahads: "Ooh Ah"-"Careless" (Capitol). Record companies have never been known to turn their backs to a trend. So if the vogue is for vocal groups that's what they iet you have—but good. Latest group to get a wax showcasing is The Gallahads and they seem no different from the rest. The boys have the r&b pattern with a pop touch and they belt with enthusiasm. "Ooh Ah" incorporates about all the sounds and grunts that have made r&b popular so it should appeal to the coke set. The boys bring the "modern" touch to the standout "Careless."

Dorothy Collins: "My Love's A Gentle Man"-"No One, Not Even You" (Audivox). Dorothy Collins knows her way around a ballad and even when she gets one that's not exactly meat-and-potatoes she turns it into a tasty dish. In the case of "My Love's A Gentle Man," thrush's delivery carries the song. In fact, she gives it such a heartwarming treatment that it's bound to win deejay plays. Not much chance, however, for "No One, Not Even You."

Vic Damone: "Foolishly"-"Is Mary There?" (Mercury). "Foolishly" gives Vic Damone some good material to fool around with. Incidentally, this is not a pop version of the r&b "Foolishly" waxed by **The Chuckles** for Label X — it's an entirely different tune. It's lyrical and catchy and Damone makes it worth spinning more than once. "Is Mary There?" is a trite offering.

Bob Carroll: "My Dearest, My Darling, My Sweetheart"-"I Love You So Much It Hurts" (MGM). Bob Carroll should win some new friends with "My Darling, etc." It's a long-titled tune but it's pleasant, and has the kind of innocent romantic quality that's missing in too many of the current clicks. Carroll puts it over in an ingratiating manner. If the jocks give it proper display it could make some noise. On the flip side is "I Love You So Much It Hurts," but it's doubtful if anybody'll care.

Kathy Lloyd: "It Worries Me"-"Tomorrow Night" (London). Kathy Lloyd is a promising songstress who could make it big on wax. She phrases and projects with savvy and shows topflight form on "It Worries Me," a solid ballad that builds under repeated spins. "Tomorrow Night" is a pretty number that she delivers with pleasing simplicity.



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
181st Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

Best Bets

AL HIBBLER (*Decca*)	**UNCHAINED MELODY** / *Daybreak*
PERRY COMO (*Victor*)	**DOOR OF DREAMS** / *Nobody*
HUGO & LUIGI (*Mercury*)	**CRAZY OTTO RAG** / *(Medley)*
VERA LYNN (*London*)	**ADDIO AMORE** / *I Do*

Album Reviews

"Plain and Fancy" (Capitol). Chalk up "Plain and Fancy" as a standout addition to the growing list of original cast sets of Broadday tuners. Diskery has put it into the groove with care and taste and the cast whips out the tunes in an ingratiating manner. Composer **Albert Hague** and lyricist **Arnold B. Horwitt** have supplied enough stuff to make it an overall shellac charmer. The ballads have the edge in this 13-tune offering with "Young and Foolish" (**David Daniels**) the stickout song. "Follow Your Heart" (Daniels) also is a strong contender for a pop breakthrough, while "Plain We Live" (**Stefan Schnabel** and male chorus) is a sincere and inspiring item. **Shirl Conway** and **Nancy Andrews** handle the lighter lines in "It's a Helluva Way to Run a Love Affair" and "City Mouse, Country Mouse," respectively, in expert fashion. **Barbara Cook** also rates a nod for her workover of "It's All Very New to Me." The liner notes are helpful.

Bob Shaver - Laurel Shelby; "Songs by Arthur Schwartz" (Walden). In the past few years Walden has done okay with wax studies of **Cole Porter, Rodgers & Hart** and the **Gershwins.** Diskery now has another winner with its Arthur Schwartz potpourri. For more than 20 years Schwartz has been turning out meaty melodies for words by such topflight lyricists as **Howard Dietz, Dorothy Fields, Leo Robin, Johnny Mercer** and **Frank Loesser,** and the label has done an A-1 job in culling 10 items from his vast repertoire. Bob Shaver and Laurel Shelby, backed by the **Art Wanger Quintet,** make 'em all fresh and vibrant again. Alfred Simon's notes will be an important guide to deejay programmers and researchers.

Teddy Phillips Orch: "Concert in the Sky" (Decca). You can't blame maestro Teddy Phillips for wanting to salute "the musical greats of yesteryear," but his tribute to such artists of the past as **Russ Columbo, Eddie Duchin, Fats Waller, Hal Kemp, Bunny Berrigan,** etc., comes across as sentimental shellac that borders on the ludicrous when prefaced by nickkennyisms. **Howard Miller,** a Chicago deejay, handles the verbal posies without embarrassment.

Guy Lupar Orch: The Esquire Album of Music for the Continental Host" (Victor). This is music to woo by in the Continental manner. Results aren't guaranteed but Guy Lupar has picked a slick assortment of melodies from abroad that helps set a romantic mood. Orch is rich and colorful and such newies as "Strawberry Festival," "Sleeping Waters" and "Whimsy" are easy on the ear.

Jack Teagarden: "Original Dixieland" (Period). This latest Jack Teagarden package has been produced by **Leonard Feather.** Both boys know there stuff when it comes to dixieland so the jazz buffs should go for it in a big way. Teagarden is still a solid lip-man and his tooting of "King Porter Stomp," "High Society" and "Riverboat Shuffle," among others, are knockout. Some of the sidemen assisting are **Ray Bauduc** (drums), **Dick Cary** (piano), **Edmund Hall** (clarinet), **Jimmy McPartland** (trumpet) and **Kenny Davern** (clarinet).

VARIETY 10 Best Sellers on Coin-Machines

1.	**MELODY OF LOVE (8)**	*Four Aces* ... *Decca* *David Carroll* ... *Mercury* *Billy Vaughn* ... *Dot* *Ink Spots* ... *King*
2.	**CRAZY OTTO MEDLEY (4)**	*Johnny Maddox* ... *Dot* *Crazy Otto* ... *Decca*
3.	**SINCERELY (8)**	*McGuire Sisters* ... *Coral*
4.	**HEARTS OF STONE (10)**	*Fontane Sisters* ... *Dot* *Charms* ... *DeLuxe*
5.	**KO KO MO (5)**	*Crew Cuts* ... *Mercury* *Perry Como* ... *Victor*
6.	**TWEEDLE DEE (3)**	*Georgia Gibbs* ... *Mercury* *Lavern Baker* ... *Atlantic* *Vicki Young* ... *Capitol*
7.	**EARTH ANGEL (3)**	*Penguins* ... *Dootone* *Gloria Mann* ... *Sound* *Crew Cuts* ... *Mercury* *Pat O'Day* ... *MGM*
8.	**HOW IMPORTANT CAN IT BE (1)**	*Joni James* ... *MGM* *Sarah Vaughan* ... *Mercury* *Teresa Brewer* ... *Coral*
9.	**THAT'S ALL I WANT FROM YOU (8)**	*Jaye P. Morgan* ... *Victor*
10.	**LET ME GO, LOVER (13)**	*Joan Weber* ... *Columbia* *Teresa Brewer* ... *Coral* *Patti Page* ... *Mercury*

Second Group

BALLAD OF DAVEY CROCKETT	*Bill Hayes* ... *Cadence*
DIM, DIM THE LIGHTS	*Bill Haley's Comets* ... *Decca*
NAUGHTY LADY OF SHADY LANE	*Ames Brothers* ... *Victor*
BIRTH OF THE BOOGIE	*Bill Haley's Comets* ... *Decca*
ROCK LOVE	*Fontane Sisters* ... *Dot* *Eddie Fontaine* ... *Label X*
MAKE YOURSELF COMFORTABLE	*Sarah Vaughan* ... *Mercury* *Peggy King* ... *Columbia*
NO MORE	*DeJohn Sisters* ... *Epic* *McGuire Sisters* ... *Coral*
MISTER SANDMAN	*Chordettes* ... *Cadence* *Four Aces* ... *Decca* *Lancers* ... *Coral*
SMILES	*Crazy Otto* ... *Decca*
PLEDGING MY LOVE	*Johnny Ace* ... *Duke* *Teresa Brewer* ... *Coral*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of February 18-24, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Mills
Close Your Eyes	Miller
Count Your Blessings—†"White Christmas"	Berlin
Everlovin'	Tannen
Hearts Of Stone	Regent
How Important Can It Be	Aspen
I'd Never Forgive Myself	Meilin
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
My Own True Love—†"Gone With The Wind"	Remick
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Open Up Your Heart	Hamblen
Sincerely	Arc-R
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Wedding Bells	Meilin
Why Don't They Leave Us Alone	BVC
You Too Can Be A Dreamer	Mills
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Man Chases A Girl—†"Show Business"	Berlin
Any Questions	Mark VII
Ballad Of Davey Crockett	Wonderland
Close Your Eyes	Miller
Dim, Dim The Lights	Republic
Everlovin'	Tannen
Fareweil	Wonderland
Hearts Of Stone	Regent
I Had A Heart When I Came In	Stratton
I Wanna Hug Ya, Kiss Ya, Squeeze Ya	Arc
If Each One Will Teach One	Budd
It's A Big, Wide, Wonderful World—†"3 Ring Circus"	Broadcast
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
No More	Maple Leaf
Open Up Your Heart	Hamblen
Shake, Rattle And Roll	Progressive
Sincereiy	Arc-R
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
This Ole House	Hamblen
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Wedding Beils	Meilin
You'll Always Be My Lifetime Sweetheart	W & D
Young And Foolish—*"Plain And Fancy"	Chappell

LEER-ICS: PART II

The rock 'n' roll editorial in VARIETY last week, apart from its trade reaction and the fact that the wire services picked it up widely—the N. Y. World-Telegram & Sun gave it P. 1, with full credits—has raised some salient discussions within the trade. On the affirmative side, RCA prexy Frank M. Folsom is broadcasting reprints of the editorial to the RCA Victor personnel.

On the straddling side is a vet songsmith like Albert Stillman who, for all his known personal frown on the double-entendre, forthrightly states that most all boy-girl lyrics have a possible "leer-ist" connotation.

Attorney-executive Bob Burton, for Broadcast Music Inc., is faced with a special problem of screening some 200 or more mss. weekly, and with an awareness that words and phrases and r&b jargon circa 1955 are different from the slanguage of the 1920s, for example. Also, he asks, whose and what standards are to obtain? Realistically, the post-midcentury standards are even more advanced than the Prohibition Era, when the Jazz Age and Flaming Youth and The Lost Generation were the so-called juvenile delinquency symbols of the racoon and ukulele decade.

The rhythm & blues publishers are dominantly in the BMI fold. Unlike the American Society of Composers, Authors & Publishers, which merely registers and licenses, BMI attempts to inspect before it registers and licenses. This "inspection" before registration, of course, becomes academic because lots of r&b stuff (1) doesn't expect to sell sheet music, and (2), in some cases doesn't have "published" lyrics. BMI states that it is insistent on at least a lead sheet—with lyrics—but concedes that this request is not always fulfilled.

On top of that, the trade knows that interpretations are uncontrollable. There are any number of instances where the "accent" on the wrong "syllable" can give standard ballads like "Lover Come Back To Me," "All of Me," and the like, a dirty connotation.

This is in the same class as what happened with Mae West's inflections in that now historic "Adam & Eve" radio sketch on a Sabbath night. Milton Berle can make reading Lindy's menu sound funny, and by the same token some "delineators" can make a lyric sound like a leer-ic.

It may be argued that some r&b are not explicitly indigo but are as the evil-minded listener, juvenile delinquent or adult, interprets them. It's like arguing that a certain singer's version of "All Of Me," and his ad lib topper-offer, "take it all," is an "interpretation," to be accepted as one chooses.

Disk jockeys, in the sensitive seat at the point of public reaction, concede that the r&b stuff is "tremendously popular," but, by the same token, for all its phenomenal public acceptance, there is just as much violent anti-opinion. But as many see it (viz., Bill Randle's piece herewith), there is no disputing that "much of it is obscene by direction or indirection."

Perhaps the r&b thing has snowballed beyond control, because obviously there are any number of independent diskery labels which neither know nor care about "ethics" and "concern about potential juvenile delinquency." Their prime concern is the fast buck. But this very red-hot snowballing has sparked a little self-examination in certain high places. This call to the conscience of the record and music business thus may prove to be not in vain after all.

Abel.

R&B May Not Cause Delinquency But It Reflects It: Bill Randle

Bill Randle, the deejay who shuttles between Cleveland (WERE) and New York (WCBS), sees a tie-up between the rock-and-roll beat and juvenile delinquency but doesn't believe that the new rhythm causes delinquency—"it just reflects it." However, Randle is against outright banning of the records since that would develop wide problems of censorship and control.

As Randle sees it, the only probable answer is an industry association code of behavior which would eliminate the use of semi-obscene or suggestive lyrics on the part of the record companies. "Even then," he claimed, "there will be the occasional record that will disturb some people's moral sensitivities." Such social forces as church groups, newspapers, trade papers, etc., figures Randle, can act as a restraining influence to meet the problem and wipe out the "leeric" craze. He expects the beat, however, to continue and to start the kids dancing again as they did during the "swing" era of the 1930s.

Rock-and-roll, says Randle, is part of the evolution of music and will become part of Americana. He

(Continued on page 51)

R&B Kilocycle Kick

Boston, March 1.

Impact of the rhythm & blues kick had unexpected power on Sherm Feller's disk jockey stanza early Sunday morning (27).

During the playing of Fats Domino's new release, "Don't You Know," the transmitter was knocked off the air due to an overload. Feller was speechless on the air for 12 minutes.

WARING CUTS LEGITERS FOR DECCA PACKAGE

Decca Records is wrapping up the tunes from the current season's top musicals in one album titled "Broadway '55." Fred Waring's orch and chorus will slice the selections from "Silk Stockings," "Fanny" and "House of Flowers."

Waring, incidentally, received a gold platter for hitting the 1,000,000 sales marker on his cut of "'Twas the Night Before Christmas."

Foreign Names Click for Decca

Decca Records has been clicking solidly in the past few months with its disk importations from Europe. Among the company's bestsellers currently are the series of Crazy Otto (Der Schrage Otto) nickelodeon piano releases from Germany and the Caterina Valente slice of "Maleguena." Miss Valente, an Italian, cut the Spanish tune in a Berlin studio.

Latest foreign name to be promoted by Decca in the pop field is Helmut Zacharias and his orch. Diskery is releasing an album, "Wine, Women and Waltzes," which was originally cut for the German Deutsche Grammophon Co.

CLEF REPACTS KRUPA

Gene Krupa's pact with Clef Records has been extended for another year.

The drummer is currently playing at the Crescendo in Hollywood.

KORN, EX-WNEW EXEC, TO REMINGTON LABEL

Bennet H. Korn, who resigned as sales exec from WNEW, N.Y., has joined Remington Records as exec veepee. He will handle both administrative and sales exec duties for the diskery, which was one of the pioneers in the low-priced long-hair platter market.

Donald H. Gabor, Remington prexy, stated that Korn's appointment is linked to the company's plans for building wider distribution throughout the country.

Cap in V-M Tie-in On New Hi-Fi Line

Capitol Records will tie in with the V-M company to step up the promotion on the latter's new hi-fi line. Drive will be kicked off tomorrow (Thurs.), and will run through April 15. The promotion will involve Cap branches in Boston, Philadelphia, Atlanta, Dallas, Milwaukee, Cleveland and Seattle.

Dealers who place a minimum order of $500 with one of the Cap branches will be supplied with special incentive promotion material such as display racks, cuffo demonstration records for consumers, window display cards and cuffo catalogs for consumers.

Promotion was set up by Joe Bour, accessory promotion manager, who returned to New York last week after a tour of the Cap branches. Bour moves his entire operation to Scranton, Pa., tomorrow (Thurs.) and V-M activities will, henceforth, be handled from that city.

Wexler Set to Head New Electronics Products Division for Columbia

Columbia Records made another step in its "Operation Diversification" last week with the setting up of an Electronics Products division. The new department will be headed by Col veepee Paul J. Wexler, who was shifted over from the national sales manager's spot.

According to James B. Conkling, Col prexy, the new operation will encompass the overall direction and supervision of the company's products other than Col records. Among the other products are Col phonographs, Col transcriptions and Epic Records. Wexler also will handle the sales supervision of Cryton Precision Products, a service for the manufacture of precision plastic products other than records. The new department also will take in future developments made by the company.

The Electronics Products division was set up after Col had named Hal B. Cook as Columbia's new national sales head, replacing Wexler. Cook resigned his Capitol post as veepee and national sales manager to move over to Columbia. The Cook assignment is part of Col's big push on its record line. Cook will concentrate solely on Col platters and will have nothing to do with diskery's platter subsids, Epic and Okeh, phono line or custom record department.

Other Col sales spots remain the same for the time being. Forrest Price continues as national sales manager for Columbia, and Bill Neilson stays as national sales manager for Epic and Okeh.

ASCAP-USO Unit Clicks; Extends European Run

ASCAP's troupe of songwriters, currently touring U. S. defense installations in Europe under USO-Camp Shows auspices, have been clicking so strongly that it is being held over for an additional week. Original schedule called for a three-week trek through Germany. Now it's planned for the cleffers to tour France under a suggestion made by Col. Joseph Goetz, who heads the Armed Services professional branch.

The ASCAP troupe consists of Mack Gordon, Abel Baer, Rube Bloom, Gerald Marks, Johnny Redmond, Lou Handman, Florrie LeVere and Bee Walker. Fran Russell, Gogi Grant and Marion Spellman are assisting.

Diskers Crack Down on Bootleggers; Piracy Charges to Be Filed Shortly

The disk companies are getting tough with the bootleggers who have been flagrantly pirating pop bestsellers for the past few months. Detectives for one of the major labels have already tracked down the distributor of bootleg disks on Long Island, and charges are slated to be filed shortly.

The piracy technique is direct and simple. The bootleggers are simply peddling such hits as The McGuire Sisters' "Sincerely" and Sarah Vaughan's "Make Yourself Comfortable," among others, on disks that are near-perfect copies of the original labels. Only an expert could detect the difference.

The retailers who buy the pirated labels may also be involved in any legal showdown between the companies and the bootleggers. Even though the retailer may not be able to tell the difference in labels, it's claimed by the disk companies that they can tell by the price differential when they are buying illegitimate disks. In one case, a retailer who had been purchasing 100 McGuire Sisters platters a week from the N.Y. Coral distributor suddenly suspended his orders. Investigation showed that this retailer had switched to buying bootleg disks at considerably lower prices.

Radio Rarities, producers of "The Investigator," the longplay disk which was taken from a Canadian Broadcasting Co. dramatic play satirizing Sen. Joseph McCarthy, also have taken measures to halt any counterfeiting of the platter. Company execs state they have collected damages from retailers who sold the counterfeits, and injunction proceedings are under way to halt any further distribution of the disk.

"The Investigator," meantime, is racking up phenomenal sales for a dramatic record. The platter is now hitting the 40,000 marker and is still going strong.

Road Co. 'Opry'

Washington, March 1.

The Library of Congress was turned into a road company "Grand Old Opry" last Thursday (24) when hillbilly crooner Eddy Arnold sang "Tennessee Waltz" to the D. C. bigwigs there. Song capped the formal presentation of Arnold's 10th anniversary RCA Victor album to the Folk Music Dept. of the Library.

Attending the ceremony were Congressmen Tom Jurray, J. Percy Priest and Roy Bass, all of Tennessee; Congressman Noble J. Gregory of Kentucky, and Acting Librarian Verner W. Clapp.

Ballad Oldie's Boff Sheet Sales

Although the rhythm & blues tunes are dominating the disk bestsellers lists, the ballad oldie, "Melody of Love," is showing up as one of the strongest sheet sellers in years. At the present pace of over 40,000 copies a week, "Melody of Love" is expected to top the 600,000 sheet marker before it runs its course. That would make the tune the top copy seller since "Tennessee Waltz" went way over 1,000,000 back in 1951. Since then, hits have been lucky to touch the 500,000 mark.

"Melody," penned by the late Hans Engelmann, was published by Theodore Presser Co. in 1903 as an instrumental. It has been a steady selling educational composition since then. Shapiro-Bernstein came into the "Melody" picture when it acquired the rights to publish the tune as a pop song in 1942. Presser retained the instrumental rights. S-B assigned John Klenner to write a lyric and the tune was released under the "Whisper That You Love Me" tag. Some etchings were made but the tune never got off the ground. Last year, S-B tapped folk singer-composer Tom Glazer for a new lyric and "Melody" broke wide open.

Ellington-Gillis Program For Ex-NBC Orch With Composers as Maestros

The Symphony of the Air (ex-NBC Symphony) will present a Don Gillis-Duke Ellington program at Carnegie Hall, N. Y., March 16. First half of the program will comprise three works by Gillis, who is prez of the symph, in "Boogie in Brass," "Bing, Bang, Bong" and Dance Symphony. Gillis will also baton.

Second half will find the Ellington band sitting in with the symph, to play three numbers by the Duke, "New World a-Comin'," "Harlem" and "Night Creature," last-named in its world preem. Ellington will conduct.

ARLENE FRANCIS TO WAX CAMDEN LONGHAIR GAB

Arlene Francis, tv panelist on "What's My Line" and hostess on the NBC-TV show, "Home," will now gab on wax for Camden Records, RCA Victor's low-priced line. Miss Francis will present an analysis and discussion of two longhair selections, Tchaikovsky's "Nutcracker Suite" and Schubert's "Unfinished" Symphony, on a 12-inch platter, together with musical illustrations.

Camden release is in the pattern of the Book-of-the-Month club disk releases, which also have verbal explanation of the music.

A-V'S RAND WINDS TREK

Ray Rand, A-V Tape Libraries sales manager, returns to his New York desk this week after a nationwide trek lining up distributors in new markets.

Rand also set up special tape promotions for the coming year with leading retail outlets in key cities.

ASCAP Now Operating With 25,000 Customers; Tightens Vs. Defaulters

Licensees of the American Society of Composers, Authors & Publishers, outside of radio and television, now reach an impressive total of 25,133. In addition, ASCAP has agreements with 3,052 stations and 28 networks in radio and 347 stations and four networks in television.

Although there has been delinquency in payments to ASCAP by some radio-tv licensees, a recent tightening up by ASCAP has minimized the number of defaulters. An additional staff, under sales manager J. M. Collins, has helped to improve this situation.

At the present time, ASCAP employs 316 staffers in its N.Y. headquarters and 108 persons in its branch offices. Approximately 50% of ASCAP's total operating expense goes for salaries which add up to $1,218,917. ASCAP's deductions for administrative expenses, which formerly totalled 20% of the total take, has now been reduced to 18%.

Cap's N.Y. Sales Huddles On New Distrib Setup

Capitol Records' three-day sales huddles in New York winds up today (Wed.). Confabs were called to brief the company's district sales managers on the new distribution and promotion setup sparked by the shift of Cap sales veepee Hal B. Cook to Columbia Records.

Meet was headed up by Cap's acting general manager Bill Fowler and the new sales v.p. John (Mike) Maitland. The district managers also were briefed on the diskery's March-April dealer program.

Met Opera basso **Salvatore Baccaloni** is acting as special artistic adviser on the forthcoming N.Y. City Opera Co. production of "Don Pasquale," to be preemed March 24.

ASCAP Needs New Cleffer Vitamins To Offset P.D. Malnutrition: Adams

Hollywood, March 1.

"A more progressive ASCAP is our goal for the coming year," prexy Stanley Adams told some 400-odd Coast members who attended org's semi-annual meeting, in reporting that ASCAP for the six months ended last Jan. 31 grossed $7,800,000 from licensing use of its catalog.

Operating expenses during this same period, he added, were less than 18%, repping a drop of 2% under the last semi-annual report.

"A static ASCAP is no good, a complacent ASCAP is not to our interest, a defensive ASCAP is a declining one," Adams observed in pointing up his org's future blueprint.

Unloading a barrage at coin operators, Adams praised U.S. Senator Kilgore for introducing the S1106 bill which stresses "the elimination of the jukebox exemption" from copyright law. He also observed that ASCAP today is emphasizing public relations more than ever and remarked, "The youth of the Society is helping to replenish our shelves with the vitamins of new members to offset the possible economic malnutrition of public domain material."

Question of a compulsory ASCAP license was brought up by Adams, who then asked delegates if it might not be better to alter it somewhat. ASCAP, of course, long has fought to get the 1909 Copyright Act rewritten so as to include jukebox licensing, at present prohibited.

L. Wolfe Gilbert, Coast ASCAP committee chairman, kicked off the conclave with the remark about the gavel he purchased on time payments when he was elected to office three years ago and that it finally was paid for.

Gilbert later hit a serious note when he told those present that he favored and expected the re-election of Adams and other officers now serving for the coming year. Other speakers included Saul Bourne, treasurer, and George Hoffman, comptroller, Alex Kramer read the executive report.

ASCAP Starts Balloting On New Directors Board; Elects Appeals Group

ASCAP elections for a new board of directors got underway this week with the mailing of ballots to both writer and publisher members. Under ASCAP's new bylaws, the full board of 12 writer members and 12 publishers are all elected every two years, instead of the rotational system used in previous years.

Incumbent board members are automatically renominated. New nominees for publisher directorships are Ben Barton, Ben Bloom, Joe Davis, Juggy Gayles, George Joy, Paul Kapp, Milton Kellem, Johnny Marks and Nat Tannen. In the standard field, the nominees are Morton Ascher, Charles H. Hansen and Arthur A. Hauser.

For the writer posts on the board, the new popular-production nominees are Pat Ballard, Harold Barlow, May Singhi Breen, Johnny Burke, J. Fred Coots, Sylvia Dee, Ervin M. Drake, Vernon Duke, Edward Eliscu, J. C. Johnson, Manny Kurtz, Sydney Lippman, Alfred Newman, Arthur Schwartz, Harry Tierney, Leonard Whitcup and Victor Young. The standard writers nominated were Abram Chasins, Padraic Colum, Aaron Copland, Norman Dello Joio, Ferde Grofe and Langston Hughes.

Meantime, ASCAP members elected a new board of appeals. Three-man writer group includes Abel Baer, John Redmond and Douglas Moore. The publisher trio consists of Joseph F. Santly, Joseph A. Fischer and Fred Fox.

Connelly Due in U.S.

London, March 1.

British publisher Reg Connelly sailed to the U. S. Sunday (27) and is expected to arrive in New York Friday (4).

Connelly, general manager of Campbell Connelly & Co., makes regular trips to the States to huddle with U. S. publishing execs.

Irv Sarnoff's Geisha Hop

Irving Sarnoff, executive veepee of Bruno-N. Y., RCA distributors, leaves with his wife March 15 to visit their son, Pfc. Arthur Sarnoff, in Tokyo, where he is on the PIO staff.

It's essentially a pleasure trip for the Sarnoffs and will take them also to Honolulu, Hongkong and Bangkok.

BRUBECK UNIT $3,200 IN SUB-ZERO MPLS.

Minneapolis, March 1.

Dave Brubeck Quartet unit at $3.30 top grossed a good $3,200 for a one-nighter at the 1,850-seat Lyceum in the face of sub-zero temperature and strong biting winds. Featuring Dave Desmond and Chris Connor, quartet was accompanied by the Oskar Nord Quartet.

They were brought here by Maw Bros., record distributors and sons of Ralph Maw, Metro district manager.

Best British Sheet Sellers

(Week ending Feb. 19)
London, Feb. 22.

Mambo Italiano .....Connelly
Mister Sandman .....Morris
Softly .....Cavendish
Naughty Lady.....Sterling
Finger of Suspicion..Pickwick
Happy Days .....Wright
Majorca .....Mills
Let Me Go .....Aberbach
No One But You....Robbins
Blossom Fell.....Fields
Mobile .....Leeds
Give Me Word.....Connelly

Second 12

Heartbeat .....Kassner
I Give My Heart.....Robbins
Can't Tell Waltz..... Reine
Somebody .....Bourne
Count Your Blessings..Berlin
Hold My Hand.....Wood
I Still Believe...Macmelodies
Happy Wanderer ...Bosworth
Tomorrow .....Cavendish
This Ole House.....Duchess
Shake Rattle Roll....Connelly
Teach Me Tonight .....Leeds

Decca Buys Masters From Memphis Indie

Continuing its recent buys of promising indie masters, Decca Records has picked up two sides from River Records in Memphis.

Tunes are "You'll Cry For Me" and "Might As Well Forget Me," cut by Buddy Blake and his orch, with Blake featured on vocals.

WELSH JAZZ PIANIST READIES STATES TREK

London, March 1.

British jazz pianist Dill Jones is shortly emigrating to the States, to follow the example of George Shearing, Ronnie Selby, Phil Moody, Ralph Sharon and other British pianists. He will be under the wing of Marian and Jimmy McPartland.

Welsh-born Jones is currently emceeing the BBC's Monday night British Jazz Program and is resident pianist in the Tommy Whittle Quintet at the Studio 51 Jazz Club.

Impending emigration to the States of another British pianist, blind bandleader Joe Saye, has been postponed. His four-month-old baby has had to have an eye operation.

'Song' Pic Infringe Suit

Songwriters Al Lewis and Al Sherman brought an infringement suit against 20th-Fox in N. Y. Federal Court last week, charging that the defendant unlawfully appropriated their tune, "When I'm the President (We Want Cantor)," in the film, "With a Song in My Heart."

Lewis and Sherman ask an injunction and an accounting of the profits derived from the alleged piracy.

MGM Sets Push On 'Deck' Soundtrack

MGM Records is prepping a big promotional push on its upcoming soundtrack set from the Metro musical, "Hit The Deck." Package, which is the diskery's 36th soundtrack set, will be tied in with MGM's 8th anni drive.

To hypo the platter on distributor and retail levels, the diskery is shipping out special exploitation platters. For the deejays, MGM has whipped up a 12-inch LP platter which is being sold to distribs for $1.25. For the dealers, the diskery has produced a special demonstration record of highlights from the score with a selling pitch delivered by Ted Brown, WMGM (N.Y.) disk jockey.

"Hit The Deck" score was penned by Vincent Youmans. Album will feature Jane Powell, Tony Martin, Debbie Reynolds, Vic Damone, Ann Miller and Kay Armen. Martin and Damone are on loan from RCA Victor and Mercury, respectively.

U. S. preem of **William Walton's** "Troilus And Cressida," first performed in London last Dec. 3, will be given by the San Francisco Opera this fall.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's Music)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland (Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	**McGUIRE SISTERS** (Coral) "Sincerely"	..	5	10	4	5	1	3	5	1	5	..	3	2	3	..	3	..	1	2	2	121
2	4	**JOHNNY MADDOX** (Dot) "Crazy Otto Medley"	3	..	1	..	1	4	..	2	..	2	7	1	1	2	..	..	1	5	..	..	102
3	3	**FONTANE SISTERS** (Dot) "Hearts of Stone"	..	9	4	2	..	6	..	7	3	..	2	6	..	1	8	2	5	2	..	3	94
4	2	**BILLY VAUGHN** (Dot) "Melody of Love"	2	..	7	1	..	2	..	4	2	3	..	7	..	8	..	..	..	3	1	1	91
5	5	**GEORGIA GIBBS** (Mercury) "Tweedle Dee"	5	4	5	5	4	3	8	..	8	6	8	..	..	6	4	10	..	8	9	..	72
6	6	**PERRY COMO** (Victor) "Ko Ko Mo"	4	10	9	9	..	5	..	1	4	..	..	4	..	4	..	..	8	7	..	6	61
7	9	**BILL HAYES** (Cadence) "Ballad of Davey Crockett"	1	1	2	..	3	8	..	..	..	1	..	..	..	..	1	..	..	..	..	..	60
8	8	**JAYE P. MORGAN** (Victor) "That's All I Want From You"	..	7	..	3	..	10	..	8	9	..	4	..	..	9	9	5	2	4	3	..	59
9	16	**JONI JAMES** (MGM) "How Important Can It Be"	6	..	3	7	7	..	4	..	..	..	..	5	4	..	2	..	..	..	..	..	50
10	7	**PENGUINS** (Dootone) "Earth Angel"	..	..	..	..	..	7	..	..	..	7	3	..	5	..	..	6	6	6	7	9	43
11	9	**COWBOY SUNDAY SCHOOL** (Decca) "Open Up Your Heart"	..	..	..	8	10	9	..	..	..	9	..	2	..	7	..	..	..	10	6	5	33
12	12	**CREW-CUTS** (Mercury) "Ko Ko Mo"	..	3	..	..	..	..	..	6	..	..	..	..	..	..	6	..	..	4	7	29
13	19	**HUGO WINTERHALTER** (Victor) "Song of the Barefoot Contessa"	..	..	..	..	..	..	..	3	..	4	..	..	..	10	..	..	3	..	..	..	24
14	18	**CREW-CUTS** (Mercury) "Earth Angel"	..	..	..	..	..	..	2	..	6	..	..	..	..	5	..	..	..	..	..	..	20
15	..	**FOUR ACES** (Decca) "Melody of Love"	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	19
16	..	**DeJOHN SISTERS** (Epic) "No More"	..	..	..	10	..	..	..	..	10	..	..	..	..	..	..	..	9	..	5	4	17
17	16	**BILL HALEY'S COMETS** (Decca) "Birth of the Boogie"	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
18	11	**JOAN WEBER** (Columbia) "Let Me Go, Lover"	..	..	6	..	..	..	..	..	5	..	..	..	..	..	..	..	8	..	..	..	14
19A	..	**NAT (KING) COLE** (Capitol) "Darling, Je Vous Aime Beaucoup"	8	..	..	..	..	..	..	..	..	8	..	..	8	..	..	..	..	9	..	..	11
19B	21	**CATERINA VALENTE** (Decca) "Malaguena"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	..	..	11
21A	24	**CRAZY OTTO** (Decca) "Smiles"	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
21B	..	**DAVID CARROLL** (Mercury) "Melody of Love"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
23A	15	**SARAH VAUGHAN** (Mercury) "Make Yourself Comfortable"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9	..	8	9
23B	20	**FOUR ACES** (Decca) "Mister Sandman"	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	9
25	..	**FESS PARKER** (Columbia) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	DEEP IN MY HEART Film Soundtrack MGM E 3153 X 276	FANNY Original Cast Victor LOC 1015 EOC 1015	PAJAMA GAME Original Cast Columbia ML 4840 A 1098	THERE'S NO BUSINESS LIKE SHOW BUSINESS Film Soundtrack Decca DL 8091 ED 828 DAU 957

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	McGUIRE SISTERS (Coral)	Sincerely / No More / It May Sound Silly
2	3	JOHNNY MADDOX (Dot)	Crazy Otto Medley
3	2	FONTANE SISTERS (Dot)	Hearts of Stone / Rock Love
4	4	BILLY VAUGHN (Dot)	Melody of Love
5	5	GEORGIA GIBBS (Mercury)	Tweedle Dee
6	7	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead
7	..	BILL HAYES (Cadence)	Ballad of Davey Crockett
8	8	CREW-CUTS (Mercury)	Earth Angel / Ko Ko Mo
9	6	PERRY COMO (Victor)	Ko Ko Mo / Be My Lifetime Sweetheart
10	..	JONI JAMES (MGM)	How Important Can It Be

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MELODY OF LOVE	Shapiro-Bernstein
2	2	†SINCERELY	Arc-Regent
3	3	†HEARTS OF STONE	Regent
4	5	†TWEEDLE DEE	Progressive
5	8	*CRAZY OTTO MEDLEY	(ASCAP Medley)
6	4	†KO KO MO	Meridian
7	7	†EARTH ANGEL	Williams
8	10	†THAT'S ALL I WANT FROM YOU	Weiss & Barry
9	..	†BALLAD OF DAVEY CROCKETT	Wonderland
10	..	*HOW IMPORTANT CAN IT BE	Aspen

Trade Execs Generally Support Stand Vs. Indigio R&B Lyrics

New York.

Editor, VARIETY:

I was glad to see your blast at song "leer-ics" when it appeared in the Feb. 23 issue of VARIETY. The World-Telegram picked it up with approval last Saturday (25), and pointed out that at the Riverside Hospital for narcotic addicts on North Brother Island, where there has been a high rate of promiscuity among teenagers, a nurse stated that they had to stop playing a phonograph during recreational periods because "the inmates played certain records over and over again, danced in a slow, moody manner and came close to a state of hypnosis."

It is not necessary to go to a hospital for drug addicts to find this phenomenon. The entire public of a large area in Louisiana was recently exposed to it when a couple of disk jockeys played one record over and over for a whole day.

You seem to blame the popular music industry for this condition. I have talked to a number of members of ASCAP — popular music publishers and writers alike—who condemn the smutty and suggestive lyric just as much as you do. Let's get this issue out in the open. Who are the offenders? Let's name names. Of the songs mentioned in the last five issues of VARIETY—or any other trade publication—which songs would you say are off color?

We are glad to see your paper taking the lead in this challenge to those who pander to the lowest possible public taste. I am sure ASCAP will give you all the help you ask for in an endeavor to root out this evil. However, my hunch is that the responsibility lies at the doorstep of the recording companies and those broadcasters who encourage or condone the dissemination of these "leer-ics."

Keep up the crusade!

Herman Finkelstein,
(ASCAP General Counsel.)

Theatre Exec Sees A Need for 'Cop' in Act

New York.

Editor, VARIETY:

Your carefully aimed "Warning to the Music Business" was something that has needed saying for a long time, and I can't think of any way in which it could have been said more effectively. It is a far, far better thing that such criticism, though momentarily painful to the target, should come from a friend rather than an adversary. In that way, the criticism is clearly labeled "constructive."

We in the business of motion picture exhibition are as sensitive as anyone to the merest suggestion of "censorship," by word or implication. Nothing has plagued us more consistently.

But it cannot be compared with the restraints that ought to be placed upon the music publishing business—preferably by itself. Movie audiences select their films with a certain foreknowledge of what they'll see—through advance advertising, publicity and reviews. They can pay their way into a theatre, or not, as they choose.

Pop music, on the other hand, reaches its audience mainly through community-owned facilities—namely, the air, which belongs to everyone. It comes via radio, tv and the inescapable jukebox. It booms its way into ears that cannot always choose. The obligation of the music business to toe the mark of decency, is therefore inescapable.

Doubly Obnoxious

Song lyrics, usually cursed by inanity anyway, have become doubly obnoxious. Their double-entendres now come sailing at you, carried and propelled by a throbbing, sultry beat that reduces a double meaning to only one. Songs used to put a lot of emphasis on the vertical image—dancing together, walking down the shady lane hand-in-hand, even whizzing up to the moon in an airplane. Not any more. The image has been sharply flattened and is now often horizontal in its suggestion.

This stuff about "giving the public what it wants," meaning smutty lyrics, would be strictly for the birds, if birds were stupid. As a matter of fact, I am wholly convinced that the lyric is a necessary evil to most songs—but how evil should it get? After all, many big pop song smashes have overcome most meaningless sort of lyrics, even to the moron trade. It was the music that put them over. That should take care of the argument that the muddy lyric is needed to "sell" a pop tune (as distinguished from the special material songs for the saloon trade).

The films, tv and the comic books have all been hit with blame for our blossoming juvenile delinquency. If the long accusing finger should now come down heavily on the pop music business, could it honestly plead not guilty? How could it answer the fat docket of evidence offered to support the accusation?

I have a couple of growing youngsters of my own. I'd rather they didn't hear the complained-of stuff. Neither their mother nor I can, or wants to, set up as two house dicks checking on the morality of the music lyrics they hear.

The music trade is giving me an uncomfortably split personality. As one engaged in the entertainment industry, I detest censorship. As a parent with a big emotional stake in his children, the urge to help blow that whistle may overpower the first reluctance. But there's got to be a cop in the act, and it's up to the music industry to put him there.

Martin Levine,
(Brandt Theatres Gen. Mgr.)

Frank Walker Sees History Repeating

New York.

Editor, VARIETY:

Some of us older fellows, know that history is repeating itself and it is quite unfortunate that before it gets an opportunity to repeat itself, many new people get into the business and take it from that point on without referring to the past. I am so happy that you have taken up the cudgel in behalf of good music and, particularly, good lyrics. We can't blame the kids for everything, for after all, they buy that which is offered and the trouble is that the offerings some times are not very dignified. So keep after us and all the others. I know how I stand personally, for I lived in the age when it became necessary to clean up this business once before. It was done then and it can be done now, providing we all put our minds to it and our hearts into it.

Frank B. Walker.
(MGM Records President)

Defends Indie Labels For Open-Door Policy

Brooklyn, N. Y.

Editor, VARIETY:

If it wasn't for indie record companies, I do not know what some artists would do. You cannot even get into the front door of a large company unless a smaller company has given you "the artist" a chance before approaching the larger companies. The larger companies have for many years jumped on the band wagon, when it was evident a certain tune was selling, and snowed under the indie with promotion. That trend has been going as far back as I can remember at least fifteen years.

I've known many artists who would carry their own weight, if given a chance, but certain fields have been closed up tight to them. I for one am glad to see the small companies cause the large companies to worry; also the original version outselling the bandwagon boys. Here's hoping things along the line will stay and improve as much as the public permit.

Take a Cue From the Hillbillies

Troy, Pa.

Editor, VARIETY:

Anent the soiled lyrics that are flooding the airwaves, vets well know the pitfalls of triple-entendre prose-rhymes and the adage that they just don't pay. It all comes down to the taste of the author, who starts the whole ball of wax. The hillbillies jumped from their good and simple heart-felt stuff, that sold, into the questionable field of suggestive lyrics, and badly written ones at that. Today the c&w records just ain't sellin'—and maybe the r&b boys will meet the same fate, I hope, I hope, I hope.

Pat Ballard.

Woody, Heath In Swap Scheme

London, March 1.

U. S. bandleader Woody Herman has put up a scheme to British bandleader Ted Heath. It proposes that the two maestros exchange batons for a couple of months this autumn—Heath coming to the States to conduct the Herman orchestra, and Herman going to Britain to conduct the Heath outfit. The leaders would also exchange vocalists and arranging libraries.

Herman feels the scheme would get the blessing of the American Federation of Musicians and the British Musicians Union, and that it is the next best thing to an exchange of bands, which is not possible under existing conditions.

Heath's reaction is lukewarm. He feels that neither band could do itself justice with a completely new set of arrangements written with individual solo musicians in mind. However, he and his band are due to play Australia in March and Heath himself will be visiting New York en route back to Britain. He will then meet Herman and discuss the plan in more detail.

BOB WEEMS' CINCY GAC POST

Chicago, March 1.

Bob Weems, former Willard Alexander Agency rep here, has joined the General Artists Corp.'s Cincinnati office.

He's the brother of GAC v.p. Art Weems.

Bill Randle

Continued from page 49

adds that folk music and rhythm & blues have a tendency to reflect the social era more accurately and quickly than the general stream of pop music which is based primarily on the simplest expressions of love and the basic ingredients of wholesome living, while r&b reflects basically a primitive and earthy conception of the way people really live. "This crude primitiveness has an appeal," says Randle.

The crudity, Randle adds, may persist on certain levels after the original acceptance but the major public interest will be toward a more acceptable popular type of music which ultimately will be absorbed into the main streams of the commercial music business.

'Clean-Up' R&B

Randle cites "Sincerely" as an original r&b hit but it now has become a popular song, via major record company cuts, and is no longer a strictly r&b record. "The difference between the original 'Sincerely' by The Moon Glows and the McGuires' cut of the same song," he says, "is the difference between the r&b pattern and the pop pattern. To recreate the original sound is to make the serious mistake of attempting to reproduce a crudity whose appeal is only transitory in the continuing output of pop music."

Randle doesn't believe that record company a&r men or deejays should be stampeded into playing nothing but r&b, nor does he believe that they should eliminate entirely because of unhealthy social implications. The answer, he says, lies in selectivity of material. "Selectivity," he concludes, "doesn't come easy, particularly in the current panic."

Lavern Baker Claims 15G Royalty Loss on Lifting Of Song Arrangements

Recurrent complaint over lifting of arrangements in the disk field has been voiced again by Lavern Baker, rhythm & blues songstress who had the original version of the current hit, "Tweedle Dee," on the Atlantic label. Miss Baker, in a letter to her Congressman, Charles Diggs, of Michigan, claims she lost $15,000 in royalties because of several major companies' cover disks that copied her arrangements.

She urged the Congressman to amend the 1909 Copyright Act so as to protect arrangements as well as the original tunes. She pointed out that "I spend over $7,500 for each of my record sessions hiring arrangers, special songwriters, and a big band and chorus. Then what happens? Some singer comes along and plagiarizes my creations. This is a bigger swindle than the Teapot Dome Scandal!"

A few months ago, Russ Carlyle also squawked about other bandleaders copying his arrangement of "In a Little Spanish Town."

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Murray Kaufman—WMCA—New York	Bob E. Lloyd—WAVZ—New Haven	Dick Richards—WSTC—Stamford	Jackson Lowe—WUST—Washington	Tony Donald—WITH—Baltimore	Johnny Towne—WESX—Salem	Pete Johnson—WKBR—Manchester	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Dick Doty—WHAM—Rochester	Dan Fusco—WRUN—Rome-Utica	Elliott Gove—WSYR—Syracuse	Mac McGuire—KYW—Philadelphia	Sid Dickler—WEDO—Pittsburgh	Joe Hyder—WADK—Newport	SOUTH: Chuck Thompson—WALA—Mobile	Johnny Fairchild—WORZ—Orlando	Bob Watson—WQXI—Atlanta	Harry Nigocia—WJBW—New Orleans	Jim Lowe—WHR—Dallas	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Bob Koolage, Jr.—WBOF—Virginia Bch.	MIDWEST: Jim Mills—WGN—Chicago	Don Bell—KRNT—Des Moines	Art Blaske—KFAM—St. Cloud	Johnny Morris—KSTP—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Jim O'Neill—KOWH—Omaha	George & Marliu Case—WSAI—Cincy	Tom Edwards—WERE—Cleveland	Robb Thomas—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	John MacShane—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Ray Perkins—KIMN—Denver	Len Ross—KBMI—Las Vegas	Bill Previtti—KDEF—Albuquerque	Tom Warner—KVAN—Portland	Wayne Cody—KALL—Salt Lake City	TOTAL POINTS
1	1	10	McGuire Sisters	Coral	†Sincerely	2	..	3	7	1	6	..	1	2	6	4	1	1	..	1	1	3	2	..	7	3	7	2	2	2	3	7	10	5	1	8	1	7	10	..	1	2	..	3	6	5	258
2	4	5	Joni James	MGM	*How Important Can It Be	..	4	5	..	3	2	2	6	3	..	7	3	..	..	..	..	9	..	3	..	..	1	..	..	..	..	7	10	5	..	..	2	..	..	7	4	..	..	7	..	8	130
..	10	8	Four Aces	Decca	*Melody of Love	..	..	..	5	..	..	..	2	..	..	..	..	..	1	..	10	2	..	1	4	5	..	..	..	..	..	8	2	..	3	..	..	..	..	..	..	1	1	1	..	..	108
4	5	12	DeJohn Sisters	Epic	†No More	..	3	4	9	..	8	..	..	..	..	9	..	5	..	5	..	..	..	2	..	6	2	3	..	..	4	6	..	7	10	..	..	..	..	..	2	8	..	10	5	6	106
5	3	16	Jaye P. Morgan	Victor	†That's All I Want	..	..	..	..	4	..	..	..	..	..	5	2	3	7	..	..	..	..	..	3	2	..	..	..	9	..	4	..	..	5	..	..	4	5	9	6	..	..	3	4	101
6	8	6	Perry Como	Victor	†Ko Ko Mo	..	..	..	1	7	..	..	3	..	..	3	7	9	3	..	..	..	..	..	..	..	..	1	..	7	..	..	..	3	6	..	..	..	4	..	..	..	2	1	..	97
7	7	6	Johnny Maddox	Dot	*Crazy Otto Medley	..	..	..	..	..	1	3	..	..	7	6	..	..	..	7	2	..	..	..	2	9	..	6	..	6	..	..	1	4	..	..	6	..	3	..	..	..	..	..	..	..	91
8	12	6	Crew-Cuts	Mercury	†Earth Angel	..	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	..	..	..	..	1	..	..	..	4	1	..	..	2	2	..	..	..	..	..	..	4	..	4	2	..	80
9	2	12	Fontane Sisters	Dot	†Hearts of Stone	7	..	..	..	5	..	..	..	..	..	4	2	..	..	..	..	6	10	..	..	..	10	..	..	3	9	..	9	6	..	..	..	9	..	3	3	..	6	7	10	78
10	6	10	Billy Vaughn	Dot	*Melody of Love	..	..	2	..	6	..	..	..	..	..	5	6	..	8	..	..	1	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	68
11	9	8	Georgia Gibbs	Mercury	†Tweedle Dee	..	..	..	..	..	4	..	..	..	1	6	..	..	..	..	..	..	..	..	..	7	4	..	..	..	..	..	3	7	..	..	2	..	..	5	..	5	..	..	..	66
12	13	2	Bill Hayes	Cadence	†Davey Crockett	..	1	..	..	..	3	1	..	..	..	8	..	..	..	..	..	5	..	..	..	..	..	..	..	5	..	..	..	3	3	..	..	..	..	..	..	..	..	..	..	59
13A	19	6	Caterina Valente	Decca	†Malaguena	..	8	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	5	..	..	4	8	6	1	8	..	..	..	..	..	..	48
13B	11	6	Crew-Cuts	Mercury	†Ko Ko Mo	..	..	..	..	..	..	..	..	4	4	..	..	..	2	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	2	48
15	30	9	Sunny Gale	Victor	*Unsuspecting Heart	10	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	8	6	..	..	..	..	..	..	..	..	..	..	..	..	6	..	3	8	..	7	38
16	25	6	Frankie Lester	Label X	†Wedding Bells	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	1	10	..	..	5	2	..	..	..	..	..	..	9	37
17	15	16	Sarah Vaughan	Mercury	*Make Comfortable, Baby	6	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..	..	..	..	..	..	..	..	..	9	9	..	..	34
18A	..	2	Nat (King) Cole	Capitol	*Darling, Je Vous Aime	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	4	4	..	10	..	..	..	..	7	..	..	8	..	9	..	..	8	..	..	..	..	..	..	..	33
18B	41	2	Sarah Vaughan	Mercury	*How Important Can It Be	..	..	..	..	..	..	2	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	2	..	..	..	..	..	..	..	..	..	33
20A	44	3	Nat (King) Cole	Capitol	*Sand and the Sea	..	5	..	..	2	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	27
20B	30	9	David Carroll	Mercury	*Melody of Love	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	4	..	27
22	16	8	Terri Stevens	Double A	*Unsuspecting Heart	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	25
23A	..	1	Frankie Laine	Columbia	*Bubbles	9	..	..	..	..	..	5	4	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
23B	43	3	Eddie Fontaine	Label X	†Rock Love	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	24
25	14	6	Penguins	Dootone	†Earth Angel	4	..	..	..	..	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	23
26A	21	3	Fontane Sisters	Dot	†Rock Love	..	..	1	..	..	..	10	7	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
26B	33	3	Mahalia Jackson	Columbia	*A Rusty Old Halo	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
28A	17	19	Chordettes	Cadence	*Mister Sandman	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	..	..	..	..	..	10	..	..	10	..	..	4	..	..	..	..	..	7	..	..	..	..	19
28B	..	1	Lavern Baker	Atlantic	†Tweedle Dee	5	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
30	38	2	Guy Lombardo	Decca	*Blue Mirage	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	1	..	10	..	..	..	..	..	18
31A	20	2	Eddie Fisher	Victor	*A Man Chases a Girl	..	..	..	..	..	..	..	..	..	3	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	6	..	..	..	..	..	..	16
31B	26	3	Ralph Marterie	Mercury	*Blue Mirage	..	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31C	..	1	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
31D	21	7	Les Paul-Mary Ford	Capitol	†Song in Blue	..	2	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
35A	21	5	Patti Page	Mercury	†Everlovin'	..	..	..	6	..	10	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	15
35B	..	4	Richard Maltby	Label X	*Stardust Mambo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	3	15
37	30	6	Teresa Brewer	Coral	†I Gotta Go Get My Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38	33	7	Frank Sinatra	Capitol	*Melody of Love	..	7	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
39A	..	1	Les Baxter	Capitol	*Blue Mirage	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	11
39B	..	1	Tony Martin	Victor	*All of You	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	9	..	..	..	..	..	..	11
39C	..	4	DeCastro Sisters	Abbott	†I'm Bewildered	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	..	..	11
39D	..	6	Bob Manning	Capitol	*My Love Song to You	..	..	..	..	..	..	..	..	..	..	2	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
43	..	2	Tony Bennett	Columbia	*Close Your Eyes	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
44	28	5	Commanders	Decca	†Elephants Tango	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45	37	3	Teresa Brewer	Coral	*Pledging My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6

©Copyright Variety, Inc. All Rights Reserved©

ORDER NOW!
clip and mail this column to your RCA VICTOR record distributor

☐ **THE AMES BROTHERS**
Sweet Brown-Eyed Baby
Sympathetic Eyes
Qty.___45 rpm___78 rpm___

☐ **TONY TRAVIS**
We Oughta Be
I'm Gonna Be A Long Time Forgetting You
Qty.___45 rpm___78 rpm___

☐ **'NITA, RITA, AND RUBY**
Rock Love
Pledging My Love
Qty.___45 rpm___78 rpm___

☐ **MIKE PEDICIN QUINTETTE**
Mambo Rock
D-e-v-i-l
Qty.___45 rpm___78 rpm___

☐ **POPPA JOHN GORDY**
(Oh Suzanna) Dust Off That Piano
Poppa John
Qty.___45 rpm___78 rpm___

☐ **SKEETER BONN**
Conscience (Set Me Free)
Number One In Your Heart
Qty.___45 rpm___78 rpm___

☐ **SIX FAT DUTCHMEN**
The Jolly Swiss Boys —Polka
Little Fisherman's Waltz
Qty.___45 rpm___78 rpm___

Dealer's Name_____
Store_____
Address_____
City_____Zone___State___
(please print)

All Recordings Listed Are "New Orthophonic" High Fidelity

Watch this one top "The Naughty Lady"!



ED GENE JOE VIC

THE AMES BROTHERS'

big new winner

SWEET BROWN-EYED BABY

SYMPATHETIC EYES 20/47-6044

Hugo Winterhalter and his Orchestra

"New Orthophonic" High Fidelity

RCA VICTOR
FIRST IN RECORDED MUSIC

COIN-OPS!

Launch a bright new singing star...
Help her win an RCA VICTOR recording contract

Hurry Your Nominations Along For The M.O.A.—RCA VICTOR "Miss Juke Box of 1955" Contest!
Remember—Deadline is March 15!

Your Role Is Easy. Our Rules Are Simple:

1 Any Coin-Operator may submit entries, which will be judged on the basis of talent and beauty.

2 Entries must consist of a photograph (full-length view) and a record or tape (7½" speed) of the contestant singing any pop standard *with piano accompaniment only.* All entries become the property of RCA Victor and none will be returned.

3 Any girl 21 or over, either amateur or professional and not under contract to any recording company, is eligible.

4 Entries must include the name, address and age of the contestant as well as the name and address of the sponsoring coin-op.

5 Entries must be submitted to "Miss Juke Box," RCA Victor Record Division, 630 Fifth Avenue, N. Y. 20, N. Y., not later than March 15, 1955.

6 The judges — Paul Ackerman of The Billboard, Bob Austin of The Cash Box, Herm Schoenfeld of Variety and Joe Carlton of RCA Victor—will select three of the contestants as finalists. Their decision will be final.

7 The finalists will become candidates for the title "Miss Juke Box of 1955" and will be brought to Chicago at RCA Victor's expense to appear at the MOA Convention, March 28, 29, 30. Finalists will be notified on March 21.

8 In the RCA Victor Exhibit at the convention, coin-ops will meet the candidates, hear their recordings and elect a winner.

9 "Miss Juke Box of 1955" will win an RCA Victor recording contract, and her sponsor will receive an RCA Victor 21" Color TV set. The other two candidates will be awarded RCA Victor "New Orthophonic" High Fidelity "Victrola" phonographs. Duplicate prizes in case of tie.

RCA VICTOR *first in recorded music*

On The Upbeat

New York

Suezenne Fordham back into the Embers as dinner pianist March 7 . . . **Mat Mathews** switching from jazz to pops for his stand at the Picadilly Hotel beginning March 9 . . . **Alan Dean** currently at Laurel Hill, Columbia, S. C. . . . **The Four Joes** pencilled in at the Park Lane, Denver, starting March 24 . . . **Joni James** guests on Perry Como's CBS-TV show tonight (Wed.) . . . **Dick Lyons**, former aide to **Harry Meyerson** at MGM Records, on the production crew for **Edward Small's** "The Brass Ring" . . . **Joe Cunningham** is the new professional manager at Vogue Music, Coast firm . . . **Eydle Gorme** into State Theatre, Hartford, for two days beginning Saturday (5).

Sol Yaged fronting his jazz quintet in a swing vs. bop concert at Birdland Monday (7) . . . **Kai-Jay Quintet** opens at Philly's Blue Note March 14 . . . **Georgie Shaw** cut four sides for Decca last week and headed for Pittsburgh, where he began a week's engagement at the Copa Monday (28) . . . **Jerry Vale** into the Paddock, Yonkers, for a three-day stand beginning Friday (4) . . . **Wally Gingers** orch begins a string of one-nighters through Pennsylvania, Ohio, W. Virginia and Maryland beginning April 1. Orch will sit down May 27 for a 10-week engagement at the Garden Terrace, Strafford, Pa. . . . **Billy Williams** orch currently at the Jefferson Hotel, St. Louis . . . Cap execs and visiting district managers gave a farewell dinner to **Hal Cook** at the Park Sheraton Monday (28). Cook is shifting from Cap to Columbia.

Mimi Warren returns to the Park Sheraton's Mermaid Room March 7 . . . **The Four Coins**, Epic Records pactees, into the Hotel Roosevelt, New Orleans, tomorrow (Thurs.) for one month . . . **Count Basie** orch set for the Art Student's League "Dream Ball" at the Hotel Commodore April 1 . . . **Earl Bostic's** combo opened at the Palms nitery, Hallendale, Fla., Monday (28) for a week's stay . . . **John Levy, George Shearing's** personal manager, adding the **Max Roach-Clifford Brown** jazz group to his management stable . . . **Tobias & Hegner** handling publicity for **Arnold Stang** . . . **Victor Young** in town to huddle with producer **Gant Gaither** over his "Seventh Heaven" score . . . **Karen Chandler** set for the Alfred U. (N.Y.) prom March 18 . . . **Jack Pleis**, Decca Records musical director, left for the Coast Monday (28) to head up recording sessions with **Kitty Kallen** and the **Four Aces** . . . **The Rover Boys** pencilled in for a week beginning March 7 at the Copa Club, Youngstown, O. . . . **Charles E. Rynd**, Audio & Video prexy, on a Florida vacation with his wife . . . **Tony Travis**, RCA Victor crooner, in town from the Coast this week to deejay-plug his latest slicing.

Shorty Rogers cutting his first sessions for Atlantic Records on the Coast this week . . . **The Fontane Sisters** will receive a gold disk on Ed Sullivan's "Toast of the Town" CBS-TV stanza Sunday (6) for "Hearts of Stone," 1,000,000 disk-seller, on the Dot label . . . **Jimmy Rich** named a&r chief at the newly-formed Rich Records. Initial release is set for late in March. **Paul Brown** will handle label's national promotion with **Sidney Ascher** in as press relations consultant.

Hollywood

Dick Stabile, baton swinger at Ciro's, has inked a personal management pact with **Fred Benson** . . . **Billy May** orch with **Sam Donahue** kick off a three-week stand at the Palladium on March 8 . . . Songstress **Sue Carson** set for a two-week stint on March 10, at the Maison Jaussaud In Bakersfield . . . **Lawrence Welk** orch supplied the dance beat at yesterday's (Tues.) American Red Cross Dance at the Long Beach auditorium . . . **Roberta Lee** cut "Take A Look At Me" and "Please Have Mercy" for Label X, RCA subsid . . . **Corky Hecht**, harplst, opens with the **Harry James** crew on March 17, for a three-week frame at the Crescendo.

Bunny Paul, Capitol Records pactee, cuts four sides today (Wed.) **Harry Geller** has begun cutting a portion of his forthcoming modern classics album for RCA Victor . . . **Tita Purdom** broke in her nitery act in a sneak performance at **Johnny Walsh's** "881 Club" Thursday (24).

Addie Hanson took over tub-thumping chores for the Castle Restaurant, currently featuring **Red Norvo Trio** . . . **Chiquita & Johnson**, now starring in Gotham's Latin Quarter, plane into town March 14 . . . **Art Barduhn Trio** are set to play the Mapes Hotel, Reno . . . **Freddie Slack** has penned an original tune, "Mary Went To Town," for Shapiro, Bernstein.

Victor Young's march tune, "When the Air Force Takes Command," composed for Paramount's "Strategic Air Command," will be published by Famous Music Co., Par subsid . . . **Chuck Cabot** orch doing one-niters in Southwest . . . **Harmony House**, of San Francisco, has received publisher membership in ASCAP. **Charles E. Manning** is general manager of the pubbery . . . **The Naturals**, backed by the **Joe Lipman** crew, have cut "Marty," title tune of the Hecht-Lancaster pic, for release on the MGM label . . . **Lester Lee** and **Zeke Manners** have teamed up as a songwriting team, on "Slick Chick" and "Hot and Cold Baby," rhythm-and-blues tunes.

Songstress **Vicki Benet**, currently appearing at Johnny Walsh's "881 Club," winds up her 12-week stand March 6, and goes on a p.a. tour to plug her soon-to-be-released French-American album . . . Current show at Billy Gray's Bandbox, with **Larry Best, The Cheerleaders, Wesson** and **Polk**, and **Gloria Grey**, held over for two more weeks . . . **Jan Valerie** has inked **Earl Brent** to stage her new nitery act, featuring five other singers in a group-solo presentation.

Chicago

The **Australian Jazz Quartet** set for the Blue Note, Chi, March 9 for two weeks . . . **Abbey Albert**, at the Detroit Statler until April 9, segues into the Hartford Statler April 11 for four sessions . . . **Bob Cross** playing the Boston Statler April 11 to June 4 . . . **Xavier Cugat** inked for the Latin Quarter, Boston, March 7-14 . . . **Les Elgart** slated for the Statler, New York, March 25-April 21 . . . **Chuck Foster** into the Hotel Peabody, Memphis, March 31-April 16 . . . **Eddie Howard** playing the Palladium, Los Angeles, April 5-May 2 . . . **David Carroll** Orch opens at El Rancho, Las Vegas, March 2 for six weeks.

Scotland

Teddy Foster's new 20-piece orch into Playhouse, Glasgow, with singers **Annette Klooger** and **Brian Clarke** . . . **Harry Margolis** orch set for eight-month season at the Elbow Beach Surf Club, Bermuda, and sailing April 19 . . . **Kirk Stevens**, Scot singer, into vaude at Empire, Edinburgh . . . **Syd Dean** orch doing tour of Scot one-nighters . . . **Annie Ross**, American-educated Scot chirper (she's niece of **Ella Logan**), singing with the **Tony Crombie** orch on one-nighters tour . . . **Oscar Peterson** and **Ella Fitzgerald** playing concert dates at Dundee and Edinburgh.

Det. Jock Assn. Relaxes Nix on Coral & Jubilee, Holds Vs. Label X, Kapp

Detroit, March 1.

The ban against Coral and Jubilee records, imposed by a group of leading Detroit disk jockeys three weeks ago, has been lifted. However, the agreement not to spin Label X and Kapp records remains in force.

Charles Gray, president of Cosnat Distributing Co. which handles Coral - Jubilee, convinced seven of the 16 jocks, said to be members of the Detroit Disk Jockey Assn., who attended a meeting Friday (25) in Hotel Fort Shelby, that he had not been responsible for showing "partiality" to two jocks against whom the 16 are feuding.

In a statement later, Gray said: "Coral and Jubilee records never were banned because of payola. The whole question has been that a couple of jocks have got dubs ahead of the others. They were particularly sore at what they called 'discrimination' in favor of Don McLeod of WJBK. I convinced them it was not my fault, that the dubs came from out-of-town publishers, etc. On my promise to see that everyone got an even break from now on, the jocks promised to resume playing Coral and Jubilee records."

Spokesmen for the jocks stated that the ban against Label X and Kapp would continue until Robin Seymour, of WKMH, no longer is associated with the Arc Distributing Co. which handles Label X-Kapp. Seymour has admitted his wife owns stock in Arc which the jocks feel is "unethical" and which puts them in a position of plugging a competitor's label. Seymour and Henry Droz, prexy of Arc, say they see nothing wrong in the arrangement.

The seven who attended the meeting with Gray are Ed McKenzie, WXYZ; Marty McNeeley, WJR; Eddie Chase and Bud Davies, CKLW, and Ross Mulholland, Bob Maxwell and Art Lazarow, WWJ.

ROBBINS TO RESUME OLD PUBBER NAME

Vet publisher Jack Robbins, who sold out most of his music holdings to Ashley Music last year, will reassume rights to his former firm's name, J. J. Robbins & Sons, in June. Under the terms of his deal with Ashley, Robbins was not permitted to use the firm name for a specific period.

Robbins plans to print several song and band folios, as well as show scores, including the projected "Happy Dollar" by John Latouche and Billy Friml, son of Rudolf Friml.

Decca Expands Roster With C&W Signings

The Karroll Sisters, a hillbilly duo from Pennsylvania, has been added to Decca's country and western roster by Paul Cohen, diskery's c&w chief. Cohen has also signed Vaughn Horton's Pinetoppers to a pact. This group features Dick McCreavy on vocals.

From Atlanta Wally Fowler and His All-Night Singers have also been added to the Decca list.

Inside Stuff—Music

N. Y. Daily News' Inquiring Fotografer Jimmy Jemail on Saturday (26) submitted the question, "Songwriters do not get royalties from the use of their songs in jukeboxes. Do you think they should?" Evelyn Mills, Forest Hills, N. Y., submitted the question and only two of the six queried dissented. Brooklyn salesman Arnold L. Blum replied, "Why should they? The writer receives a royalty on sheet music, the live use of his song in night clubs and from every record sold. A royalty on jukebox plays is frosting on the cake. The jukebox is advertising of a sort." Another Brooklynite, advertising assistant Arkyn Schneiderman, could "see no reason for it. A record in a jukebox is in the public domain. Similarly, fashion designers do not ask for a commission every time a dress or gown they have designed is worn. Songwriters are fully compensated when a recording is sold."

On the affirmative side, Walter F. Lawrence, Verona, N. J., engineer, felt: "Since songwriters receive royalties from radio and television whenever a song is played, it logically follows that jukebox operators pay in the same way for using a song. It's grossly unfair to exclude jukeboxes and regulate other mediums."

Peter J. Blakney, Montclair, N.J., manufacturers representative, also said: "Yes. By denying them the right of royalties from jukeboxes, these men are being penalized for their creative talents. A hit record, played 100,000 times, would amount to a sizable sum in royalties. A songwriter is entitled to reap the profits from his song."

Mike Kastin, Brooklyn salesman, observed: "The profits from a jukebox are split between the place in which it is installed and the distributor. One of Bing Crosby's records can be played thousands of times and he doesn't get a single sou. Neither does the writer. The copyright law, dating back to 1909, should be changed to include both."

Max Weatherly, Manhattan writer: "As an author, I fully realize the importance of royalties. In many ways, it is similar to an annuity. If a writer turns out a song that lasts over the years, he can count on a steady income in his old age. And since jukeboxes are a medium of entertainment, he is entitled to his share."

The N. Y. Daily News' shot of Eilin and Irving Berlin, showing President Eisenhower formally presenting a gold medal, authorized by Congress "in appreciation of his patriotic compositions, including 'God Bless America'," was captioned with a VARIETY-style phrase: "Gold Pan Alley." Incidentally, this was a streamer on the lead story in the 40th Anniversary Number of ASCAP, which was an interview with Berlin wherein the songsmith traced the evolution of Tin Pan Alley into Big Business.

At the White House Ceremony on Friday (18), wherein the President officiated in the presentation, Berlin said, "This is the most wonderful gift we have." (The "we" referred to his wife, Ellin, who was also shown in the UP telefotos).

Sid Caesar turned vocalist Monday (28) on his NBC-TV show to give a ride to "Birthday Song," for which he wrote both music and lyrics. Originally written for his wife Florence last September as a mccoy birthday chant, but never performed publicly before, it was fronted amid a night club backdrop, with Nanette Fabray on the receiving end since she plays his frau on his stanza. Caesar has his own publishing company, Flo Music (after his wife), which in addition to "Birthday," has "Was That You?" on its lists. This is another but still unperformed Caesar tune, who composed it to Sammy Gallop's words.

Richard W. Pogue, an officer attached to the patents division of the Judge Advocate General's office in the Pentagon in Washington, copped the top award in the national Nathan Burkan Memorial Competition for essays in copyright law. Pogue's paper, titled "Borderland—Where Copyright and Design Patent Meet," won him a $500 prize in the annual contest sponsored by ASCAP in memory of its first general counsel. Pogue's essay will be published in May by the Columbia U. Press as part of the Sixth Copyright Law Symposium.

Sue Two Night Clubs For Copyright Piracy

Two ASCAP publishers, Bourne Inc. and Leo Feist, filed suit in N.Y. Federal Court last week against the Westchester Studio Club Galleries, Mt. Vernon, N.Y., for alleged infringement of two of its copyrights.

Action seeks an injunction and damages sustained of not less than $250 for allegedly performing on Jan. 15 and at various other times Bourne's "Careless" and Feist's "My Blue Heaven" without a proper license or payment of royalties.

Frank Music and the American Academy of Music, both ASCAP publishers, have filed suit in Mississippi Federal Court against the Beachwater Club in Biloxi, Miss., for allegedly playing their copyrights without a license. Tunes involved are "Hey There" (Frank) and "Caravan" (American). Plaintiffs ask for an injunction and statutory damages of $250 per infringement.

A HIGHLIGHT For Every Program

DANGER! HEARTBREAK AHEAD

ROBBINS MUSIC CORPORATION

It's Music by

JESSE GREER

Program Today Yesterday's

CLIMBING UP THE LADDER OF LOVE

(VANITIES)

ROBBINS

AMERICA'S NEWEST, YOUNGEST AND SO SUCCESSFUL TRIO

THE CHUCKLES

Starting March 4—RIVERSIDE, Milwaukee

LABEL X RECORDS

RUN AROUND over 400,000 SOLD

and Now FOOLISHLY

* * * *

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres

New York 745 5th Ave PL 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

Another BMI "Pin Up" Hit

OPEN UP YOUR HEART

Recorded by

COWBOY CHURCH SUNDAY SCHOOL ..... Decca

McGUIRE SISTERS ..... Coral

THE LANCERS ..... Coral

GEORGE B. SHEA & THE STATESMEN ..... Victor

GALE & ROSEMARY CLOONEY ..... Columbia

Published by

STUART HAMBLEN MUSIC CO.

Native Jukeboxes Threat to U.S. Biz In West Germany

Frankfurt, Feb. 22.

U. S. jukebox toppers, who consider West Germany their second most important market for jukebox sale outside the U.S., may have to look for business elsewhere if the building boom in the West German record player industry continues. Formerly the German ops were content to buy the U.S. product for a cost of about $1,500 (including the high 22% import tax) for a new 50-record 100-selection box, because of the superior quality, tone and works of the U.S.-manufactured product over the less-expensive German-made box.

However, the major German firms of Bergman in Hamburg, Diplomat in Berlin, and Tone-o-matic in Frankfurt, which were formerly mainly doing the cabinet work and bringing the machinery in from the States, have now gone into interior construction as well, and the quality is so much improved that they are highly competitive with U.S. products. The local box, because of lower labor costs and less taxes, retails for about $800.

Most of the jukeboxes in West Germany are in the coffee houses or gaststattes (low-priced taverns selling wine and beer). The restaurant owners normally do not buy the machines outright but leave them for a 24-month period for about $2,000 to $2,500 including record changes and service—a heavy toll for a 5c a play intake. Since these eating houses have no other form of entertainment, though, the installation of a jukebox is usually a profit-making move. Records are about a 50-50 split of U.S. top pop tunes sung by Yank artists and German light classics.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Melody of Love (Shapiro-B)	1	1	1	1	1	1	2	1	1	1	1	1	1	129
2	3	†Open Your Heart (Hambien)	2	..	10	5	2	3	1	2	2	6	7	10	2	80
3	2	†Sincerely (Arc-R)	5	8	5	2	5	5	9	9	4	2	6	3	3	77
4	5	*Mister Sandman (Morris)	7	6	..	3	3	6	..	..	3	3	2	2	5	70
5	4	†Let Me Go, Lover (H&R)	..	7	..	4	4	2	4	10	9	4	3	4	10	60
6	7	†Tweedle Dee (Progressive)	4	5	8	8	6	9	3	..	5	10	8	..	7	48
7	6	†Hearts of Stone (Regent)	..	..	..	6	8	4	6	..	10	5	4	8	6	42
8	11	†That's All I Want (W&B)	9	10	..	9	..	..	..	4	..	7	10	6	4	29
9	14	*How Important (Aspen)	6	4	4	..	9	..	8	..	..	9	..	..	..	26
10	..	†Davey Crockett (Wonderland)	3	2	..	..	..	..	..	3	..	..	..	..	..	25
11	8	†Earth Angel (Williams)	10	..	3	7	..	8	..	..	7	..	9	9	..	24
12	9	*Naughty Lady (Paxton)	..	..	..	10	..	7	..	8	6	8	5	..	..	22
13	10	†Ko Ko Mo (Meridian)	..	3	9	..	7	..	..	..	..	..	..	..	8	17
14	15	†No More (Maple Leaf)	..	..	..	..	..	..	5	7	..	..	..	7	..	14
15	13	*Finger of Suspicion (Leeds)	..	..	2	..	10	..	..	..	..	..	..	..	9	12

Omaha Agency License Revoked

Omaha, March 1.

Revocation of the Paul Moorhead Agency license by AFM district rep Ernie Lewis of Tucson last week, provided the biggest bombshell in Omaha music circles in years. Moorhead handled about 75% of music biz in this territory, with top local bands of Skeets Mahoney, Eddie Haddad, Hank Winder, Mal Dunn, Al Lamm and many others.

Lewis used the clause that a license may be revoked by either party without notice or reason in picking up the Moorhead papers. He declined to file any charges, so AGVA refused to go along with the ban and has given the green-light to Don Romeo to continue to book variety acts at the Moorhead office.

Lewis also picked up the contracts of Richard Brown and Howard McArdle, but this was considered strictly window-dressing, as Brown booked only himself and McArdle wasn't handling any orchs.

Lewis's action leaves National Orch Service as only booking agency of any size in Omaha. Moorhead and his orchs have not announced any plans, although they're still able to book themselves individually.

MGM to Aid of Juke Ops With Special Packages

MGM Records is coming to the aid of the jukebox operators. Diskery is prepping a series of special extended play disk packages at low cost for the coin ops. Move is being made to speed up the juke switchover to EP platters and the upped tab of 10c a play.

MGM already has set two packages of 10 EP platters each for the juke ops. Accompanying the packages will be special counter cards, racks and title strips. MGM pactees featured in the initial packages are Leroy Holmes, Joe Lippman, Aquaviva, George Shearing and the Dick Hyman Trio. All the platters are instrumentals.

Capitol kicked off the EP pitch for the jukes several months ago with an operator pack of Jackie Gleason EP's at a sliced cost. Other diskeries, currently, are considering similar action.

'Hit Parade' Lineup

(On Feb. 26 NBC-TV show)

1. Melody of Love ..Shapiro-B
2. Hearts of Stone ....Regent
3. That's All I Want ...W&B
4. Mister Sandman ...Morris
5. Ko Ko Mo.....Meridian
6. Sincerely .....Arc-R
7. Tweedle Dee ..Progressive

GRANZ JAZZ TROUPE BIG CLICK IN PARIS

Paris, March 1.

Norman Granz's "Jazz At The Philharmonic" breezed into the Theatre Des Champs Elisees for four concerts in two days Feb. 19-20. Shows went on 5 p.m. and at 11:30 p.m. with longhair concerts sandwiched in between. Jazz enthusiasts jammed all four offerings for the jamming of such hands as Dizzy Gillespie, Roy Eldridge, Bill Harris, Flip Phillips, Oscar Peterson, Louis Bellson, Ray Brown, Herb Ellis, Buddy De Franco and Ella Fitzgerald. Show was put on under the aegis of Jazz Magazine.

There is no doubt about the jazz hold here, with the many new little jazz boites springing up, the three jazz clubs with big membership, and the many U. S. musicians who have found a niche here. In fact the U. S. Embassy has accepted this, and will atempt to put on a big jam session this summer as a part of the U. S. cultural salute to France which will also include the Boston Symphony Orch, an exhibition of French painting owned by Americans, two plays, the N. Y. City Ballet and a special road company of "Oklahoma."

Ella, Peterson Draw Big In London at $5.60 Top

London, March 1.

Singer Ella Fitzgerald and pianist Oscar Peterson gave a two-hour concert before 4,000 people at the Royal Albert Hall last Tuesday (22), with the highest admission prices ever charged for a jazz show here. Top seats cost £2 ($5.60).

Three provincial concerts among those scheduled for the two artists during a short tour here have now been cancelled—at Cardiff, Dundee and Leicester). Top prices were 21s. ($3) and 15s. ($2.15) a seat, but lack of support nixed the shows. However, Miss Fitzgerald and Peterson's remaining dates at Birmingham, Bristol, Manchester, Sheffield, Newcastle and Edinburgh are okay.

Liberace 42G, Frisco

San Francisco, March 1.

Liberace concert at the Cow Palace Sunday afternoon (27) grossed $42,314.90 with 14,000 admissions at $4.40 top, for the largest crowd and take at a musical event in Frisco. It was still not a sellout gross, being less than the Boston Gardens and Madison Square Garden, N. Y., takes last year.

N.Y. Juke Ops Up Spins to 10c

The inflationary trend has finally hit the New York jukebox industry. Over the past few weeks, the Gotham juke ops have been converting their machines to the 10c spin, thus giving up the nickel play which has been standard since the modern juke industry started in the early 1930s. The dime tab has previously been adopted in several other areas around the country.

Boost of the juke price has been smoothed by some operators with the use of 45 rpm extended play disks in the machines. This, in effect, gives the customers two songs for the dime and is expected to get the N.Y. juke patrons accustomed to using the 10c piece for coin machines.

WESTMINSTER IN 50% PLATTER CUT SPECIAL

Although Westminster Records, one of the leading indie diskers in the longhair field, refused to cut its prices while most others did early this year, the label is currently running a sale at 50% off its usual list price of $5.95. Special price of $2.99 on its 12-inch disks mark the company's fifth anni this month.

Low prices will prevail until April 9, when the regular prices will be reestablished. The discount houses, however, have been selling Westminster disks, along with the merchandise of other diskers, at prices ranging around $3. With the Westminster price cut, the discounters have sliced their prices on this label to $2.30.

E. R. Lewis to U. S.

E. R. (Ted) Lewis, British Decca topper, is due in New York this week from his London base to o.o. the operation of his U. S. subsid, London Records.

Lewis is expected to be in Gotham for several weeks.

Want Performing Fees for Music Lifted in Canada

Ottawa, March 1.

Abolition of fees for performances of copyrighted musical works and a government investigation into the financial operations of performing rights organizations are being urged in Canada.

Matter was brought before the Royal Commission investigating Canada's copyright legislation by the Musical Protective Society of Canada, which represents nine organizations of tune users, including hotels, jukes, radio, television, pictures, fairs, exhibitions, wired-music distributors, auditoriums, arenas and restaurants. Alternative to doing away with fees was suggested as reduction of the copyright term, now the life of the composer plus 50 years. MPSC recommended either the patent term, 17 years plus renewal rights for 17 years, or a 25-year period, or the United States term of 25 years plus renewal rights for 25 years.

In making the suggestion to abolish fees, MPSC claimed performances were "free publicity" leading to upped sales.

Chief Justice Ilsley of Nova Scotia, heading the Commission sitting in Ottawa, said authors and composers, members of the groups collecting performing rights fees, hadn't complained about returns, so a federal probe wouldn't likely be considered.

Spokesman for the users of copyrighted music told the Commission that the Composers, Authors & Publishers Assn. of Canada was owned by United States and British shareholders and Canadian members got little, if any, royalties collected in Canada. He claimed CAPAC had collected more than $1,000,000 in 1954 but only $13,000 had gone to Canadians, with no statement on what happened to the rest.

WATCH:
PHILCO TV Playhouse
JOHNNY DESMOND
MARCH 6th

PATTI PAGE
Mercury
"YOU TOO CAN BE A DREAMER"
MILLS MUSIC

LAZY GONDOLIER
Published by
BURLINGTON MUSIC CORP.
539 W. 25th St., N.Y.C. OR 5-6060

DECCA RECORDS
America's Fastest Selling Records!

Joe RICARDEL
His Violin and ORCHESTRA
Currently
THE COMMODORE PERRY HOTEL
Toledo, Ohio
Per. Mgt.
WILLIAM BURNHAM
630 5 Ave., New York

A WONDERFUL SEASONAL SONG
Sammy Cahn's
"LET IT SNOW!" "LET IT SNOW!" "LET IT SNOW!"
CAHN MUSIC COMPANY

I'M the NEEDLE in the HAYSTACK; THE GOLD IN THEM THAR HILLS
Young songwriter, has had major record releases, wants job assisting busy music publisher. Deeply interested in every aspect of music publishing. Salary secondary. You won't be sorry.
Write Box V-22855, Variety, 154 West 46th Street, New York

THE HIT OF THE WEEK
ROSALIND PAIGE
I THINK I'LL CRY AGAIN
MGM 11924
(I Found You Out)
WHEN I FOUND YOU IN SOMEBODY ELSE'S ARMS
K 11924
M-G-M Records

Coast Shrine Still Vaude's Most Faithful Customer After 20 Years

Los Angeles, March 1.

Vaudeville's most faithful supporter in the West is still going strong after 20 years and intends to keep on booking acts regularly "as long as they continue to attract people."

Al Malaikah Temple of the Shriners books an average of 175 acts a year for its 10 Family Shows at the Shrine Aud, its 10 luncheons at the Biltmore Bowl and its monthly visits by Temple officials to Shrine Clubs throughout Southern California, according to C. P. MacGregor, entertainment chairman and High Priest and Prophet of Al Malaikah.

During past year the Shriners have booked such acts as George Gobel (he took second billing to John Boles last March), Burl Ives, Allan Jones, Paul Gilbert, Jimmy Boyd, Florian Zabach, Anna Maria Alberghetti, Carsony Bros., Andrews Sisters and Connie Haines for the Family Shows, which are staged at the local Shrine Aud, which seats 6,800. House is always packed with Shriners and families who attend as guests of the Temple. Other standard acts are booked for the luncheons and Shrine Club visits.

"We don't believe in asking talent to work for nothing," reports MacGregor, who heads his own transcription studios here and formerly was Columbia Records' chief in San Francisco. "Naturally, we can't pay Las Vegas salaries, but we don't pay off in bottle tops, either." In addition to local showcasing, the Shrine showings usually net a goodly amount of local publicity space.

Another reason for Al Malaikah's accent on show biz lies in the fact that the current potentate is Glenn L. Pearce, onetime top tenor in Balaban & Katz houses, as well as Grauman's Chinese and film studios before entering banking. He still is an active participant as a soloist at most Shrine activities.

Chi Nitery Put on AGVA 'Unfair' List in Hassle Over Old and New Bonds

Chicago, March 1.

Club Hollywood, local nitery owned by Steve Harris, has been placed on the American Guild of Variety Artists' "unfair" list by Ernie Fast, midwest regional director of AGVA. Dispute centers around a cash bond demanded by AGVA to guarantee salaries of entertainers at the club. Harris, owner of the Hollywood, refuses to post the bond on the grounds that AGVA has not returned a portion of a previously-posted bond.

Club Hollywood was closed by a fire in 1953, and AGVA withheld one week's salary from that posted bond for entertainers then employed, returning the remaining portion. Harris maintains the entertainers were entitled only to wages for the two days they worked prior to the fire, and is suing AGVA for return of the monies withheld.

Herbie Fields signed for the Sahara, Las Vegas, starting next Tuesday (8).

The Mentalaugh-Provokers
Lucille and Eddie
ROBERTS
Originators of the Show
"WHAT'S ON YOUR MIND"
Currently
EMPIRE ROOM
PALMER HOUSE, Chicago
Thanks to Miss Abbott
and M.C.A.

WEEPER'S WORLD JAUNT TEES OFF IN HONOLULU

Singer Johnnie Ray left Friday (25) for a round-the-world jaunt. Weeper opened at the Civic Auditorium, Honolulu, (Tues.) for two days, and then he goes to Australia, where he will play a series of dates for promoter Lee Gordon, starting March 8. His show includes Helen O'Connell, Clark Bros. and Danny Crystal.

Ray, accompanied by his manager Bernie Lang, will then go to England where he will do a series of stands in the provinces before opening at the Palladium, London, April 25 for two weeks. Ray is due back in New York early June for a return date at the Latin Quarter.

N. Carolina State Fair Shows 40G Gain for '54

Greensboro, N.C., March 1.

The 1954 North Carolina State Fair showed a profit, excluding permanent additions and betterments of $40,116.93, compared with $57,831.95 in 1953, in the annual State Fair audit just released.

Revenue from general gate admissions last year totaled $95,355, compared with $113,477. Total revenue declined from $302,566 in 1953 to $273,365 in 1954. Total expenses were $233,248, a drop of $11,000 from the previous year.

Exhibitions received a total of $43,152 in cash awards during the 1954 Fair, compared with $41,979 in 1953.

Sullivan To M.C. Can. Exhib Show

Toronto, March 1.

Ed Sullivan has been signed for the Canadian National Exhibition Aug. 27 to Sept. 11. Sullivan will emcee a show that will showcase Canadian talent. One of the features of the show will be Marilyn Bell, who won the swim across Lake Ontario.

The Sullivan booking, initiated by Jack Arthur, CNE executive director, and set by Eddie Elkort, exclusive booker for CNE, is a result of the clamor to book Canadian talent for this event. As it now stands, Sullivan will present the native acts and will act as emcee on the show.

Sullivan, it's pointed out, has been instrumental in furthering Canadian talent through his "Toast of the Town" teleshow on CBS-TV. For example, he presented such acts as Giselle MacKenzie, Four Lads and the Crew Cuts.

Sullivan is getting $25,000 and the CNE will pay for the other talent.

For the past few years there has been considerable agitation for the greater use of native talent. As a result, it's not yet known what the surrounding show will consist of, but a healthy fraction of Britons and Canadians will be used whether in the production or as featured acts.

CNE has no Sunday shows, consequently, Sullivan will be able to fly down to New York for his "Toast of the Town" on CBS-TV.

AGVA's Housecleaning A Good Move

The American Guild of Variety Artists has taken a step that's long been necessary. The nitery performers' union has embarked on a housecleaning that indicates that this union may yet fight its way to stability and respectability.

For too long it's been victimized by a series of inept national administrators and receding employment in the variety field. It's been the delinquent in the field of theatrical unionism and the oustings last week by the national board make for a promising start.

Unfortunately, the board didn't go far enough. There are still some remnants that should be pushed out of the way. There are some political hacks remaining, holdovers from an era of double-talking, do-nothings. There are some to whom trade unionism is a dirty word, and there are some whose sole interest in their union is the possibility of a job with the organization. Or failing a job, an easy entree into the union's welfare fund (not the one administered by Nat Abramson, but the one administered in union headquarters). The broom didn't sweep far enough, but that may come later. The atmosphere at AGVA is a little cleaner than it was.

It's unfortunate that the union's resident counsel Henry Katz went out along with the others. He has frequently been referred to as the guardian of the union's morals. Katz acted as the conscience of the union too many times and too frequently was an uncomfortable specimen to have around.

The exit of Jack Irving and Irving Goss halted a trend, and certainly one which heralded the danger of AGVA aligning itself with non-theatrical elements.

The oustings, however, should be a signal for the big time acts to take an interest in their organization. Without the interests of top people, the union is likely to be run by small minds and smalltimers and will always lack the respect of the industry. If they continue in control, then it's not unlikely that there will one day be travelling taxes for migratory performers, to restrict the free flow of work.

Talent employers and agencies would also do well to cooperate with AGVA in furthering its legitimate aims. Last year, James C. Petrillo of the American Federation of Musicians, proved he could take over AGVA if he so minded. Petrillo can be a tough boy to deal with.

The new regime holds promise with the takec er by clear and vigorous minds such as Tom Melody, an articulate newcomer to theatrical unionism from Dallas; Joe Campo, of Philadelphia; Russell Swann, who has too frequently been discouraged from acting in the interests of all performers; and Jackie Bright, prexy, who is gaining stature in the councils of the Associated Actors & Artistes of America.

AGVA hasn't held so much promise since it was organized in 1939.

TOUPEES
THAT DEFY DETECTION
Hollywood - Crewcut - Pompadours
Can be used for
Sleeping • Swimming
Sports, etc.
FREE CONSULTATION
Samples on Hand
Mail Orders Guaranteed
THEATRICAL WIGS OF ALL TYPES
FOR RENT & SALE
LERCH 67 W. 46 St., N. Y. C. JU 2-3992

FRANKIE SCOTT
America's Undernourished Comedian



Currently
CHASE HOTEL
St. Louis
Direction PETER J. ODICE
Fox Theatre Bldg. Detroit

THIS ACT NOT TELEVISED
LOU FOLDS



ORIGINAL MAGICAL JUGGLER
24th Week Statler Chain
Currently STATLER CLEVELAND
Thanks to
DAVE BAUMGARTEN AND WILMA AND ED LEARY
THIS ACT NOT TELEVISED

SIDELINES FILLING UP SPARE TIME FOR AGENTS

Indie vaude agents and bookers are gradually finding themselves sidelines. Latest to go in for a new line of endeavor, in addition to maintaining an agency, is Al K. Dow, longtime booker, who has gone into the travel agency business. He's associated with Leo Lazar in this endeavor.

Another, who recently got himself a second activity, is Eddie Smith, who has become a Westchester realtor. Some agents have invested heavily in the market as one means of making a buck. However, many of the indies are hardpressed in filling up the day and their wallets. Sidelines endeavor to do both for them.

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly) $1.05 per script.
• 3 Bks. PARODIES, per book..$10 •
• MINSTREL BUDGET.....$25 •
• 4 BLACKOUT BKS., ea. bk..$25 •
• BLUE BOOK (Gags for Stage) $50 •
HOW TO MASTER THE CEREMONIES $2.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130



JAY SEILER and MIRIAM SEABOLD
Currently
KINGSBRIDGE ARMORY SPORT SHOW—New York City
MARCH 4th thru 13th

COMES THE AGVA REVOLUTION

Mpls. Cops Padlock Switch Show After 2 Parade in 'Drag'

Minneapolis, March 1.

After the police department decided that a female impersonators show violated a local ordinance, the Gay 90s, local loop nitery, closed "The Jewel Box Revue." By so doing the bistro avoided a disorderly conduct charge which Police Inspector Pat Walling said he would have filed against it.

This was the first female impersonators revue to play here in five years, a previous one by the same name having been ordered out of another night club following a long run in 1950 when the police department said that it attracted an undesirable element.

"Jewel Box Revue" was in its fifth week at the Gay 90s until it came a cropper. Its trouble followed the arrest on two occasions

(Continued on page 59)

Jersey Burlesk Folds But Area Still Active

The Colony Theatre, a burlesquery at Union City, N. J., folded just a week ago after a run of several months. Spot was operated by Dominic Ferrone and Irving Stopak.

Despite the closing of this house, it's felt that there will be no underseating problem in North Jersey burley houses. Presently operating in that area are the Hudson, also at Union City; the Adams, Newark, and the Empire, Newark.

Big Shakeup Due In AGVA Branches

A shakeup in the various branches of the American Guild of Variety Artists looms as a result of the changes made in New York, last week, by the union's national board. The interim committee, comprising Dewey Barto, Tom Melody and Joe Campo, is expected to look into the operation of all the branches.

So far, it's expected that the major changes will take place in the midwest areas and possibly some in the east. Attempt will be made to put all branches on a paying basis. Where this is impossible, because of small membership, it's expected that there will be some consolidations.

Only post expected to be fairly safe is that of the Coast regional director, Irving Mazzel, who succeeds Eddie Rio. Latter resigned to become entertainment director for the soon-to-be-opened Royal Nevada Hotel, Las Vegas.

The trouble spot, aside from New York and Philadelphia, now without permanent branch heads, is expected to be around the midwest area. Chicago, for example, is still working without minimum basic agreements in many spots. The dispute with the strip spots is still unsettled, despite the fact that a cessation of hostilities has been declared. True, this condition was inherited from previous admlnistrations, but nothing has been done for a long time to cure the situation.

The top-to-bottom reorganization is expected to start as soon as problems in the national office are on their way to solution.

36G TWIN CITIES DEAL WITH BOB HOPE SCORES

Minneapolis, March 1.

For its matinee and night here and one evening in St. Paul, Bob Hope and his show grossed 39,400 empty potato chips bags and $9,200 cash, according to Vern Aanonsen, partner in the local Old Dutch company which manufactures the potato chips and brought in the attraction.

Show was scaled at $3.50 top, but every empty 39c potato chips bag counted 25c toward a ticket, which could be paid for entirely in bags or partially or entirely in cash.

Aanonsen says the cost of bringing the show to the Twin Cities, including the $22,500 paid to Hope (out of which he defrayed the other performers' stipends), exploitation and advertising, was between $35,000 and $36,000, charged, of course, to potato chips advertising. It was good advertising and not too expensive, considering the accruing value, he feels.

Previously, Old Dutch had Fred Waring and the latter's troupe similarly for a night each in Minneapolis and St. Paul. It's not only a sales stimulant for the company's product, but pays off in improved goodwill and public relations, Aanonsen points out, and more such ventures are under consideration.

IRVING, GOSS RESIGN POSTS

By JOE COHEN

The American Guild of Variety Artists national board has gone through its own house like a cycione. When the dust settled down last week, three of its top officials were out—Jack Irving, national administrative secretary; Irving Goss, head of the New York branch who was slated for the post of eastern regional director, and Henry Katz, resident counsel.

An interim committee was appointed to mind the store until replacements are found. They are Dewey Barto, former national administrative secretary; Joe Campo, AGVA's third veepee, and Tom Melody, a newcomer to the board from Dallas who has become one of its most articulate spokesman, and who precipitated the wholesale cleanup with questioning of its top echelon.

The axings took place at the Henry Hudson Hotel, N. Y., where the board convened last week in a three-day quarterly meeting. Precipitating the fireworks was a discussion of the Radio City Music Hall, N. Y., contract. As a result of this discussion, Irving and Goss took advantage of the board's offer to resign, while Katz said he had no reason to resign, since he was not ashamed of anything he did during his tenure at AGVA. If the board wanted to get rid of him, he said, they could fire him.

The fireworks started early in the meetings. Irving, in his report, stated that a deal with the Music Hall had been concluded, but hadn't yet been signed. Prexy Jackie Bright, in his report which

(Continued on page 58)

Blackstone 5G, St. Louis

St. Louis, March 1.

Blackstone and his magic revue wound up the first of a two-week stand at the American Theatre Sunday (27) with a mild $5,000 gross. House was scaled to $2.24.

"Calne Mutiny Court Martial" follows Blackstone for a one-week frame at the American, teeing off Monday (7), and scaled to $4.48.

No Obvious Candidate for AGVA Nat'l Sec. Post for 1st Time in Yrs.

For the first ime in many years, there isn't a candidate evident for the post of national administrative secretary of the American Guild of Variety Artists. Jackie Bright, who has been learning the ropes of the entire organization since he's been spending a lot of time in running the union, has withdrawn himself as a candidate, because he said he's working on a deal which will take him to Europe for an extended trip.

Many feel that Dewey Barto, who's chairmaning the interim committee, is a likely prospect for the job. However, Barto has been in that spot prior to Henry Dunn's

(Continued on page 58)

Joanne Gilbert Subbing For Albert at Waldorf

A film commitment is keeping Eddie Albert & Margo (Mrs. Albert) on the Coast, with result that Joanne Gilbert was booked to substitute for them at the Waldorf-Astoria's Empire Room, N.Y., March 10.

It's a four-week stint, followed by Dorothy Dandridge who comes in, per schedule, for five or six weeks to close the season before the Starlight Roof reopens.

Agencies Backing TA on Benefits

Theatre Authority has obtained the backing of agencies in a bid to elliminate all unauthorized benefits. In a meeting with a portion of a committee sent by the Artists Representatives Assn., actress Beverly Roberts on behalf of TA asked agency cooperation on the matter.

Percenters were repped by Tom Martin, General Artists Corp., veepee, and Leon Newman. Agents declared that they were opposed to actors performing at gratis affairs, since this process helps elliminate jobs for performers and with it agency commissions.

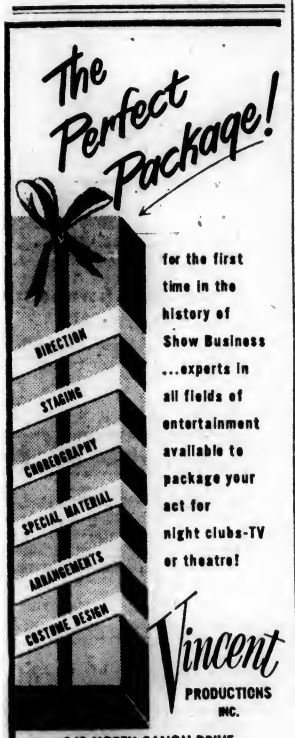
TA sought the agency cooperation on the ground that many offices fail to check TA on whether a benefit is cleared and frequently get acts to perform free.

Mo's Nightly Change

Hollywood, March 1.

A different name artist will appear for nightly appearances at the Mocambo starting Friday (4) for 10 days, under a project being finalized.

Dan Dailey, Jimmy Durante and Marie Wilson are already set.



for the first time in the history of Show Business ...experts in all fields of entertainment available to package your act for night clubs-TV or theatre!

Vincent PRODUCTIONS INC.

242 NORTH CANON DRIVE
BEVERLY HILLS CRestview 6-7123

NOTE: TV Producers also take notice!

ANN SOTHERN, President

Don't Buy A New Car Until You Talk to
SAM ANGER
For The Best Deal On A
FORD
or
FORD THUNDERBIRD
Call me at
TED ROWLAND, Inc.
LYnbrook 9-0600





Eileen BARTON
Currently
ON TOUR
CORAL Records
Dir.: WILLIAM MORRIS AGENCY

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.



"His satires are brutally brilliant. He's quite a find."
WINDSOR FRENCH, Cleveland Press.

"He has blossomed into one of the funniest acts of the season."
WILL LEONARD, Chicago Tribune.

"There is wit, imagination and ironic humor in his skillful presentation."
SPAETH, Cleveland News.

"A real satirical gem."
SAM LESNER, Chicago Daily News.

THE SATIRICAL AND LYRICAL BOB McFADDEN

Just Concluded, STATLER HOTEL, Cleveland
and, PARK LANE HOTEL, Denver
Currently, STATLER HOTEL, Detroit
Opening April 1st, BEVERLY HILLS COUNTRY CLUB, Newport, Ky.

Future Engagements:
SHAMROCK HOTEL, Houston; ROYAL NEVADA HOTEL, Las Vegas

Personal Management: LENNY LADEN Direction: MCA

Comes AGVA Revolution

Continued from page 58

followed, attacked the Music Hall contract, which he said had been signed, on the ground that it failed to include welfare fund contributions by the theatre.

The contradiction was picked up by Melody and Russell Swann, who started interrogating Irving. Latter insisted that he had not signed the pact. Goss, who negotiated the agreement, was then brought in, and he stated that he had the authority to negotiate and conclude an agreement with the Hall, and therefore his signature on the agreement carried the authorization from Irving. At the conclusion of the questioning, Irving said that they could have his resignation if they wanted it. However, the outcry of his simpaticos staved off acceptance of the offer.

Several board members had sought the scalp of Katz, who has been variously described as the conscience of the union and the self-appointed watchdog of the union's morals. They charged that operators didn't like him and couldn't get along with members.

On a point of personal privilege, Katz got the floor and hinted that the accusations were part of a plot to get rid of him. He charged that Irving was in on the plot and then gave a recital of alleged corruption in organization's morality.

At the conclusion of Katz's talk, the board went into in-camera sessions. At the conclusion they unanimously voted to offer Goss and Katz the opportunity of resigning. Irving's resignation was voted to be in effect by the board. Goss took the hint and accepted the resignation. Katz refused to do so, and so the motion carried a termination of employment.

A quorum of the board remained in New York on Friday (25) to continue deliberations. Just what went on there wasn't disclosed, since the entire meet was barred to the press. However, it's believed that the interim committee was being steered on what to look for in the way of administration. They'll also seek to affect economies, look around for possible candidates for the three vacant jobs, and carry out policy decision.

It's felt that nothing can be now done on the Music Hall contract since it's believed that Goss' signature makes it binding. However, it's a one-year deal and so a new attempt will be made to get a contract with the welfare contribution, at the expiration of that agreement.

Another attack on the Radio City Music Hall contract was delivered by Nat Abramson, head of the board of trustees of the AGVA Welfare Fund. Abramson declared that the theatre contract sets a dangerous precedent. Either all contracts carry welfare fund contributions or none. The union must decide which it shall be.

CURRENTLY
JOLLY ROGERS HOTEL
Fort Lauderdale, Fla.



NORM DYGON
and
MR. CHIPS
Direction: MILO STELT
•
MUTUAL ENTERTAINMENT AGENCY, INC.
203 N. Wabash Ave., Chicago, Ill.
Hollywood • Cleveland

ELIZA STONE
(LaCross)
formerly of Nebraska City
Important you contact Edwin Moran, Nebraska City, Nebraska.

Rise and Fall

The only living group exceeding the number of former national administrative secretaries of the American Guild of Variety Artists is the number of former French premiers.

Since 1939, when AGVA succeeded the American Federation of Actors, the following have been in the top administrative spot in the variety performers union: Maida Reed, Mildred Roth, Joan Muir, Hoyt Haddock, Gerald Griffin, Tom Phillips, Matt Shelvey, Walter Greaza, Dewey Barto, Henry Dunn and Jack Irving. For a time, the union was helmed by a committee from the parent organization, the Associated Actors & Artistes of America. Hy Faine, executive secretary of the American Guild of Musical Artists, was also at one time head of AGVA on loan from the 4A's.

TWO 'DANCING WATERS' UNITS FOR FAR EAST

"Dancing Waters" toppers Sam Shayon and Harold Steinman have set two units for the Far East. First unit will open in Manila, April 10, with a second to preem in Tokyo a short time afterward. Between both units, stands will be played in Singapore, Hong Kong, Bangkok, Thailand and possibly Formosa.

A unit of the fountain display is now on the Central and South American run. It's currently in Baranquila, Colombia.

'Holiday' Set for First Indoor Mex City Stand

"Holiday on Ice" has been signed for a stand in Mexico City, starting May 15 for three weeks. It will be the first date in that city to be played in an indoor arena, previous engagements having been done in the open in a bullfight arena, where the problem of maintaining an ice surface was difficult.

Show will then go on vacation for several weeks and will resume in July in Montana.

Yates-Rollo Tie-in

Steve Yates, of the Yates Artists Corp., has made a link with Coast agent Joe Rollo to represent each other's talent in their respective areas.

At the same time, Yates has hired George Fenmore, formerly of the Stan Zucker office, to take over special events and summer stock segments.

Saranac Lake

By Happy Benway

Saranac Lake, March 1.

Tony Chok, staffer for United Artist Corp. of Singapore, checked in as a new guest. Now getting the usual rest and o.o. routine while on observation.

Bob Cosgrove, of Columbia Pictures, N. Y. office, who was stricken with virus pneumonia, beat it with flying honors. Returns to work with a 100% all-clear okay.

A. B. "Tony" Anderson, manager of Schine's Pontiac here, renominated to succeed himself as mayor of Saranac Lake; will make his fourth term in office if elected.

Walter Silverman of Columbia Pictures sales department, here for a general check-up, returned to N. Y. after a week of specialist onceovers.

Rehabilitation appointments here, which are equivalent to limited ambulatory privileges, are a very big item among the patients. Latest appointments are Harold Golde and Marion McCrea a downtown shoppers for the bed patients. Max (Randforce) Rosenthal, George (Elephants) Powers, Phillip Klein and Tommy Trant handle mail, packages and publications, wires and special deliveries.

Nanon Millis Brown, dancer formerly with "Inside U. S. A." more recently with the "Hit Parade" tele program, ended her observation period, with a top clinic report that upped her for one daily meal in main dining room.

Write to those who are ill.

ETHEL WATERS 6G, FRISCO

San Francisco, March 1.

"At Home With Ethel Waters," starring the Negro singer, was a poor $6,000 at the 1,550-seat Geary here last week.

Top was $3.85.

Vaude, Cafe Dates

New York

Former heavyweight pug **Lou Nova** breaking in a new act at the Esquire Room, Dayton . . . **George Jessel** set for the Italian Village, San Francisco, April 23 . . . **Vic Damone** to headline the vaude revival at the Riverside Theatre, Milwaukee, Friday (4) . . . **Marion Marlowe** set for the Latin Casino, Philadelphia, May 23 . . . **Frank Parker** to play two days at the State Theatre, Hartford, May 7-8 . . . **Nanci Crompton** opens at the Savoy Hotel, London, March 4, and then goes on a tour of the Schiesinger Houses in South Africa . . . **Line Renaud** to the Ambassador Hotel, Los Angeles, March 23 . . . **Mimi Warren** starts at the Park Sheraton Monday (7) . . . **Jane Powell** inked for the Desert Inn, Las Vegas, May 10 . . . **Chiquita & Johnson** among those to entertain at the White House Press Correspondents Dinner Saturday (5) . . . **Seth Babits** plugging "Street of Make Believe," a tune written by fellow flack **Richard Mardus** . . . **Al Berlin** is not a permanent staffer of the Lew & Leslie Grade Agency in London.

Chicago

Sheeky Greene inked for the Seven Seas, Omaha, April 8 for two stanzas . . . **The Four Joes** follow into the Seven Seas April 22 for two rounds . . . **Jean Carroll** and **Sonny Howard** playing the Chase Hotel, St. Louis, March 18 for two weeks . . . **Tony Martin** set for the Chez Paree, Chi, April 8 for three frames . . . **Frank Parker** into the Twin Coaches, Pittsburgh, March 17 for one session . . . **Georgia Gibbs** set for the Chicago Theatre, Chi, March 25 for two weeks . . . **Anita O'Day** booked into Scaler's New York Bar, Milwaukee, March 14 for two weeks . . . **Gordon MacRae** segues into Scaler's March 28 for two frames . . . **Rusty Draper** slated for the Mapes Hotel, Reno, April 7 for a two-rounder . . . **Borrah Minevitch Rascals** playing the Beverly Hills Country Club, Cincinnati, March 4 for two sessions.

No Candidates

Continued from page 57

administration. Despite the honesty and hard work that marked his regime, the general feeling around the union at that time was that it wasn't a distinguished success and he was out after one try at the job.

Naturally, all the members of the interim committee are possible candidates. Joe Campo, now on the group, who is third veepee of the union, is a veteran in union affairs. He's possibly the hardest-working man in the union, and is regarded as a sincere trade unionist. He's one of the few board members identified as having walked picket lines in all kinds of weather.

Although at one time identified with Dick Jones, a former eastern regional director who was ousted for insubordination and forming a rival union, Campo broke with Jones before the latter went into open revolt against AGVA. He is regarded as a steady worker with sufficient experience to tackle the job.

Tom Melody, a Dallas delegate who has made an excellent record during his two years in union affairs, is one of the more articulate and able newcomers. Whether he would take the job if offered, is questionable, since he does too weil as a performer. It would entail a great financial sacrifice for him.

A lot of board members would like to declare for either the job previous held by Jack Irving or by Irving Goss, the N. Y. regional director who also resigned. It's possible that the interim committee might consider applicants from other unions with good records in organization. But after the abortive Goss regime, that's now unlikely. Goss was a consultant for various locals of the Teamsters Union before joining AGVA.

There' been only one other top AGVA administrator chosen from union ranks other than a show biz organization. Hoyt Haddock, now national legislative rep for the National Maritime Union, came from the NMU to be AGVA topper. He was ousted around 1941 following political charges. He's now identified with the right wing of that union.

Louis Armstrong to go in with **Robert Merrill** at the Sands Hotel, Las Vegas, Aug. 3. It's Satchmo's third date at this spot.

PATRICIA
AND
CAPPELLA
"Are expert ballroomologistes . . . their routines are imaginatively conceived . . . and gravity-defying holds are spontaneous applause-getters." Abel, VARIETY
Now Appearing
FABULOUS HOTEL
FONTAINEBLEAU
MIAMI BEACH



KIRBY STONE
Held Over
SAHARA, Las Vegas
Dir.: WILLIAM MORRIS Agency
Mgt.: WYNN LASSNER Assoc., Inc.

HARBERS
Return Engagement
SAVOY HOTEL
London
and DALE

WANTED
IN HAWAII
$ $ FABULOUS REWARD $ $



JACK FRANK E.
EAGLE AND MAN
Two fantastic characters who convulsed audiences at Hawaii's famed Pearl City Club in Honolulu for eight solid weeks . . . and then refused staggering sums to remain, because they had to get back to their frozen wives on the Mainland.
COME BACK . . . ALL IS FORGIVEN
YOU WONDERFUL COMEDIANS
JACK EAGLE AND FRANK E. MAN
Signed:
The People Of Hawaii
(Temperature at Waikiki today: 84 degrees)



CAB CALLOWAY
Held Over
FAIRMONT HOTEL
SAN FRANCISCO
Mgt. BILL MITTLER, 1619 Broadway, New York

Chicago, Chi

Chicago, Feb. 25.

Joyce Bryant (with George Horder), Illinois Jacquet Group (6), Al Bernie, Roulettes (3), Marty Gould Orch; "Many Rivers to Cross" (M-G).

Vaude offering at this Balaban & Katz flagship shows slots all filled by competent turns, in a varied, pleasing layout.

Joyce Bryant, sheath-gowned sepia thrush with slinky curves, displays pleasing pipes and adroitly uses her obvious charms to showcase same. Relying heavily on the faves for a filmery audience, femme opens with "Everything I've Got Belongs to You," to get things off to a bouncy start. Following with "You Made Me Love You," Miss Bryant almost whispers the tune in a bid for hushed audience attention. She alternating the uptunes with slower numbers regularly. Occasionally thrush hints of strain in her stylings, sometimes overly drawnout, detracting a fine-textured voice, which is really at its best in an intimery. Gal goes off to a good mitt.

Illinois Jacquet shares top billing with Miss Bryant in this show, and leads his instrumentalists in a bouncing and stomping kind of jam session. Sextet produces sounds in perfect harmony, with a solid beat, and registers big with the customers. At one point, sax, trombone and trumpet come to the fore, in a blend of notes that sounds like a single instrument. Jacquet leads his group dynamically to a swinging climax in "Flyin' Home," for a hefty response.

Al Bernie holds up the comic end in this bill with a well-varied, fresh turn. Roving imaginatively all over the landscape, Bernie ribs sexy-covered pocketbooks, recording artists and himself. He slips into neat carbons of Churchill and Senator McCarthy. All this is tied together neatly with banter, a few well-timed stories and an occasional comico-musical flight. Turn is well received.

The Roulettes uncork this layout with a showmanly, graceful roller-skating routine. The three skaters would deserve a larger spot in a different type of layout, but as is, they do a bangup job of getting things started.

Marty Gould leads the house orch in the absence of vacationing house maestro Lou Basil. *Gabe.*

L'Olympia, Paris

Paris, Mareh 1.

Gilbert Becaud, Claude Luter Orch (7), Latin Bop Stars (6), Daniele Dupre, Yves Joly (4), Three Joannys, Riga (2), Sim, Fred Clifton, Vic & Adio, Gaston Lapeyronne Orch (12); $1.25 top.

Expected bobbysoxer pandemonium did not break loose at the opener for the starring stint of youthful wailer-singer Gilbert Becaud. His disks are hot, but this ex-songwriter for Edith Piaf, who now clefs his own turn, showed he was not quite ready for the big time by seeming intimidated by this big hall. His freewheeling, bouncing numbers still made for mitts, but a tendency towards song pamphleteering about homeless waifs, lost buddies, etc., smacked of schmaltz and watered down the expected response. Lukewarm supporting card, except for a few topnotchers, also did not help unfreeze the aud.

Becaud is being associated with the youth here on his frenetic displays, but this round denotes he still has to perfect a style, arrange his numbers to crescendo form, and stay in the realm of the loud and jazzy, with a knowing interspersion of wailing ballads, for the final sock stardom that should be his later.

Another young singer, Daniele Dupre, is also presented in an offlight, as this statuesque girl shows herself in the act of ruining her voice. Though lung power is there, she wastes it on bellowing gypsy love screams, and the strain communicates itself to the aud. Obviousness of this overbelt makes for an unsatisfactory act. She should curb this offbeat tendency and stick to standards until she can find the right groove for a big voice; otherwise it will soon be gone.

Claude Luter Orch (7) is one of the first young jazz bands to make its dent here since the war. Though not the best, it has the biggest name, but music is primarily derivative from U.S. jazz classics, and individuality is lacking, plus a rocking beat, to make this okay for the youngsters but not much fun for the older jazz fans. Latin Bop Stars (6) join Luter for a swirl of movement as they do a Gallic version of the old Lindy Hop in unison. Spirited and fast, this lifts the proceedings a bit. Fred Clifton stops things with his descent into the aud to lift watches, etc. He would do better to stick to his magico turns, for house is too large for aud shenanigans.

Other hard workers are The Three Joannys and Yves Joly (4). Joannys do a fine hand shadow bit as they reenact fullfights, a carioca love duel and all sorts of characters and animals in a sprightly interlude. Joly brings his umbrellas again to the stage in a beguiling ballet of umbrella handles who reenact a drama of love and life. It's well mitted, but this is getting too familiar and Joly should dig into his rep.

Riga (2) supply an acro opener, with main diversion the fact that a muscular girl unders for the man. Makes for good applause. Vic & Adio supply the class to the program in their flawless acro-balance to a carioca rhythm. Sim is an offbeater, noise impressionist pegged under New Acts. *Mosk.*

Apollo, N. Y.

Leslie Uggams; Irvin C. Miller's "Brownskin Models of 1955," with Rhythmaiers (4), Sandman Simms, Clay Tyson & Rastus Murray, Louise Wood, Charles Riley, Mabel Lee, Lee Richardson, Mantan Moreland & Flournoy Miller, Models (6), Chorus (12), Eubie Blake Orch (12); "Woman on the Run" (U-I).

Impresario Irvin C. Miller is touring a slightly overstuffed, ornate package on the Negro vaude circuit. The many-faceted show moved into N. Y.'s Apollo pewstery from a warmup week at the Howard in Washington, and from it Harlemites get the lavish production value they sorely miss the other 51 weeks. Eubie Blake's (who doubles as batoneer) melodic score and Smalls Bagkin's choreo are angled away from weekly rhythm & blues. Only item on the current card that perhaps carbons other bills at this bronze key are the Flournoy Miller-scribed comedics. It's noticed that helmsman Irvin Miller's extra-dimension brings near-SRO to a time otherwise commanding half-filled pews.

Though she's not slotted as part of the effort, 12-year-old thrush Leslie Uggams provides a solid capper to the Apollo bill. Juve has developed into a topnotch performer and gives evidence of becoming a sharp looker as well. There's knowhow in her "Them There Eyes" and new MGM Records tune, "Meet My Friend Mr. Sun." Takeoff on Ted Lewis is a cutey. One offish note: since she's grown so rapidly and her style is nearly mature, her clothes for a six-year-old (ribbon and short fluffy white shirt) stretch the "prodigy" point a little too far. Incidental tapping by the youngster rounds out 10 minutes well.

Excluding Miss Uggams, whose touring isn't mapped by Miller, session standouts are tenor Charles Riley and soprano Louise Wood. Voices demonstrate high degree of training. Brace teams for a fine original romancer by Blake, which the cieffer calls "It's Very Strange What Love Will Do." Also way up is baritone Lee Richardson, who does a big number about a tyro in show biz. Charmer Mabel Lee isn't an exceptional vocalist, but her punchy delivery and handy actions please stubholders. Quartet. Rhythmaiers, is okay in brief appearances. They utilize Richardson to fill in the neeessary volume.

If not very clever, there is at least an abundance of comical material and talent. Teamed are bubbling Clay Tyson & Rastus Murray in a slapstick bit, which has a six-foot charmer involved to keep it interesting. Then there's Charlie Chan's righthand of pix, Mantan Moreland, coupled with Miller, the scribbler-performer. Lines and action, though old laugh retrievers, are at least spotted carefully throughout the 80-odd minutes so that the plethora of funsters and funstering isn't so noticeable. Other turn is Sandman Simms, whose casual delivery of novelty taps elicit okay and support.

A special fillip for Harlem are Bagkin's six posing posies. All big, they make a classy background for the all-over-the-stage maneuverings. Their presence in nifty costumes on okay mobile scenery and in front of good lighting make it a richly staged affair. *Art.*

George L. Dahl, Dallas architect, has been named to design a new $2,500,000 auditorium in Galveston. Dahl is also architect for Dallas' new $6,000,000 auditorium.

Palace, N. Y.

Gilbert & Russell, Jay Lee & Princess, Roy Smeck, Four Colleanos, Lee Davis, Baudy's Greyhounds & Monkeys, Stump & Stumpy, Walton & Sina, Jo Lombardi Orch; "Hell's Outpost" (Rep).

Granted that the Palace is the last outpost of vaudeville, it's about time some imagination in programming was employed. Acts offered week after week, and their placement on the bill, have a sameness, in general, that borders on dullness. These type of acts may have a nostalgic appeal for oldtimers, but if there's any attempt to build up new fans, stronger, fresher and perhaps occasional offbeat acts and routines will have to be developed.

Current sesh at the Palace is an example of the lack of imagination. It opens with Gilbert & Russell, a pleasant, energetic boy-and-girl dance team. They work well together and are okay in their solo turns, the highlight being the lad's flamenco-like terp on a drum platform. In the deuce spot, Jay Lee and the Princess offer little excitement in their magico bit. It's an extremely short outing, consisting mainly of cutting up pieces of rope which, of course, emerge whole. Lee tries a singsong comedy patter which just doesn't come off. The Princess does nothing but stand around and look pretty.

Musical novelty via banjo, ukelele and electric guitar is Roy Smeck's forte. He's an acknowledged expert on string instruments and scores with a uke version of a Bill Robinson dance routine. The Four Colleanos, two boys and two gals, follow the family tradition as juggling wizards. They're a young, good-looking quartet who can throw the Indian clubs around as good as any juggling act. Lee Davis is a handsome, standup comic. He mingles one-liners with longer routines. He doesn't get any bellylaughs, but nevertheless wins the pewholders' appreciation. His best bit is the takeoff of the stereotyped southern politician.

Baudy's Greyhounds and Monkeys are a well-known animal act. The trainer, a little pretentious in his lion tamer's outfit and frequent eracking of a whip, succeeds in getting the dogs and monkeys to do what he wants. Closing bit with the monkeys mounted on the greyhounds as if they were jockeys is effective.

Stump & Stumpy, Harlem faves for many years, are in the next to closing spot. Their song and dance routines plus patter are pleasant to take although not overly sock. Walton & Sina, billed as "glamor in balance," are an acro team garbed in evening clothes. Act consists mainly of male lifting and holding the femme in various balancing positions. They spice the act by working on a high platform. Jo Lombardi's crew provides the usual neat backing. *Holl.*

Empire, Glasgow

Glasgow, Feb. 25.

Five Smith Bros., Dave Willis (with Jack E. Raymond, Florence Hunter), Chas. Warren & Jean, Two Angelos, Averil & Aurel, Syd & Paul Kaye, Jimmy Jeff & June, Bobby Dowds Orch.

Lively, entertaining layout is notable for strong headlining act by the Five Smith Bros., English quintet who harmonize lustily while garbed in kilts, and for stage comebaek of Dave Willis, vet Scot comedian now returning to the theatre with his small black moustaehe and bowler hat. Willis retired four years ago from showbiz, but after losing coin in hotel management returned as a moustache-less Dame in pantomime. He's now on a better course in his old line of Chaplin-style comedian with familiar, well-tried material.

At show caught, Willis gained good mitting, partly sympathetic as coming from his own fellow-citizens but mainly on strength of his still-funny miming and patter. He is the complete clown, has an amusing gait and makes much of rolling eyes and "I'm just a wee fool" manner. He did front-cloth routine of crosstalk and embarrassed antics with foil Jack E. Raymond, and returned after interval in bench scene with his longtime femme foil, Florence Hunter.

Averil & Aurel are a polished pair of hoofers, boy and gal, and exit to solid palming. Score with stylish routines and colorful costuming, especially in their post-interval clown sequence. Syd & Paul Kaye are two young males with fairly promising crosstalk folder, but must sharpen this for top effect.

Jimmy Jeff (with June) juggles on the slack wire, and the Two Angelos, another mixed twosome, rouse customer gasps with their aerial chores, he hanging upside down and the femme whirling round at top speed with dental grip.

Charles Warren & Jean offer more comedy, he being forced in his gags but the femme, a loose-limbed type with humorous facial movements, clicking strongly in eccentric acro contortions and tumbles. Good showbacking from the Bobby Dowds orch. *Gord.*

Aux 3 Baudets, Paris

Paris, Feb. 28.

Fernand Raynaud, Jean Constantin, Boris Vian, Marcel Amont, Pierre Repp, Bernard Regnier & Bob du Pac; "Les Carnets Du Major Thompson," by Pierre Daninos, adapted by G. Amia, R. Auboyneau; staged by Yves Robert, sets by Jean-Denis Malcles, with Gerard Sety, Hubert Deschamps, Colette Mille, Bernard Regnier, Robert Rollis, Michel Roux, Edmond Tamiz, Rozy Varte, Gilbert Le Roy; $3 top.

Pocketsize theatre will probably be shoehorning them in for the next year on the basis of their new show which is part variety and part revue, based on the satire of Freneh ways and mores in Pierre Daninos' "Les Carnets Du Major Thompson." House is still listed in the chansonnier orbit, but has enough theatrics and directness to appeal to both local and foreign auds, unlike the other chansonniers, which remain completely localized and offer little to those lacking the lingo.

First up is doubletalking Pierre Repp, whose lugubrious candor and mangling of the mother tongue starts things yocking. Mareel Amount is an interp singer who makes up in inventiveness what he lacks in voice. A good takeoff on a flameneo dance makes this an okay entry. Bernard Regnier & Bob du Pac offer a hilarious sketch about a nearsighted lecturer discussing his hunting prowess, and doing some fancy shooting which just about destroys the assistant. Good timing and clever patter make this risible.

Boris Vian is a writer and journalist who has now decided to turn lyric writer and singer. Under a highdomed dead pan he does his offbeaters that register wordwise, but a word to the wise makes it obvious that this is strictly for the hep Parisian set, and is not the thing to set Vian as anything but a specialized fluke. No voice but a cold, insistant demeanor make this okay for those in on the gimmick, but would leave an ordinary aud wondering.

Another cieffer, who fares much better, is Jean Constantin, who, besides having written some catchy and clever ditties, purveys them with wit and understanding and intersperses his piano and singing with some clever patter that makes his stint heavily applauded. This man has more than one string to his bow, and his bow on the house scene here uncovers a new talent.

Fernand Raynaud is a mime and raconteur who is seen about town in two niteries, a music hall and now his home spot again. However, one does not tire of his mime and spiel, and new additions, plus good timing and material, make him a veritable begoff.

"Carnets" emerges as a pleasant spoof of French manners, and, though necessarily a one joke affair, it has movement and genuine wit in the brisk staging by Yves Robert, the irresistible English mimicking of Gerard Sety and the finely coordinated work of the rest of the group. French attitudes and habits in love, traffic, eating, politics, etc. are lovingly twitted *Mosk.*

Mpls. Cops

Continued from page 57

of men walking about downtown in feminine attire. Municipal Judge Dana Nicholson, before whom they were arraigned, ordered a police investigation of the show when the second offender, like the first, told the court he had come to Minneapolis hoping to join the revue. Neither man had any connection with the show. Newspaper publicity in connection with the judge's order hastened police action.

Revue did big business. With nitery trade here probably the worst ever, other clubs welcomed the crowds it attracted to and enlivened the loop.

Show consisted of 10 female impersonators and one girl who dressed as a boy and emceed. After giving it the onceover, the police morals squad had reported it contained nothing obscene or immoral and was unobjectionable.

Police Inspector Walling says that other loop niteries have been warned against such shows.

Pavilion, Glasgow

Glasgow, Feb. 25.

Frances Day (with Four Knights, Day & Night Trio), Roy Lester, Pan Yue Jen Troupe (4), Potter & Carole, Johnny Beattie, Les Poupees Fantastique (2), Merry Martins (3), Billy Bowers, Billy Rose Orch.

Frances Day, blonde star of English revue and musical comedy, has launched out as a new act in vaude, backing her own singing with four harmony males and an instrumental trio. Actress injects a fair amount of personality and oomph into her act, which emerges as better than average entertainment.

She is a shapely distaffer with smiling eyes and seductive manner, and makes many passes at the male customers. Has worked out a bright act which, at show caught, ran for over 30 minutes, and included audience participation in singing the "Gilly Gilly" song.

Rest of layout is only fair, best support coming from the Pan Yue Jen Troupe, one male and three femmes of Oriental appearance, who balance and spin plates and generally add eastern magico touch.

Billy Bowers is opening accordionist, and Potter & Carole are a mixed pair with comedy quarreling act atop trampoline disguised as a lounge settee. Act is lively in parts, unfunny in others, and is overlong. Johnny Beattie, a local comedian, works hard to win laughs that don't come.

Les Poupees Fantastique is an unusual act. Male comes forward before curtains are drawn to introduce what appears to be a pair of mechanical dancers, male and femme. To all appearances, the act seems to be composed of mechanical movements, and customers are kept guessing until end, when male head emerges to prove that he was using shapely gams to portray femme dancing with a male robot. Act has a certain appeal through novelty, but the male who introduces it should avoid flowery style of announcement.

The Merry Martins are father, mother and son act, as a poor trio of male singers and instrumentalists. Roy Lester, English comedian, spins old gags and intentionally insults audience to win his yocks. The Billy Rose house orch showbacks. *Gord.*

Unit Review

Gene Autry Show

Omaha, Feb. 25.

Gene Autry, Annie Oakley, Strongs (3), Merle Travis, Audrey Haas, Cass County Boys (3), Pat Buttram, Villenaves (2), Rudells (3), Carl Cotner Orch (5). At Auditorium Arena, Omaha, Feb. 20, '55; $2.20. top.

The Gene Autry name will bring 'em in, but the vet cowboy is smart enough to build a strong show around himself. As result, his present unit looks like a b.o. winner and crowd-pleaser.

Autry doesn't exert himself too much, although he's on stage enough to keep the kids happy. He handles the emcee chores, closes the first half of the show by singing seven numbers and brings on his hosses, Champion and Little Champ, for the windup.

Secondary billing goes to Annie Oakley, rapidly climbing in the tv ranks, a pretty blonde miss from Little Rock whose actual name is Gail Davis. She does a routine shooting act, then uncorks a nifty voice on "Y'all Come."

The other cowboy acts are also formidable. The Strongs, two men and a hefty but good-looking gal, double with trick roping and bullwhip routines. They use a cute pooch in the roping stanza. Merle Travis plays an excellent guitar and sings and the Cass County Boys stray away from the folk type to do "This Old House" and "Mr. Sandman" excellently. Pat Buttram, Autry's comedy sidekick, has some dated material but goes over big with the moppets.

Three vaude acts add considerable punch to the offering. Audrey Haas, a whistle-provoking brunet, is a good acro dancer; the Villenaves are two fine cyclists, and the Rudells have improved their trampoline act immensely.

Rudells open with pretty June coming on as a vocalist and doing a fine job until the two boys interrupt by putting up their rigging. June then dofls a skirt and jees off the jumping.

Carl Cotner and his Melody Ranch Orch do a good job backing the show. *Trump.*

VARIETY BILLS

WEEK OF MARCH 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 3
Anthony Mordente
Bruce Sidlinger
Patricia Rayney
Novellos
Mitchell Gregg
Rockettes
Corps de Ballet
Symi Orc

Palace (R) 4
Alphonse Berge
Honey Girls
Courtney & S Van Horne
Clark & Knight
Ben Beri
Bunny Briggs
Don Francisco

CHICAGO

Chicago (P) 4
Illinois Jacquet GP
Joyce Bryant
Al Bernie
Roulettes

AUSTRALIA

AUCKLAND

His Majestys (T) 7
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadelle
Max Blake
Dancing Boys
Ballet Girls

MELBOURNE

Tivoli (T) 7
Norma Miller Dancers
Michael Bentine
David Ilughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphris
Irene Bevans
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 7
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Helios
Romaine & Claire
Julian Somers
Maureen Hudson
Show Girls
Nudes
Ballet Girls
Dancing Boys

BRITAIN

BIRMINGHAM

Hippodrome (M) 28
Teddy Johnson
Rex & Ronjy
Raf & Julian
Pearl Carr
E & D Waters
Arthur Worsley
Billy Maxam
Henderson & Kemp

BRIXTON

Empress (I) 28
Frank Fornby
De Yong & Delysia
Calvin Kay
Marsh & Lorraine
Noon Bros
Monica Henri
Momo Beam Co
Raymond Way

CHELSEA

Palace (I) 28
Betty Driver
Afrique
Pharos & Marina
Revel & Fields
4 Musical Derricks
Tommy Dee
C & C Ross

CHISWICK

Empire (S) 28
Fred Emney
Edwin Styles
Dorothy Carless
Boyer & Ravel

DERBY

Hippodrome (S) 28
Eddie Calvert
Kordites
Dashs Chimps
Leslie Lester
4 Riegels
Rob Nelson
Billy Livingstone
6 De Vere Debs

EAST HAM

Granada (I) 28
B Brooks & Harvey
Botondos 3
Gitson Sis
Les Howe & Audrey

Metropolitan (I) 28
Terry Cantor
Hal Swain
Colin Crompton
Grangers Puppets
Shirley Kay
Red Preston
Valerie Rolls
Riviera Lovlies

FINSBURY PARK

Empire (M) 28
Ronnie Harpis
Ladriglos
B & M Konyot
Jack Jackson
Jerry Harris
Treble Tones
Wilson Keppel & B
S & P Kaye
8 Bobby Soxers

GLASGOW

Empire (M) 28
Josef Locke
Chas Cron & Leslie
Hackford & Doyle
Sally Barnes
Rita Martell
Cherry Wainer
Kendor Bros

HACKNEY

Empire (S) 28
Ray Burns
Bonar Colleano
Suzi Miller
Jerry Allen 3

LEICESTER

Palace (S) 28
Hal Monty
Monty Norman
Diana Coupiane
Terry Reilly
Claude Williams
Fe Jover
Coronets

LIVERPOOL

Empire (M) 28
Carroll Levis Co
Violet Petty
Teen Agers
3 Svendys

MANCHESTER

Hippodrome (S) 28
Frankie Howerd
Lee Young
Pan Yue Jen Tp
Sandow Sis
Tex James
Chevalier Bros
Walthon & Dorraine
Jean Hinde
Gale & Clark
Kenneth Birrell
Yvonne Bowers
Sunny Rogers
Blanche Mooers

NEWCASTLE

Empire (M) 28
Peter Dulay
Sid Plummer
M & H Nesbitt
Griff Kendall
Joan Mann
McAndrews & Mills
Benson Dulay Co

NORTHAMPTON

New (I) 28
Jimmy Malborn
Lillian Pearson
Babette
Dave Starr
Shirley Jevons
Len Gale
Roy Gordon
Dorothy Howe
3 Lyricales
Audriana
Nudes

NORWICH

Hippodrome (I) 28
Freddie Carlisle
Dexter O'Connor
Garland & Roberts
Katrina
Ann Rooney
Roberta Dexter
Jimmy Lee
Frances Snow

NOTTINGHAM

Empire (M) 28
Beverley Sis
Shane & Lamar
A & L Ward
Rey Overbury & S Rexanos
Bill Waddington
Des O'Connor
Allan Kremble & C

PORTSMOUTH

Royal (M) 28
Joan Regan
Kazan & Katz
Fred Lovelle
Johnny Lockwood
Medlocke & Marlow
Rosinas
Tommy Locky
Gary Grosetto & G

SHEFFIELD

Empire (M) 28
Max Miller
Curzon 3
Nat Gonella
Gold & Cardell
Authors & Swinson
Elizabeth Hutchins
Clive Allen

SOUTHAMPTON

Grand (I) 28
Cavan O'Connor
Jimmy James Co
D & S Stephens
Nelson Lloyd
Ken Williams
Lester Sharpe & I
Eve Valerie
3 Reedings

Cabaret Bills

NEW YORK CITY

Birdland
Kal-Jay 5

Bon Soir
Tony & Eddie
Jimmy Daniels

Blue Angel
Paul Killiam
Charlotte Rae
Foursome
Portia Nelson
Bart Howard
Jimmy Lyons Trio

Cafe Society
Sunny Gale
Vivian Marshall
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Tun Tun
Ralph Font Orc
Maya Orc

Hotel Ambassader
Quintero Orc
Sarkozi Orc

Hotel Pierre
Marion Marlowe
Stanley Melba Orc
Chico Reil

Copacabana
Billy Daniels
Phil Foster
Blackburn Twins
Genie Stone
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc

No. 1 Fifth Ave
Cedrone & Mitchell
Karen Anders
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Mata & Hari
Ann Crowley
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Frances Bergen
Milt Shaw Orc
Ray Barl

Hotel Statler
Dick Jurgens Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Charlivels
Wiere Bros
Chiquita & Johnson
Bas Sheva
Clarissa
Melodears
Harmoneers
Piroska
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
Norman Paris 3

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Pollansky
Misha Usdanoff
Lubov Hamshay
Allya Uno

Versailles
"Bon Voyage"
Hope Hampton
Paul Gray
Louise Hoff
Tommy Wander
Margaret Banks
Rosemary O'Reilly
Carl Conway
Betty Colby
Ann Andre
Rain Winslow
Danny Carroll
Danny Desmond
Don Dellair
Jim Sisco
Salvatore Gloe Orc

Panchito Orc

Viennese Lantern
Helene Almee
Simone Dolphen
Dolores Perry
Bela Blzony
Ernest Schoen
Paul Mann

Charles Albert

Village Barn
Hal Graham
Fred & Sally Barry
Joe Mavro
Pam Dennis
Gigi Mayo
Melodiers
Plute Pete

Waldorf-Astoria
Line Renaud
Nat Brandywynne
Mischa Borr

Village Vanguard
Charley Manna
Rosetta Tharpe
Marie Knight
Lucy Reed
C Williams Trio

CHICAGO

Black Orchid
Josh White
Lauri Ames
Helen Boice
Rudy Kerpays Duo

Blue Angel
"Calypso Follies of 1955"
Phyllis Branch
Talley Beatty
The Charmer
Verdi La Vestil
Al D'Lacy Quartet

Blue Note
Jack Teagarden
Blue Note Trio

Chez Paree
Brian Farnon Orc
Helen Forrest
The Goofers
M Sisters & Bruno

Cloister Inn
Lurlene Hunter
Laurie Allyn
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Genevieve
Dick Kerr
Lucille & E Roberts
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Kaye Ballard
Florian ZaBach
F Martin Orc

Band Box
Wesson and Polk
Larry Best
Cheerleaders (5)
Gloria Gray
Larry Green Trio

Bar of Music
Julie Mitchum
Mark Newman
Geri Gallan Orc

Biltmore Hotel
Mae Williams
Consolo & Melba
Bobby Sargent
Rudenko Bros (2)
Hal Derwin Orc

Charley Foy's
Forrest Tucker
Joe Frisco
Charley Foy
Mary Foy
A Browne Orc
Lord Buckley

Ciro's
Peggy Lee
Dave Barry
Dick Stabile Orc
Roxanne & Martin Bros (2)
Ciro Rumba Band

Crescendo
Gene Krupa 4
Tommy Gulno Orc
Patty Ann

Decamobe
Ann McCormack
Paul Hebert Orc.
Wanda Smith Co
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Mina Maida & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Ffollot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Margie Lee
Perky Twins
Art Pinson
Charles & Lucille
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Lili Christine
Luis Torrens
Baron Buika
Elaine Deming
The Rivieres
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Latin Quarter
Jean Carroll
Yvonne Menard
Stuart Morgan 3
Kathy Barr
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ralph Young
Arne Barnett Orc
Mandy Campo Orc

Black Orchid
Jo Thompson
Richard Cannon
George Hibbs

Sans Souci Hotel
Frances Langford
Sacasas Orc

Ann Herman Ders

Saxony Hotel
Dorsey Bros Orc
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio

DiLido Hotel
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
3 Tones
Jerry Brandow

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Gene Baylos
Ruth Walla
Las Malangans
Wally Hankin Orc

Copa City
Jane Powell
Los Chavales de Espana
Eileen O'Dare
Stuart Harris
Hal Loman
Peter Gladke
June Taylor Line
Red Caps
David Tyler Orc

Fontainebleau
Helen Traubel
Patricia & Cappella
Joey Bishop
Lecuona Cuban B
Val Olman Orc

Beachcomber
Sophie Tucker
Billy Eckstine
Sam Levenson
Len Dawson Orc

Casablanca
Gracie Barrie
Jerry Lester
W Wanger Line
Jacques Donnet Orc

Admiral Hotel
Emil Coleman Orc

The Spa
Preacher Rollo 5

Ciro's
Three Peppers
The Tremiers

Vagabonds Club
Vagabonds 4
The Dunhills
Chas. Chase
Martha Bentley
D'Andrea Sisters
Charlie Farrell
Frank Linale Orc

Airliner
Harry The Hipster
Pearl Williams
Billy Lee

Nautilus Hotel
Lillian Roth
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

RENO

Mapes Skyroom
Carmen Cavallaro
Step Bros
Donn Arden Skylets
Eddie Fitzpatrick

New Golden
Bill Illaley Comets
Wally Dean
D Kramer Dncrs
Will Osborne Orc

Riverside
Four Aces
M Malneck & Co
Trio Gypsys
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Darvas & Julia
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Harry Mimmo
Rivero Singers
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
Alba Marina
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuente
Zenia
Martha Veliz
Monseigneur Orq
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Ethel Smith
Sonny Howard
Ricardo & Norman
E Lindsay Dncrs
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Mills Bros
Mary McCarty
Dominique

Sands
Billy Gray
Georgia Gibbs
Hal LeRoy

Last Frontier
Ben Blue
Blossom Seeley & Benny Fields

Desert Inn
L Parks & B Garret
Jackie Miles
Rudy Cardenas

Thunderbird
Norman Brooks
Rolly Rolls

El Rancho Vegas
George White Rev
Guy Cherney

Sahara
Dunham Dancers
Dick Shawn

Golden Nugget
Hilo Hattie

El Cortez
Four Tunes

Showboat
Minsky Follies of 1955

Silver Slipper
Nite of Fun Revue

Logan Comeback

Continued from page 1

way play. He and producer Leland Hayward are reportedly splitting 15% of the profits of "Rear Window," through their sale of the original Cornell Woolrich magazine story. They bought it several years ago as an investment and resold it to RKO on the percentage arrangement.

Logan is also due for substantial income from Hayward's just-completed film version of "Mister Roberts" for Warners. He not only authored the legit edition with novelist Thomas Heggen, but staged the play and was silently partnered with Hayward in the Broadway and touring productions. Since the Warner picture version is under a percentage deal, Logan will participate as co-author and co-producer of the play.

Although his next Broadway assignment isn't set, Logan has a deal to direct pictures for Warners on a percentage arrangement. And among the stage properties currently paying him revenue or almost certain to do so are the touring "South Pacific" (he's co-producer with Rodgers & Hammerstein and Hayward), and such stock properties as "Wish You Were Here" (co-author, co-producer), "Picnic" (co-producer), "Roberts" (co-author, co-producer) and ultimately "Fanny" (co-author, co-producer).

At the time of Logan's breakdown in the fall of 1953, during the tryout tour of "Kind Sir," it was feared his active career might be over. Certainly no one would have dared predict that he would come back not only quickly, but to top his already spectacular successes and earnings.

Tympan Alley

Continued from page 1

played for 14 hours and 32 minutes before he got hungry and quit. Sandweiss wrapped up the record in Norman, Okla., and has now settled down in St. Louis. Such is the fleeting fame of offbeat talents.

Ulano is aiming at a 72-hour record and will go on longer if he can hold up under the strain. He said he had trained close to a year for a crack at the "title." A medic and a nurse visited him regularly and his aides took care of his feeding. (Ulano was still at it when VARIETY went to press.)

Gawkers crowded the sidewalk all Monday and a klieg-light truck came on the scene in the evening to lure more reviewers. The press covered the stunt and a gal photographer from Life mag was shooting most of the evening.

Primary pitch for the "drumathon" was Abel's planned production of a revue tagged "Safari," in which Ulano will be featured. He was garbed in a leopard skin during the longplay stint to give added sight values to the plug.

Also in for a cuffo ad was Gretsch drum manufacturer who supplied the equipment. Ulano chainsmoked stogies throughout the caper. The cigar manufacturer missed a good bet by not getting his credit in the window with all the rest.

New Acts

SOLERO DE ESPANA ORCH
Music, Songs
Tropicana, Havana

Several years ago, the Tropicana brought to Cuba a topnotch Spanish orchestra, Los Chavales de Espana. After a while the Chavales went on to greater fame and fortune in the U. S. Another Spanish orchestra, Los Churrumbeles, came to Cuba, and after a while it went on to better things in the U. S.

Now another Spanish orchestra has been playing in Cuba—mainly at the Tropicana—and the next move seems inevitable, on to the States. The Solera de Espana orch follows in the footsteps of the Chavales and Churrumbeles not only geographically, but also in quality. It ranks among the best.

In 1943 Spanish musician Enrique Oliva organized his own orch and named it Orquesta Olivian's. Olivian's successfully played at over a score of niteries and hotels and on radio in Barcelona and Madrid (including the latter's Hotel Ritz).

After making a name for itself in Spain, the group made some changes (broadening its repertoire of international songs; changing its name to Solera de Espana) and was brought to Cuba by the Tropicana, whose show producer, Alberto Ardura, reaches out all over the world for talent.

Solera has been at the Tropicana steadily for over a year (except for a brief trip to Panama, from which it has just returned). The Solera has also filled theatre and other engagements in Havana.

Solera's major claim to fame lies in its exceptional versatility. Its repertoire includes music from Italy, France, Portugal, Brazil, Argentina and naturally Spain, and now some Cuban numbers are inevitably being added. Its Spanish numbers range with charm and facility from the haunting, lovely "Rosa Cani" (composed by Oliva) to snappy marches.

Virtually every one of Solera's musicians plays three or four instruments, and can nimbly switch from one to another during the course of a single number. Jesus Peyron plays the trombone, accordion, violin, bass-viol and piano. Jaime Ventura plays the trumpet, accordion and violin, in addition to singing. Antonio Saigi plays the bass-viol and trumpet, and on the side does some clowning.

Orch director Oliva plays the piano, violin and accordion, in addition to composing and arranging numbers. Two of his w.k. compositions are "In a Spanish Garden" and "Maria del Alma."

The 10 members of the orch are able to play a total of 30 instruments. That's a lot of music. And it's highly enjoyable music, too.
Jay.

VERNON ALLEY TRIO
Songs, Instrumental
30 Mins.
Fack's, San Francisco

Veteran jazz bassist Vernon Alley (he used to be with Lionel Hampton and Count Basie) is currently debuting his new trio which deftly combines modern jazz, swing and good old fashioned entertainment to emerge as one of the most commercial groups in this field to show here in considerable time.

Alley, a pleasant personality with an infectious manner, sings novelty and up-tempo numbers like "Exactly Like You" and "Sunny Side of the Street" as well as taking numerous bass solos. Eric Miller, a fellow veteran of the Hampton band, plays guitar and sings ballads in a strong, moving voice. His best numbers are "Birth of Blues" and "Yesterdays," Richard Wyands is one of the best jazz pianists on the Coast and is effectively showcased here. This is a good bet for any club with a jazz patronage. They reach all types of customers.
Rafe.

McSOVEREIGN & PARTNER
Top twirling
10 Mins.
Bobino, Paris

McSovereign has tops which look like two funnels end-to-ended together which he puts into action on a string manipulated by two handles. He then makes the whirling tops bounce back and forth between two stringed boards on either side of the stage, play a small vibraharp by its vibrations and finally go out on a string over the heads of the aud to set off a box which sends back a tiny motorcycle.

Though looking from the caveman era of music hall, this emerges as an engaging offbeater and should be a good special entry for U.S. tv or vaude circuits.
Mosk.

GIGOLOS (2)
Disk mime
12 Mins.
Crazy Horse Saloon, Paris

Disk mime duo is composed of a tall, lanky, energetic Scotch lad and a more laconic, small English boy. They do some frenetic takeoffs to such disks as "Figaro," "Cocktails For Two," "John-Marsha" and "Mule Train" for generally funny results, but using many of the numbers done with more apiomb by other practitioners of this type of act makes for a detrimental aspect in comparison.

Boys have good timing and freewheeling tendencies but can do away with bounding into the aud. More interpretive material to the disks instead of practically straight synch, roughhouse and slapstick would make this a more original turn and pay off better. As is, this makes for a neat offbeat entry and with more work and rep should soon be ready for a possible assault at U.S. nitery or vaude spots.
Mosk.

JEAN CONSTANTIN
Songs, patter
20 Mins.
Aux 3 Baudets, Paris

A bemoustached, thinning-haired, heavyset type, this songwriter has taken to niteries and music halls, peddling his own songs backed by a solid patter routine. Constantin sports a fey, detached air with an obliviousness of the aud that is rendered supportable by his spirited diatribes about song contests and songwriters in general, plus a fine songalog of his own which he gives out with a well-modulated voice and good piano accomp. Such hits as "Fleur De Papillon," "Deux Thuns Sur Le Bestringue," "Tu Rime Avec Moi" are already well-known here, and they take on new depth with the author delivering them.

In short, he looks like a good bet for the U.S. intimers on wit and song talent, and also for tv.
Mosk.

SIM
Impressions
15 Mins.
L'Olympia, Paris

Sim is a simian-faced comic-impressionist who does an uncanny rendition of a series of noises from a railroad train to traffic, auto chases and a horrendous battle of the planets, with projectors casting flying saucers on the ceiling and walls. Then he goes into two ribtickling takeoffs on femme sopranos, with the first a gurgling coloratura and the second a dizzy voice teacher. Last two can be shortened, to make this a fine offbeater for possible slotting for U.S. vaude or niteries.
Mosk.

Schwartz-Dietz

Continued from page 2

will offer an "and-then-I-wrote" medley, Lena Horne will sing several numbers and Abe Burrows will m.c.

Total take from the premiere and party is expected to be about $40,000, which will go to the Actors Studio, which has been nicknamed "Temple of the Torn Shirt," after Marlon Brando, its best-known member. The coin, with additional contributions of $30,000, will be used by Actors Studio for the purchase of its own building in New York

Headed by Elia Kazan, who independently produced and directed "East of Eden" for Warners, plus producer Cheryl Crawford, stager Lee Strasberg and ex-producer Dorothy Willard, the actor training group has occupied various quarters since its formation in 1947. Chance to buy its own building arose recently, and the top donation for the project, $10,000, has been from Gene Kelly.

As part of the name-loaded affair, the usherettes for the fiim preem will include Miss Monroe, Margaret Truman, Fleur Cowles, Imogene Coca, Anita Loos, Carol Channing, Marlene Dietrich, Arlene Francis, Celeste Holm, Beatrice Straight, Patricia Neal, Meg Mundy, and numerous show biz and society names. Ticket takers will be Steve Allen, Sid Caesar and David Wayne.

Arrangements for the usherette and ticket-taker array and the after-preem party are being handled by Morton Gottlieb, whom Kazan recruited for the assignment.

Hotel St. Regis, N. Y.

Frances Bergen; Milt Shaw orch; Ray Bari Ensemble; $2.50 couvert; $4 minimum.

Frances (Mrs. Edgar) Bergen was Frances Westerman (Westcott), as a Hollywood bit player and Powers model, before she married the ventriloquist. Apparently not wanting to be a domestic Charlie McCarthy, especially with the star taking more and more to the road for niteries (Las Vegas, etc.), she is interpreting her penchant for thrushing into a class cafe stint of her own.

Whether the idea is to be booked jointly into the bistros, the casinos and the like, Miss Bergen, employing her married name professionally, makes for a polite songalog. That means, the classier the room the better the impact, for her stuff is tailored to the smart spots. Admittedly no song belter, she overcomes a parlor voice with poise and polish and, in a measure, is today's counterpart of the blue blood blues singers which hark back to the era when Adelaide Moffatt and Lois Elliman and in later years Juliana Larson and Rosalind Courtright cashed in on their strong personal followings. In most instances, the socialite turnout invariably gets its money's worth.

Miss Bergen's debut last Thursday (24), following the plush premiere of the new Cole Porter musical, "Silk Stockings," even had maitre d' August and his slick staff at the St. Regis' Maisonette tsk-tsking—they name-dropped like the phone book about the who's who that showed up at Miss Bergen's preem. From Mrs. Perle Mesta to the top network echelon (Sarnoff-Paley) to Barney Balaban and R. H. Macy's Jack Straus, with socialites and politicos in between, the preem pull was certainly good business. It was also murder on the thrush, facing not only a strong personal following but with the full knowledgeability that such pros as Lena Horne and Eddie Fisher were also among the outfronters.

On the second night (dinner show) catching, Miss Bergen was a considerably relaxed and improved chirp. For one thing, she was using the mike more—she can stand still further microphonic gain—and she was getting to the customers. Admittedly no vocal threat to the Ethel Merman belters or even the politer Dinah Shore song stylists, Miss Bergen is patently a lady with a pleasing and poised personality, sufficient unto the class purpose thereof, because agent Barron Polan and the St. Regis' managing director Pierre Bultinck undoubtedly knew, that for a limited two or three weeks, a Miss Bergen can hold her own and, on strong personal pull, likewise carry some freight into the exchequer.

Her stuff is wisely tailored to her special talents, and most of it is restricted. From the "High Time" opener to "I Like It," her repertoire embraces "You Started Something," "Breaking In The Next Guy," a musical Cook's tour including "Doggie In The Window" in Swedish, "It's The Same Thing All Over The World," an oldfashioned bit (avec parasol and Sunbonnet Sue getup), "Bumble Bee," "Lovey Mine" and a fast blues rhythm number for the getoff, which wraps up a pleasant polite 20 minutes. Incidentally, "Doggie" is riding a great international crest; Line Renaud does it French at the Waldorf.

Per usual, Milt Shaw's expert fiddling-maestroing gives strong assist to the Maisonette's thrushes. In fact Shaw is one AFMer who almost rates an honorary AGVA card—his personal contribution musically to the femmes has bailed more than one out. Jane Morgan next. *Abel.*

Ciro's, Hollywood

Hollywood, Feb. 24.

Peggy Lee, Dave Barry, Roxanne & Martin Bros. (3), Dick Stabile Orch (8), Ciro's Band (5); $2 cover.

With Peggy Lee holding down the spotlight, biz should be brisk for the next two frames at Herman Hover's Strip dispensary. Chirp has her own following and they turned out in force opening night to accord her the type of welcome entertainers thrive on. Current layout is well-balanced, to give customers that satisfied feeling.

In her 25 minutes onstage, artist socks over eight numbers and reprises one, "Tweedle Dee," for as good effect as the first time she sings it. Opens with "Oh, That Kiss," to which she gives a slight Calypso flip, "Come Rain or Come Shine" is another good entry, and the romantic "That's All I Want From You" is right down her melodic alley.

Singer really gets down to cases, though, with "Just One of Those Things," a familiar for her, and her windup number, "Lover," carries the impact of a favorite for her biggest hand. "You're My Thrill" is another well received. She's backed by the Ciro rumba band for Latin overtones, and Dick Stabile's orch.

Roxanne and the two Martin Bros., a Spanish dance act, offer a fast opening for show and Dave Barry is on for a comedy turn. A fast patter entertainer, he's best at impersonations. The eight Ciro's girls also come on briefly to give a bit of glamour and brightness to the moment. *Whit.*

Fontainebleau, M. B'ch

Miami Beach, Feb. 26.

Helen Traubel, Alan King, Patricia & Capella, Val Olman Orch, Lecuona Cuban Boys; $2.50-$4 bev. minimum.

This is Helen Traubel's second appearance in these parts, the former Metopera star having played the Clover Club early last season. The switch from a straight nitery to the super-swank La Ronde cafe in this hotel provides her with a showcase in which her vocal prowess is embraced enthusiastically by the upper-bracket resorters.

Taking command at once with a coupling of Viennese waltzes, she sweeps through a shrewdly-blended assortment of pops and operatic arias, and, for the wrapper-upper, a rousing rendition of "St. Louis Blues," which she introes as a "folk song sung by peasants of her home town." Encore demands bring the comedy-angled Jimmy Durante songmedley. Overall, the impact is strong, her rich tonal quality, authoritative, albeit simple, stage deportment and the varied assortment in her catalog leading into a begoff.

Patricia & Capella played the better night clubs in the area several years ago, but since have adhered to European boites. They're a handsome pair whose ballroomology is adept, the adagio aspects gasp-bringing. They play up lifts and neck-balanced spins throughout their routining, where most duos would be content to build to a finisher featuring one of their tricks for the applause garnerer. What makes their work the more effective is the ease with which they accomplish their climaxers to each patterning; the pair make for a sock opening act.

Joey Bishop, booked for the comedy spot, couldn't make the opening night (25). Alan King, who clicked in the previous show with Tony Martin, filled in until Monday. King again proved an adroit laughmaker, switching from the material he's using to what amounts to an almost new act. Val Olman and his crew handle the showbacks in admirable fashion. *Lary.*

Sands, Las Vegas

Las Vegas, Feb. 23.

Billy Gray, Georgia Gibbs, Hal LeRoy, Chuck Nelson, Judy Sinclair, Copa Girls & Boys (14), Antonio Morelli Orch (12); no cover, no minimum.

Lacking the impact, the marquee-value and the class and calibre of shows that have long earmarked the Copa Room presentations, the current Jack Entratter layout has some pleasantries to offer in its overlong and no-doubt-to-be-pruned course.

Billy Gray brings his Band Box humor into the Copa Room, where his familiar brand of comedics is funny and where his blue material is incongruous in this slightly more formal setting. He still applies a heavy-handed treatment to individuals of abnormal sex habits during a too great portion of his 35-minute act. Seemingly the Gray humor can be genuinely funny when not so offbeat.

With the aid of pretty Judy Sinclair, Gray returns for the Zsa Zsa-Rubirosa finale, a colorful cowboy saga called "Continental Western."

Georgia Gibbs handles the costaring spot okay, socking her faves and new disk with fine feeling. She's a rhythmic belter in "There'll Be Some Changes Made," and in good voice with "I Love Paris." Her latest waxing, "Tweedle De Dee," please, as does a medley of her oldies.

Hal LeRoy is given a rousing welcome back and breaks from start to finish in his brief chore. Whether tapping out a swift beat, or performing a soft shoe, LeRoy is a master, nimble and smooth afoot and exhibiting a charm and warmth to match his dancing ability.

Chuck Nelson, in the production singing spot, is a standout. Larry Greene, musical conductor for Gray at the piano, is olid in support and Antonio Morelli leads his orch through the difficult show score in adept fashion. *Bob.*

Copacabana, N. Y.

Billy Daniels (with Benny Payne), Phil Foster, Blackburn Twins & Genie Stone, Donna Williams, Jack Drummond, Barbara Maye, Larry Howard, Mike Durso & Frank Marti Bands; Minimum $5.

The Copacabana has brought in some of the more formidable artillery to combat the natural box-office dip of the Lenten season and balmier weather. As a matter of fact, this layout is one of the more potent all-around displays to come to Jules Podell's basement boite in some time. It's endowed with name as well as entertainment value, and it's one that normally should keep even the room's Burma Road populated.

The heavyweights this session are Billy Daniels and Phil Foster, and a pleasing note on the bill is the turn by the Blackburn Twins, now partnered with Genie Stone. All of them have earned the admiration of the local cafegoers in previous engagements around town, and all deliver in a forte vein.

Daniels, in a 50-minute session, runs through an especially strong repertoire. At the midnight show on his preem night, there were times when he provided a nostalgic note. He ran through a medley of songs popular in a former era. This session recalled some of the moments in the 52d Street basements of years ago, in some of which Daniels was making his coffee 'n' cake coin. This was a particularly rewarding bit.

The Negro songster has added a lot of material that gives his act a fresh facade. He rambles into a Latin mood and recognizes the rock and roll idiom with "Ko Ko Mo" and gives a touching rendition of an obscure number, "Butterfly." Of course, "Yiddishe Mama" and "Black Magic" give him a pair of powerful sendoff pieces, and he and his accompanist share plaudits for a well-done turn that hits peak applause.

Foster's comedic exercises have that folksy and frequently a tradey feeling, but he manages to make himself understood and appreciated. Foster frequently shows a careful contempt for his audience. He gives the impression that nobody, bosses included, are gonna push him around. He does the alarm clock bit in which he sets the alarm for a normal 20-minute run. He walks off in the middle of a gag when it rings. However, circumstances on the initial night warranted a return. One of the reasons for Foster's tremendous appeal in this spot lies in the fact that he tell sof reminiscences in Brooklyn, which, no doubt, many in the audience, have experienced. Many laughed at themselves as well and Foster scored his best in a N. Y. nitery to date.

The Blackburn Twins have had a long succession of girls in their act. Included were Janet Blair, Martha Stewart, Pam Cavan, Marion Colby, and now a newcomer, Genie Stone, a former single that they caught in a Vegas nitery. It's a tough assignment to break in a girl and new material as well. Consequently, the lads decided that teaching the newcomer was a full-time job. Miss Stone does very well in the job assumed by a series of pretty predecessors. She's pert and cute, but she needs time before she adds distinction to the turn. The Blackburn boys should have brought with them a few numbers, so that at least the appearance of a new act and new interest could have been given. Even at that, their staples such as "Lulu's Back in Town" and the guys' mirror number are still strong enough to rate important attention.

The Copa production is picturesque, Donna Williams and Jack Drummond doing the vocals and Barbara Maye and Larry Howard in the terp spots. The Copadoils with their orchid coiffs provide an added conversation piece to a lush set of proceedings. *Jose.*

Viennese Lantern, N. Y.

Simone Dolphen; Lantern String Orch (5); no cover or minimum.

"Genial host" is one of the most overworked idioms in the cafe biz, but Max Loew works overtime at it to give it meaning without the hackneyed connotations. The host can get the most on the ball when he's on the E. 79th St. Yorkville sector, where the hair is down and the conviviality is up, as contrasted with the downtown conventions where there is a colder, more sophisticated stance, perhaps even along the snobbish route.

Loew's Viennese Lantern gets 'em uptown in the free air—the drops-ins, regulars, and once-in-awhiles as well as the name tradesters lured by the wine, the goulash, (etc.) and "the little show," which latter is currently a single act and the fiddlers three plus piano and accordion. Maitre d' Walter makes it an all-around gemutlich atmosphere.

Simone Dolphen is a Gallic confection brought back to the Lantern after some five years' absence, having been originally "new acted" from the No. 1 Fifth Ave. boite in that circa. Singing comedienne has an engaging charm, and there's a big pitch in her slim frame. Good chatterbox and ad libber, she's able to latch on to ringsiders interference and beat them at the game in clever reverses that disarm the offense.

There's a method to her madcappery and a gleam in her eye as she gets set for the attack. Her "Can Can" is in English with sufficient frenchification to make it a two-ply romp. "Tico Tico" is also anglicized and well articulated, switching to her native tongue. She scrams away from the songs with what seems extraneous text that comes out a finished package in the end.

Mlle. Dolpen's piece de resistance would always be "Kiss Me Sweet," wherein she mounts the piano for a mobile chant in prone and standup style that's punctuated by a peek at her structual endowments and tongue-in-cheek sultriness pinpointed at baldies and blown and throwaways, including a clever lovers-on-the-park-bench.

The fiddlers are in there fadding away with the schmaltzy, familiar Wien stuff in special numbers aimed to constitute a turn, being joined by squeezebox and 88. They also light out on U. S. and Strauss tunes for the lulls. *Trau.*

Congress Hotel, St. L.

St. Louis, Feb. 12.

Robert Clary, Dick Fister Trio; $1 cover.

French nitery entertainers have proven a click in St. Louis and Robert Clary, the latest import, is continuing to cop popular acclaim in this Town & Country room. It's a case of a little man the just tops the five-foot mark) effectively doing a big man's job.

Clary is a combo comic-warbler-hoofer-acro and in addition possesses an effervescent mien that inoculates the customers from the teeoff. Working on a tiny platform, Clary almost leaps into the lap of a femme ringsider while executing some of his screwball antics and nifty patter.

His teeoff ditty, "Lucky Pierre" in his native tongue, wins the mob that refuses to let him leave until he had warbied nine ditties in both French and English, the latter at times with a French flavor. His miming of a deadpan danceband warbler ogling the dansapators until he receives a cue to go into action is sock. Ditto for his interp of how a soubrette would sing "Triplets" and a schoolboy lamenting "I'm In Love With Miss Logan."

Among other ditties sandwiched in are "Fleur Bleu," "Autumn Leaves," "Calypso" and "Shrimp Boats Are Coming." Although the temperature was near zero at session caught, the room was near SRO. *Sahu.*

The Composer, N. Y.

Herman Chittison & Billy Taylor Trios; no cover or minimum.

For a jazz club that's only five months old, The Composer has established a solid niche as a hepster hangout. Formula is the same as its senior, The Embers, on the east side, but there's room enough in this town for two similar jazz rooms to operate in the black.

Main drawback in this room's operation is the pre-show setting. The headliners don't go on until 10 p.m. and instead of going to 802 for an 88'er to fill the before-showtime gap, room has gone to Muzak. Canned music serves as okay background stuff for the diners, but it's a bit incongruous with the jazz policy under which the club functions. It's a safe bet that a hep keyboarder would bring in a bigger dining crowd than Muzak.

Chittison belongs to the old style school while Taylor can be catalogued as a progressive. It's a solid pairing that excellently complements each other. Working with bass and guitar backing, Chittison takes the ivories for a clean and effective workover of w.k. numbers. His touch is sure and rhythmic.

Taylor's keyboard work is backed by bass and drums and the boys lay down some inventive touches on such items as "Let's Get Away From It All," "Willow Weep For Me," "Mambo Inn" and "Lullaby of Birdland." Taylor's style sparks with imaginative flourishes but he never strays too far from the melodic line.

Both groups alternate every half hour, which adds up to plenty of sock listening. *Gros.*

Hotel Statler, N. Y.

Dick Jurgens Orch (12), featuring Al Galante, Stan Vann; $1.50, $2.50 minimum after 10 p. m.

In this era of bands that stress the brass and growling sax, Dick Jurgens' orch stands out as a memory of the 1940s, when the terp beat was all that mattered. Jurgens doesn't fool around with intricate arrangements or special instrumental showcasers; he just lays down the kind of beat that crowds the floor—and that's all that's necessary, especially in room like the Statler's Cafe Rouge.

Jurgens has been on the podium of hotel rooms and prom dates long enough to know how to handle himself agreeably. He's got a pleasant easygoing manner and keeps the customers happy by filling all their request numbers.

Band operates with three rhythm, five brass and four reed and whips out a light, dance-able beat. Book consists of the usual blending of standard and pops and is projected without any flourishes. An occasional rumba and mambo are thrown in to please the chile wigglers.

Al Galante and Stan Vann split the vocalistics in okay fashion. *Gros.*

Hotel Muehlebach, K. C.

Kansas City, Feb. 25.

Dick Noel, Stanton & Stevens, Tommy Reed Orch (8); $1 cover.

Terrace Grill of the Muehlebach offers two turns that score well entertainment-wise, in a well-knit, audience-pleasing show. Dick Noel is the first male singer to play the room since its reopening a couple of months back, and the Stanton & Stevens team has not played the town before. The 37-minute show, in for two weeks, moves right along.

Ronnie Stanton and Gloria Stevens combine singing and dancing. They sing a rhy.hm bit, sing and tap "Singing in the Rain," and follow the pattern with "Ballin' the Jack," with the gal doing some unusually low range warbling, and the two getting off a lighting fast terp. They switch to "Similau," an Afri-Cuban rhythm, to close on high-level response.

Noel smartly makes his turn mostly music, with little chatter or other deterrent. His range and delivery put him in the personable crooner class, and he offers a great variety in his numbers. He mixes up softer ballads, a novelty or two, and draws biggest hand on the evening on "Birth of the Blues." *Quin.*

Last Frontier, Las Vegas

Las Vegas, Feb. 28.

Dorothy Dandridge (with Nick Perito), Marshall & Farrell, Trio Gypsy, Frontier Girls (12), Garwood Van Orch (11); no cover and no minimum.

The crowds virtually stormed the gates at her first show to portend turnaway biz for every performance of the three-week stand of Dorothy Dandridge. The Academy Award nominee must rate a special gonfalon from the strictly competitive section known as the Strip. An assortment of singers is constantly on display in this area, but Miss Dandridge must be placed in a niche by herself, for her songs become a physical performance, a portrayal, not of a singer, but of the fictional character whom the number concerns. The classic beauty of her face can express the imp, the trollop, the lady with equal impact, and her lissome, intriguing figure can purvey sex, poise or petulance just as vividly.

A new comedy team that's a cinch to be heard from is Pete Marshall & Tommy Farrell. Farrell is the begorried, mixed-up type that constantly annoys the proud, poised Marshall and they complement each other to evoke waves of laughter during their chore. Marshall bleats "How Deep Is the Ocean?" with his vis-a-vis answering the questions in the lyrics in rapid, encyclopedic fashion, in a routine that's a rouser. A Texas radio bit is equally funny. Marshall renders nice vocal carbons of famed pop singers while Farrell goes through burlesque motions of same. Standout here is the Marshall aping of Dick Haymes in vockful vein. The team's astrology skit is okay while their topper is thoughts of a singer while performing, with Marshall on singing vocals and Farrell at a backstage mike making with the thoughts.

The heldover Trio Gypsy act thrills as the supple, blonde femme is balanced aloft and tossed about by her pair of male partners with skill and dispatch. The Frontier Girls are especially effective in a toreador number, colorfully befrilled, as they heel-stomp and whirl to good applause. *Bob.*

Shows on Broadway

Silk Stockings

Cy Feuer & Ernest Martin production of musical comedy in two acts. Stars Hildegarde Neff, Don Ameche; features Gretchen Wyler, George Tobias, Leon Belasco, Henry Lascoe, David Opatoshu, Philip Sterling. Music and lyrics, Cole Porter; book, George S. Kaufman, Leueen MacGrath and Abe Burrows; suggested by "Ninotchka," by Melchior Lengyel. Direction Feuer; scenery and lighting, Jo Mielziner; costumes, Lucinda Ballard and Robert Mackintosh; choreography, Eugene Loring; musical conductor, Henert Greene; orchestrations, Don Walker. At Imperial, N.Y., Feb. 24, '55; $7.5 top ($10.50 opening night).

Ninotchka ..... Hildegarde Neff
Steve Canfield ..... Don Ameche
Janice Dayton ..... Gretchen Wyler
Peter Ilyitch Boroff ..... Philip Sterling
Hotel Doorman ..... Walter Kelvin
Hotel Manager ..... Stanley Simmonds
Flower Girl ..... Geraldine Delaney
Ivanov ..... Henry Lascoe
Brankov ..... Leon Belasco
Bibinski ..... David Opatoshu
First Commissar ..... Edward Becker
Pierre Bouchard ..... Marcel Hillaire
Chief Commissar ..... Forrest Green
Minister ..... Tony Gardell
Politburo Pre[illegible] ..... Walter Kelvin
Saleesladv ..... Ludie Claire
Vera ..... Julie Newmar
Commissar Ma[illegible]h ..... George Tobias
Choreographer ..... Kenneth Chertok
M. Fabour ..... Paul Best
Bookstall Man ..... Louis Polacek
Movie Director ..... Paul Best
Assistant Director ..... Maurice Barry
Sonia ..... Devra Kline
Grisha ..... Forrest Green
Anna ..... Alexandra Moss
Guard ..... Edward Belasco
Guards ..... Lee Barry, Dick Humphrey
Reporters ..... Edward Becker, Tony Gardell, Arthur Rubin
Musicians ..... Maurice Kogan, Leon Merlam, Marvin Gold
French Comrades ..... Win Mayo, Lin Athur Ulisse

Dancers: Estelle Aza, Barbara Bostock, Verna Cain, Geraldine Delaney, Devra Kline, Pat McBride, Carol Riser, Carol Stevens, Onna White, Martin Allen, Tommy Andrew, George Foster, Bruce Hoy, John Ray.

Songs: "Too Bad," "Paris Loves Lovers," "Stereophonic Sound," "It's a Chemical Reaction, That's All," "All of You," "Satin and Silk," "Without Love," "Hail, Bibinski," "As on Through the Seasons We Sail," "Josephine," "Siberia," "Silk Stockings," "The Red Blues."

Although scar-tissue from the extensive surgical operations on the road are still visible, especially in the second act climax, which falls below the smartness and sophistication of the earlier action, the non-quibbling fact is that "Silk Stockings" is a very funny and entertaining musical, and a hit—the fifth in a row for Feuer & Martin.

A main asset is topically, political satire of Communism, as derived from Melchior Lengyel's old Metro film, "Ninotchka," starring Garbo and Melvyn Douglas. The loose adaptation of George S. Kaufman, Leueen MacGrath and Abe Burrows is often brilliantly funny, if occasionally rather talky.

Broadway's inclination will be irresistible to assign the lion share of the credit for the sock values in "Silk Stockings" to the music and lyrics of Cole Porter. He is close to his top, and that's very theatrically effective indeed. There is, of course, his usual stress on the theme of copulation. But while still master of rock and roll "leerics" with a college education, Porter's score displays enormous versatility.

There is soft sentimentality, per "Paris Loves Lovers" and the "I Accuse" interpolation; "Satin and Silk" girl stuff; a political rally chant, "Hail Bibenski." Finally there is the anatomical tour song, "All of You," already a hit, along with other tunes which circulated while the show was being trimmed and hemstitched on the road.

The script is heavy on sheer verbage and it would seem likely that Feuer & Martin have in no sense ended their flagellation of the book. Going immediately into story-telling and stressing libretto throughout, to the neglect of dancing, this is a musical comedy which, for once, has rather too much than too little plot.

Most of the action takes place in Paris and concerns the efforts of a series of envoys, culminating with a serious-minded woman commissar, to retrieve the person of a wayward composer who does not wish to return to dour Moscow after seeing gay Paree. Their object is "to force Boroff to go home of his own free will!"

Political wisecracks abound. Soviet making and breaking of commissars, Soviet ideological obsessions, Soviet terror are all lampooned. There is a gay off-to-exile-we go trio, "Siberia," sung strictly for laughs by Henry Lascoe, Leon Belasco and David Opatoshu, the birddogs who fall in love with the Parisienne chickens.

Ninotchka, who plays deadpan in the first sequences, when told she is behaving like Portia cracks, "Oh yes, I have seen her in Gorki's 'Merchant of Venice'." Inquiring for the doniker she says, "And where is the little comrade's room?"—a line which could become a catchphrase.

When the show reaches its assigned two-and-a-half hours, the American theatrical agent from Paris who has fallen in love with Ninotchka has followed her—travelling on the longest theatrical license ever used in lieu of a visa—into the slums of Moscow. He just walks in under the noses of the entire Soviet secret police and bureaucracy, takes her in his arms and announces that he will bear her off to America.

True, he is then arrested but he immediately sells Commissar of Art, amusingly played by George Tobias, on stealing a transport plane. Into this plane pile hero and heroine, assorted commissars, artists, dancers and singers and fly off to America "looking for a hole in the McCarran Act."

It's a corny, jerky climax, ending the show on its own least worthy level. Fortunately, by then, the solid merits have given the bourgeosie their money's worth and the production is safely in.

Weaving through the gay political plot is the sub-plot of a Hollywood swimming star who now has water-on-the-brain and must play non-aquatic roles. She is in Paris to shoot a musical comedy version of Tolstoy's "War and Peace," which suffers a switch and turns into a jazz "Josephine" with a "gone" Napoleon. This is where Gretchen Wyler comes in with the gentle force of hydrogen.

"Silk Stockings" is sure to enhance the careers of its two stars, Hildegarde Neff and Don Ameche, as well as Miss Wyler, who is top-featured with George Tobias. Miss Neff, a German film player, realizes Ninotchka with much intelligence, charm and deft timing. The deadpan sexless girl transforms into the woman in love most beguilingly. Miss Neff makes her American stage reputation forthwith.

The love affair of the Russian and the American is a delicious spoof on pitching the woo. Also quite torrid. Much of show's success in the romantic department belongs to Don Ameche, who reveals a surprisingly firm, flexible and masculine singing voice. Not that Ameche has been too far away, but he's certainly back now, front and centre spotlight. His debonair bearing and general easy competence qualifies him as a top musical lead. This fugitive from early radio is news again, a long time after that first film role of his, the awkward Indian in "Ramona."

Miss Wyler is established but big, with "Silk Stockings". The "Josephine" song-and-dance number in the second act is one of the sauciest bump-and-grinds of the decade as led and whammed over by this gal. Earlier she ties up the show with her lyrical report on Hollywood, where nothing counts anymore unless it is "in gorgeous Technicolor, breath-taking CinemaScope and stupendous stereophonic sound." She has a very funny piece of business which runs through the show, knocking the side of her head to shake out the water from all her swimming pictures.

By keeping the show on the road until it was right, or right enough, Feuer and Martin have displayed the tenacity which makes success. The anguish along the way needs no exploration here, although it confuses the issues as to where the direction of Cy Feuer, who took over, begins and the influence of George S. Kaufman ends. The proper apportionment of due is always difficult in any musical, since so many strands of talent and judgment must be combined.

Certainly the settings and lighting of Jo Mielziner count importantly, as do the flaming or dainty, or dowdiiy Russian costuming provided by Lucinda Ballard and Robert Mackintosh. The musical direction and vocal arrangement of Hebert Green, the orchestration of Don Walker and Eugene Loring's handling of the dance segments are the sturdy keel plates of a seaworthy craft.

The music, the lyrics, the topical satire, the fine performances, the general colorfulness of the production and the perspiration of Feuer & Martin have produced another demand ticket. *Land.*

Dark Is Light Enough

Katharine Cornell and Roger L. Stevens presentation of drama by Christopher Fry in three acts. Stars Miss Cornell, Tyrone Power; features Arnold Moss, John Williams, Marian Winters, Eva Condon, William Podmore, Christopher Plummer, Donald Harron, Paul Roebling. Directed by Guthrie McClintic. Decor by Oliver Messel. At Anta Theatre, N.Y., Feb. 23, 1955; top $5.75 (opening night $7.50).

Dr. Kassel ..... William Podmore
Jakob ..... Donald Harron
Belmann ..... John Williams
Stefan ..... Paul Roebling
Bella ..... Eva Condon
Willi ..... Charles Macaulay
Gelda ..... Marian Winters
Richard Gettner ..... Tyrone Power
Countess Ostenburg ..... Katharine Cornell
Colonel Janik ..... Arnold Moss
Count Peter Zichy ..... Christopher Plummer
Beppy ..... Ted Gunther
Rustl ..... Sydney Pollack
Third Soldier ..... Jerome Gardino
Fourth Soldier ..... Dario Barri

By Broadway theatrical standards, Christopher Fry does not behave like, or have the instincts of, a man of the theatre. Instead he is a pure ivorytower mystic who happens to put his verse in the form of dialog and launches it upon theatrical waters with small regard for either the motivation of many of his characters or for the statement of his own playwright's thesis, whatever it may be. In consequence, his play runs flat and dull as a show for American taste, despite the sumptuous values added by Cornell-Power-McClintic-Messel and company.

The title is derived from the writing of J. H. Fabre, something about butterflies venturing where screech-owls stay perched on a stormy night. For the butterflies, the darkness is light enough to get there. The moral is strained in the third act when the countess comes down, without prior notice of malaise, sick unto death and her bad boy ex-son-in-law is about to be captured by Austrian troops and strung up as a rebel. The time is 1848 and the Hungarian rebel army has just been routed.

Viewers of "The Dark Is Light Enough" must guess what the author means to convey. And the guesses will be various indeed, and conflicting. The countess appears to symbolize civilized and decent behavior, compassion for all living beings. The cad character, central to the thesis but the most carelessly drawn figure in the script as to motivation, apparently symbolizes all that is undisciplined, wild and irresponsible in humanity.

Tyrone Power, wearing chin whiskers, has perhaps the most thankless co-starring role of recent seasons. The author has stinted him almost completely as to the brilliant crackling epigrams, which are bestowed instead upon the secondary characters who constitute the membership of the countess' Thursday at home. Richard Gettner, whom Power portrays, is an unattractive military deserter. Why he, an Austrian, joined the Hungarian rebels and later quit them goes unexplained.

A craven coward while in flight, a boyish drunkard while in hiding, shooting the son of his benefactress, making love to his ex-wife, now married again, this clod of a man barges into the country house for the last time, shouting to the countess, "I hear you're dying!" as indeed she is; whereupon he proposes marriage! Try to act that hodgepodge of a role with conviction—yet Tyrone Power does just that. It's uphill all the way, with practically no help from the script, but he gets there — the dark is light enough.

Things are much happier for Katharine Cornell, since her role is more credible and has a grandeur which she is singularly capable of infusing with substance and texture. While her terminal illness is one of the innumerable privacies in the mind of the playwright and comes as a complete surprise to the audience (a week before in the action she was in fine fettle), Miss Cornell is superb in a disappointing play—and that's the story of her recent career.

To visualize the Austrian villa setting, Oliver Messel has designed a drawing room, the overarch of which blends into the stable of Act II. Within this imaginatively-realized frame, Guthrie McClintic moves his actors with astute theatricality. The uniforms and gowns of the period are colorful and the exchanges of cultivated literary insults between the men who attend the Thursday salon are amusing. There is a promise in the setting which is never fulfilled for action-and-meaning hungry Americans. McClintic's players must frequently freeze into the background while Christopher Fry goes philosophical at length in the midst of supposed melodrama.

William Podmore, Donald Harron and especially John Williams are the three who enjoy the playful lines and make the most of them. This is more than comic relief; this is the promise of theatrical entertainment which largely never materializes. Miss Cornell has the author's more revealing discourses on life and love and the idiocies of politics.

With Miss Cornell's characteristic generosity to her fellow-professionals, all the players get featured billing save the four soldiers and a houseboy. The company has been carefully selected and expertly guided, although the newness to the profession of Paul Roebling, as the son, is occasionally apparent, and Arnold Moss, ordinarily an actor of some fireworks, has the second-most-awkward role in the play, right next to the co-starring role of Tyrone Power. Fry does not waste a single bright line on this character. Only the members of the Thursday salon may be witty.

Marian Winters, who has attracted considerable attention in recent theatrical semesters, has a prestige credit in this contract. She handles herself with much authority, although some might suspect that technique was setting in rather young. Christopher Plummer, as a nobleman who really is noble, is firstrate, but it is his fate to wear the most unbecoming male garb seen on Broadway since John Gielgud played that Russian axe-murderer.

Roger L. Stevens, Manhattan's wizard with real estate equities, is lifting half of the tab on "The Dark Is Light Enough." Show made a profit on tour, plainly thanks to the co-stars' popularity, and the $60,000 production stood reduced to around $45,000 when the curtain went up for a 12-week limited engagement at the ANTA Theatre last Wednesday (23) with a $7.50 tab. Include Stevens in when running down the roster of those who have on this occasion labored for love of the theatre. Unfortunately, Christopher Fry loves his own beautiful language to the neglect of characterization, dynamics and payoff. *Land.*

'Silk Stockings' Running Wild

Broadway comment following last Thursday's (24) opening of "Silk Stockings" at the Imperial, N. Y., focussed on the strange collapse of quality in the last minutes of the show. Speculation ran to the question. Had the critics' departure just before the end and thereby missing this misfit segment of the script worked out to the advantage of the musical? Seldom has a show concentrated its flaws at the very end where the potential damage could be so minimal. Often a production reveals its script weaknesses in the early period and never quite overcomes the original downbeat impression. "Silk Stockings" is fortunate—goes Broadway comment—in being "safe" on points before revealing its crooked seams.

Trade buzz also centres on the credit for the topical and political wisecracks, much quoted around town, as between George S. Kaufman and Abe Burrows. People were guessing, by ear, saying "that sounds like Kaufman," or "that sounds like Burrows"—without knowing. The same guessing game also developed as to the direction, the street not knowing quite how to draw the line between Kaufman again, and Cy Feuer, who took over the staging from him during the long tryout tour.

Another matter of Broadway comment is the paucity of dancing in the musical, the only two Eugene Loring numbers being in the second act. Finally there's the question of whether Cole Porter was averagely, or more-than-averagely, indigo in his "leer-ics."

All in all, "Silk Stockings" stirred up as much afterglow comment as any show opening this season and quite blanketed comment on "The Dark is Light Enough," which opened the night previous.

Inside Stuff—Legit

According to Art Buchwald, N.Y. Herald Tribune columnist for the Continental edition of the paper, who came over on the first show plane from Paris for "Fanny," the $690-per-person adventure was a missout, if not a fiasco. Combination of fogbound N.Y. causing the Pan Am plane to light in Washington, after considerable delay, plus a delayed action "benzadrine audience," due to the extended flight and the general arduousness of the transAtiantic flight, didn't quite make it all come off.

True, Ezio Pinza did meet the plane, but author Marcel Pagnol, from whose trilogy the Joshua Logan-Sam Behrman-Harold J. Rome musical, "Fanny," was developed, just didn't bother even to see 'em off in Paris.

Anyway, French champagne was poured backstage for the doughty trio of the 20 supposed to make the "Fanny" preem; there was a hands-across-the-sea tape cut for dissemination by Radiodiffusion Francaise on the morrow in Paris (rushed back by Air France); and Pinza, Logan and a VARIETY mugg from Paris, Tom Curtiss, who happened to be in N.Y. by coincidence, said a few words of cheerio to the Eiffel Tower set. Buchwald said nothing. He put his thoughts in the form of a blast in the Sunday (27) edition of the N.Y. Herald Tribune, in between personalizing on sundry radio and tv shows to plug his new Little, Brown book, "Art Buchwald's Paris."

Cy Feuer, referring to a recent VARIETY story about him and his partner, Ernest H. Martin, remarked to a friend last week that the piece was incorrect in stating that he had formerly been musical director of Universal Pictures in Hollywood. "That flattered me," he is quoted as saying. "As a matter of fact, the studio was Republic."

The co-producer, guesting with Martin at a luncheon meeting last Monday (28) of the Drama Desk, legit reporters' group, at Sardi's restaurant, N. Y., revealed that he started in show business as a trumpet player, working in the pit at the Radio City Music Hall and Roxy Theatre, N. Y., and finally going to the Coast with Leon Belasco's band. When that outfit broke up, he remained on the Coast, doing arranging and working with American Records, which later became Columbia Records. President of American at that time was Herbert Yates, who subsequently went with Republic, taking Feuer with him.

Perhaps not entirely by coincidence, Belasco, now an actor, has a featured role in the new Feuer & Martin musical, "Silk Stockings."

John Byram, co-producer of "Wayward Saint," denies a story in last week's VARIETY that the play's author, Paul Vincent Carroll, was sore at Byram and co-producer Courtney Burr. The piece was based on the word of a mutual friend of Carroll and George Jean Nathan, who was also said to be angry at the producers. Byram further denies that Paul Lukas, starred in the show prior to the opening, was embarrassed at being billed above Liam Redmond, who was top-featured in the title role. Redmond was upped to costardom after the opening. Byram, finally, disagrees with the opinion in VARIETY's review that the play is "remote as film or tele material, or even stock," and he takes exception to the statement in the notice that "the play is seriously marred by faulty casting."

Tex McCrary and Jinx Falkenburg are going all out in their tv programs on NBC to promote business for the legit show, "Tonight in Samarkand." Pair gave the Jacques Deval-Lorenzo Semple Jr., drama a rave opening night and then, apparently in an effort to offset the generally unfavorable first-string reviews of the show, offered on the air the following night to refund the purchase price of anyone who saw the play on their say-so and didn't like it. They had Louis Jourdan, star of the drama, as guest on their program that night. According to co-producers Bruce Becker and Robert Ellis Miller, there was a sharp boxoffice upturn after the start of the Tex & Jinx campaign, and there have apparently been no requests for refunds.

For the second time in a single season, Chicago will have two conflicting legit openings next Monday night (7), with "Tea and Sympathy" at the Blackstone and "Dear Charles" at the Erlanger. The "Tea" booking was set several months back, while the "Charles" scheduling was arranged late last month. Similar conflict occurred several weeks ago with the simultaneous arrivals of "Caine Mutiny Court Martial" and Ruth Draper. Only the Sun-Times and the Tribune have regular supplementary legit staffers with Glenna Syse assisting Herman Kogan for the former sheet and Seymour Raven working with Claudia Cassidy for the latter.

Outdoor Drama Not Commercial; Author Hopes It Won't Become So

Chapel Hill, N. C.

Editor, VARIETY:

Contrary to general belief, outdoor historical dramas such as "Lost Colony," "Unto These Hills," etc., have not been designed to make money at the boxoffice. They are community projects, part of a move to draw tourists into the area. The financial rewards to the communities derive from increased tourist business rather than from boxoffice profits.

Our purpose is to break even. That is, to realize enough from the boxoffice to support the show and to carry it over to the opening night of the following season. The commercial aspect has thus far been absent from outdoor drama, at least to the extent that we are more interested in expressing the mood and spirit of an area, as seen in its history, and in giving life and vividness to a particular section of the country.

If that sounds a bit pompous, bear in mind that we still believe that the basic function of outdoor drama is in the fieid of education, religion and basic democracy. These words have been bandied about so much that perhaps they have lost their meaning, and although I do not mean to give the impression that we are longhaired prophets speiling out public morality and patriotism, we do feel that there are other, and greater, benefits in the theatre than boxoffice. For example, we are proud of the fact that we give fairly weli paying jobs to around 700 young actors and technicians each summer, and help

(Continued on page 66)

This Is the Millennium; Twin Cities End War, Cooperate on Bookings

Minneapolis, March 1.

The local civil war is over, at least in legit. After several years of feuding, the managements of the Lyceum here and the Auditorium, St. Paul, have buried the hatchet, and are cooperating in bookings and exploitation of shows.

Bennie Berger, operating the Lyceum, held out the olive branch to Edward Furni, manager of the Auditorium, As a result, although "Tea and Sympathy" last week played its Twin Cities' engagement exciusively here, St. Paul newspapers accepted the show's advertising. Likewise, local sheets gave similar consideration to "South Pacific," playing last week in St. Paul and passing up Minneapolis for its fourth visit in this area.

Under the new theatrical peace pact Berger is encouraging the booking of road shows both here and in St. Paul. That represents an about-face from the attitude of James Nederlander, former operator of the Lyceum. Through cooperation of the two adjoining towns Berger believes more shows can be brought to both.

As a concrete move in that direction, Berger is trying to have "King and I," which he was promised exclusively for the Lyceum after its current Chicago stand, divide its local date between his house and the St. Paul Auditorium.

Nederlander endeavored to and succeeded in having most touring Broadway productions play their Twin Cities' engagements exclusively in Minneapolis during his final two years at the Lyceum helm. St. Paul newspapers, city officials, business interests and Furni resented that and complained to New York producers about being slighted.

As additional bookings ensue, the current season, which until this month has been almost non-existent, gives more promise of winding satisfactorily. Set to follow "South Pacific" and "Tea and Sympathy" are "Tender Trap," April 3, and "Pajama Game," May 4, "Mrs. Patterson," had been set for May 23, but was cancelled last weeks.

There are other tentative bookings, so it looks now as if, for the first time in several years, the Theatre Guild may be able to fulfiil its commitments to the more than 2,000 season subscribers. At least five of the seven promised shows now are assured.

'Hearts' Backers Now Have 47% of 60G Investment

Backers of "King of Hearts" have received another $4,200 return on the venture, bringing the total repayment thus far to 47% on the $60,000 investment. Bulk of the latest refund was from the show's 40% share of the $10,000 advance received by Brandt & Brandt, as agents for co-authors Jean Kerr and Eleanor Brooke, from the Dramatists Play Service for the amateur and publication rights.

According to a note from producer Elaine Perry, accompanying the repayment checks, there is still a cash balance of $2,532 on the-last-season Broadway comedy.

'Pan' 85G in Red; TV May Recoup

"Peter Pan" closed Saturday night (26) after a 19-week Broadway run at the Winter Garden, N. Y., at an approximate $85,000 loss on a $125,000 investment. However, profit from the sale of the Richard Halliday production to NBC-TV for 7:30-9:30 p. m. airing next Monday (7), is expected to reduce substantially and possibly clear the deficit on the legit presentation. Management is understood to be getting a flat $250,000 from NBC to mount the show for tv and can retain any leftover coin.

As of a Feb. 5 accounting, the Mary Martin starrer still had $78,206 to recoup. Additional losses from musicai's last three weeks of operation and closing expenses are figure to bring the deficit to around $85,000. Profit for the four-week period ending Feb. 5 was $2,798, including a $1,758 loss the last week.

Originally produced by Edwin Lester for the Los Angeles Civic Light Opera Assn., "Pan" cost $99,841, excluding a $20,000 allowance from the CLO, to bring to Broadway last Oct. 20. The production cost was recently hiked $18,837, principally by reason of an additional $17,500 option payment to CLO. Balance availabie for distribution to backers as of the Feb. 5 accounting was $15,374.

Adapted from the James M. Barrie classic, "Pan" has music and lyrics by Mark Charlap and Carolyn Leigh, additional music by Jule Styne and additional lyrics by Betty Comden and Adolph Green.

Helen Hayes Set For Ann Arbor Festival

Ann Arbor, March 1.

Helen Hayes wiil star in a new production, details of which have not been announced, as the second offering this summer at the U. of Michigan Drama Festival. That was announced over the weekend by Valentine Windt, director of the series.

Other bills for the five-week series will be announced. Windt returns to New York the end of March to complete arrangements with casting agent Jane Broder. Lucille W. Upham will again serve as business manager and James D. Murnan will be company manager.

Capt. Max Morgan, USAF, Plans West End Show

London, Feb. 22.

Capt. Max Morgan, USAF, who has been interested in several West End shows, including the revival of Oscar Wilde's "Salome," is going into production on his own. He has acquired Mervyn Nelson's "The Jazz Train," done in New York several seasons ago and calling for an entire colored cast.

Nelson arrived here a couple of weeks ago to line up some of the cast locally or in Paris. Show opens out of town March 21, coming to the West End sometime in April.

Anything for Art

Chicago, March 1.

Fredd Wayne, who plays Grant Cobbler, the neurotic suitor, in "Oh Men, Oh Women," at the Harris Theatre here, is supposed to jam his thumb against his leg as a nervous mannerism whenever the part calls for him to become excited.

He recently had a bruise on his leg and, since he couldn't remember bumping it, he finally went to a doctor and, after an examination and considerable discussion, they decided he's been hitting himself too hard during the performance.

Equity-Chorus Merger 'On' Again, Bellamy Reveals

Chicago, March 1.

The on-again off-again merger of Actors Equity and Chorus Equity is definitely "on" again, according to AE president Ralph Beliamy. The star hopes to see a consoiidation of the two unions before his term expires next June.

Long an exponent of one-card unionism in the entertainment fieid, Bellamy views the projected consolidation of the two legit guilds as an initial step toward an effective unification of the various talent organizations. The actor, in Chicago with the touring "Oh Men, Oh Women," says he expects the merger blueprint to be ready shortly for presentation to the membership of the two groups.

The Equity Council earlier had approved the merger program, but subsequently voted to reconsider after what Beilamy describes as "a small minority" voiced its opposition. A joint committee was then formed to bring the two camps together. The committee has been reporting to the Council at regular intervals and the Council has already accepted the bulk of the recommendations.

After the merger proposals have been passed on by the iegal counsel they'll be presented for a membership referendum. Equity's quarterly membership meeting is scheduled for March 16, with the merger question iikely to be a major subject of discussion.

SEE 'WONDERFUL TOWN' LIKELY LONDON SMASH

London, March 1.

With a unanimous press to help him along, Jack Hylton has all the makings of a smash hit in his London production of "Wonderful Town" which preemed at the Princes Theatre last Wed. (23) with an all-British cast.

Pat Kirkwood, recreating the original Rosalind Russell roie, scores a personai smash, handiing the song numbers expertly and making the best of comedy dialog. Shani Wallis plays her sister Eileen with a unaffected charm and Sidney James and David Hurst are the best of the male performers.

Production is slickly directed by Richard Bird, with first rate choreography by Edmund Balin.

Littler Denies Plan To Tear Down St. James'

London, March 1.

Statements that the St. James' Theatre was being razed and that a block of offices would be built on the site were denied in the House of Commons last week when Duncan Sandys said that Prince Littler, a part-owner of the house, was not planning to sell it.

Although the minister admitted that the London County Council had given permission, in principie, for the theatre to be replaced by offices, he said the application to the LCC was made without the knowiedge of Littler or his partner. They had no intention, he assured the House, of demolishing the theatre or selling the site. On the contrary, he had been assured that Littler was most anxious to do what he could, consistant with the economic operation of his business, to preserve the theatre.

'Fanny' Earns Its 275G Back in 17 Wks.; Biggest Operating Gain on Record

'Men' Folding March 26; Bellamy Has TV Plans

Chicago, March 1.

"Oh Men, Oh Women" will end its road tour March 26 at the wind-up of its current engagement at the Harris Theatre here. Ralph Bellamy, star of the Cheryl Crawford-Anderson Lawler production, has given notice as of that date. He'll return to New York to work on fall tv plans. Bellamy's deal with the producers stipulated he could give five weeks notice anytime after Feb. 1.

Joan Grey, femme lead in the Edward Chodorov comedy, had been skedded to leave the show as soon as a replacement was found, but will presumably play out the remaining four weeks.

'Trap' Pays 20% Profit on 75G

"Tender Trap," which wound up a 13-week Broadway run last Jan. 9, has paid 20% profit on its $75,000 investment. Return is split 50-50 between the management and backers. Coin from play's preproduction film sale to Metro more than offset a loss from operation.

As of a final Jan. 31 accountant's statement the Clinton Wilder presentation had unrecouped production costs of $10,687 prior to consideration of income from the picture sale. Deal with Metro called for a flat $75,000, plus a sum equal to 10% of the weekiy gross on profit stanzas only. On the basis of the regular 60-40 split between the authors, Max Sulman and Robert Paul Smith, and the production, iatter received $27,000 of the minimum $75,000 after deduction of $3,000 commissions.

In addition to the $27,000, the comedy received a $500 advance from the touring edition of the show, sent out by Arthur Waxman, Jay Lurye and Bernard Simon. Income from those two sources brought play's available cash, as of the Jan. 31 accounting to $41,813, of which $25,000 was still due the backers on their investments, ieaving a $16,813 profit. Still to come from Metro is $10,433, representing the production's share of the additional coin due from the fiim deal.

The $25,000 due investors on their original stake was paid back Feb. 1, along with a 20% profit divvy. Future coin is expected from a London production and stock presentations and from the touring company, which acquired the property on a share of gross receipts and net profits basis and is also paying a rental to the parent company for play's physical properties.

Martha Wright in 'S.P.' At Seattle, July 4-10

Seattle, March 1.

Martha Wright will return to her hometown to star in "South Pacific," which she played on Broadway and in a local engagement with the touring company. Actress-singer will do the Rodgers-Hammerstein musical July 4-10 at the Aqua theatre.

Other shows set for the summer season are "Annie Get Your Gun," July 7-9, and "High Button Shoes," July 22-23. Annual stand of Al Sheehan's "Aqua Follies" is set for July 28-Aug. 10.

'Kismet' Back to Coast

Los Angeles, March 1.

"Kismet," which tried out as a Civic Light Opera presentation in August, 1953, before heading for the Ziegfeid Theatre in N. Y., returns to the Philharmonic Auditorium here in July for another subscription engagement.

The production, current at the Ziegfeld, N. Y., wiii move intact to the Coast, stopping over in San Francisco for a subscription stand in June.

"Fanny," which has been earning the biggest operating profit of any regular show in modern Broadway history, recouped the balance of its investment as of the end of last week, its 17th. The David Merrick-Joshua Logan production will repay the final $55,000 of its $275,000 investment this weekend.

As of last Feb. 5, the Marcel Pagnol-S. N. Behrman-Logan-Harold Rome musical needed $59,831 to recoup, having earned $75,898 for the previous four-week period, believed to be the largest operating net made by a regular Broadway production in modern times. For the ensuing three weeks, ended last Saturday night (26), it recouped ali but about $1,800 of the balance, and had more than enough assets (chiefly in pre-purchased electrical equipment) to make up the difference.

A major factor in the exceptionally high operating profit earned by "Fanny" is its advantageous deal with the Shuberts for the Majestic Theatre, N. Y. Arrangement gives the show the usual 70% of the first $20,000 gross and 75% of the next $26,000 gross. But whereas conventional theatre deals give a musical 75% on everything over $20,000, the "Fanny" deal cuts off the theatre at $46,000, so the show gets everything over that amount.

In other words, the production is saving the 25% on the approximate $20,000 receipts between the $46,000 cutoff point and the regular standee-limit gross of about $66,000, sharing only the usual royalties to stars, authors, director, choreographer and designer. Since the saving on the theatre share amount to $4,000 at capacity, the weekly operating net aside from that comes to around $15,000. (The latter amount will decrease slight-

(Continued on page 67)

$200,000 Suit Vs. 'Plain'; 'Town' TV Show Goes On; Defendants in Denial

"Plain and Fancy," currently in its sixth week on Broadway, has been slapped with a $200,000 infringement suit in N.Y. Federal Court. Compiaint, fiied by Richard Gehman and John B. Reniger, alleges that the Richard Kollmar-James W. Gardiner-Yvette Schumer production is a iift from the play, "Wonderful Good," and the musical, "By Hex."

"Good," written by Gehman, was produced in Pittsburgh in 1952, while "Hex," adapted by Reniger from Gehman's play, was produced in Lancaster, Pa., in 1953. Plaintiffs say they obtained a copyright on "Hex" in 1953.

Listed as defendants in the suit are the three producers of "Plain," plus Joseph Stein and Wiil Glickman, who wrote the book for the musical, and the Ford Motor Co., Ed Sullivan and CBS. Latter trio were brought into the action because excerpts from "Plain" were to be televised last Sunday (27) over Sullivan's CBS-TV show, "Toast of the Town," which the motor company sponsors. Plaintiffs sought to obtain an injunction restraining Sullivan from using "Plain" sequences, but were unsuccessful and the telecast went on as schedulied.

The "Plain" producers and iibrettists have issued a general denial of the suit's charges.

ST. LOO EMPRESS DARK; NEEDS BIG B.O. NAMES

St. Louis, March 1.

The Ansell Bros. shuttered their Empress Theatre here last week, probably for the remainder of the season because of "inability to complete negotiations for the ensuing weeks." Move was announced in the program of the recent "Prescott Proposals," with Judith Evelyn.

Joseph C. Ansell says that discussions are under way with several Broadway and Hollywood stars for stock appearances later in the season. He explains that he and his brother Louis have learned that only really big stars in hit plays are profitable. He adds that if and when such names are available the house will be relighted.

Shows Abroad

Serious Charge

London, Feb. 18.

H. J. Barlow (for Magnet Entertainments Ltd.) production of drama in three acts, by Philip King. Stars Victoria Hopper, Frank Lawton, Olga Lindo. Direction, Martin Landau; decor, Ronald Brown. At Garrick Theatre, London, Feb. 17. '55; $2.15 top.

Hester Ryfield ..... Victoria Hopper
Mr. Grainger ..... Frank Lawton
Mrs. Phillips ..... Olga Lindo
Eva Browning ..... Valerie Gaunt
Howard Phillips ..... Patrick McGoohan
Larry Thompson ..... Anthony Wager
Mary Williams ..... Barbara Atkinson
Johnson ..... John Jervis
Roberts ..... Aubrey Richins

According to a program note, "Serious Charge" is described as "an exciting play." For once, the description is reasonably apt, although this drama of a clergyman falsely accused of homosexuality could have been told with greater conviction. Nevertheless, it has all the appearances of a potential hit and, with a degree of tightening, might even make the grade on Broadway.

Philip King has developed a controversial theme without undue sensationalism. All but one of the characters have been etched with great skill; the dialog is always lifelike and the settings convey the right atmosphere.

The play is staged in a typical English village in which local gossip appears to be the main activity. The newly arrived bachelor vicar, apart from having to cope with a frustrated and designing spinster, also has a major problem in dealing with a youth who has indulged in petty thefts, spread obscenity among his fellow choirboys and finally has become morally responsible for the death of a pregnant young girl. The guilty young man vengefully accuses the vicar of a homosexual assault and the slanderous poison quickly spreads through the village.

This is essentially a plausible situation, but the author and director have made the mistake of making the youth such an obvious liar that it is difficult to believe that this would be believed against the vicar. This may not be more than a quibble, but tends to rob the play of credibility and impact, particularly in view of the high standard of the other characterizations.

Otherwise, the play and production are fine, and the acting is on a general high level. The performance of Patrick McGoohan as the vicar is particularly moving, and Olga Linda is excellent as his worldly-wise mother. Victoria Hopper gives a touching portrayal as the designing spinster and Frank Lawton is as polished as always as the village schoolmaster. Anthony Wager makes the best of his part as the boy thief.

Myro.

Wonderful Town

London, Feb. 24.

Jack Hylton production of musical comedy in two acts; book, Joseph Fields and Jerome Chodorov; music, Leonard Bernstein; lyrics, Betty Comden and Adolp Green; based on play "My Sister Eileen," by Joseph Fields and Jerome Chodorov, and the stories by Ruth McKenney. Stars Pat Kirkwood; features Shani Wallis, Sidney James, Dennis Bowen, David Hunt. Direction, Richard Bird; choreography, Edmund Balin from original by Donald Saddler; scenery and costumes, Raoul Pene du Bois. At Princes Theatre, London, Feb. 22, '55; $2.25 top.

Ruth ..... Pat Kirkwood
Eileen ..... Shani Wallis
Aopopolous ..... David Hurst
Robert Baker ..... Dennis Bowen
Wreck ..... Sidney James
Guide ..... Michael Kent
Hermit ..... Seamus Gordon
Lonigan ..... Frank Wilson
Helen ..... Shirley Douglas
Violet ..... Judy Bruce
Valenti ..... Stanley Robinson
Strange Man ..... Ray Browne
Associate Editor ..... Michael Kent
Mrs. Wade ..... Jean Stanley
Frank Lippensott ..... Christopher Taylor
Chef ..... John Sinclair
Waiter ..... Robert Crane
Delivery Boy ..... Arthur Pendrick
Chick Clark ..... Colin Croft
Shore Patrolman ..... Robert Crane
First Cadet ..... James Craigie
Second Cadet ..... David Spurling
Ruth's Escort ..... Ray Browne

Jack Hylton, who has imported a string of Broadway musicals with varying success, has a potential winner in "Wonderful Town"—and the only snag in the operation might be the location of the theatre. Oddly enough, the success is all the more assured by the hiring of a complete local cast, and Pat Kirkwood in the original Rosalind Russell role gives the production its full measure of verve, vivacity and vitality.

Normally an artist who hits a strident note, Miss Kirkwood plays the leading role with a friendly warmth and as a musicomedy star of standing. She is also able to contribute the necessary vocal qualities which Miss Russell is said to have lacked. This is a genuine case of local girl making good, as Miss Kirkwood had been in the wilderness for some time and now emerges with full star stature.

Although nobody would want to classify "Wonderful Town" as the best tuner to emanate from Broadway since the New York domination in this field began a decade back, it must be regarded as a very pleasant offering with a non-controversial theme, which should yield a comfortable return for the management. Admittedly it has a substantial operating nut, but the Princes is a large enough theatre to allow an adequate profit margin.

This musical adaptation of the pre-war legit hit, "My Sister Eileen," has been expertly directed by Richard Bird, who has given the production the speed and action now regarded as an integral part of any Broadway importation.

It is slickly paced, abounds with action and is adroitly timed to get the best from the comedy dialog. Edmund Balin has done an excellent job in recreating the original dances by Donald Saddler, and Raoul Pene du Bois has used plenty of imagination in his decor and costuming.

The story of the two innocent girls who come to New York from Ohio and set up housekeeping in a Greenwich Village cellar is flimsy, but the book by Joseph Fields and Jerome Chodorov is crammed with incident and contrives a sufficiency of situations to sustain interest. As apparently in the Broadway original, it is hard to appreciate why the male sex always make a pitch for the younger sister (played by Shani Wallis) and ignores Pat Kirkwood. This, however, is little more than a minor quibble, particularly as creditability is not an essential prerequisite for a musical comedy plot.

The score, surprisingly fresh to London ears despite the two-year time gap between productions is a plus feature of the show. The ballads "Ohio", "What A Waste", "A Quiet Girl" and "It's Love", have a sincere appeal and the more typical show tunes such as "Conga" and "Wrong Note Rag" provide the contrasting zest.

The hit tunes are sung with charm and sincerity by the two principal femmes, who duet with great skill. The weakest link is the cast is Dennis Bowen, who plays the romantic male lead; his personality is restrained and his voice does not carry too well through the theatre.

David Hurst, as the Greenwich Village landlord, and Sidney James, as an American footballer, offer more exuberant humor. Smaller roles are nicely filled and the big vocal and terping troupes fill their spots efficiently. *Myro.*

Sailor Beware

London, Feb. 17.

Jack Waller production of comedy in three acts (four scenes), by Phillip King and Falkland Cary. Stars Peggy Mount. Direction, Melville Gillam; scenery, Michael Eve. At Strand Theatre, London, Feb. 16, '55; $2.20 top.

Edie Hornett ..... Ann Wilton
Emma Hornett ..... Peggy Mount
Mrs. Lack ..... Myrette Morven
Henry Hornett ..... Cyril Smith
Albert Trufnell ..... Richard Coleman
Carnoustie Bligh ..... James Copeland
Daphne Pink ..... Jean Burgess
Shirley Hornett ..... Sheila Shand Gibbs
Rev. Oliver Purefoy ..... Anthony Marlowe

This new British comedy by Phillp King and Falkland Cary might be tagged the poor man's "Taming of the Shrew." This homely subject, with its conventional domestic setting, revolves around an overpowering and domineering mother and the role is brilliantly interpreted by a West End newcomer, Peggy Mount, with a lifetime of experience in stock. She has a plum part, and in large measure it's her performance that makes the play.

"Sailor Beware," (not to be confused with the 1933-34 Broadway farce of the same title, by Kenyon Nicholson and Charles Robinson), has a non-name cast, but looks set for a profitable run. It is a doubtful prospect for Broadway, but has obvious film possibilities as a modest budgeter for the home market.

Although the mood of the play frequently switches from broad, brisk humor to downright sentiment, the accent is mainly on comedy, and the co-authors derive maximum laughs from the simple story of the sailor who leaves his girl standing at the altar as a protest against the machinations of his prospective ma-in-law.

In the establishing first act there is a suspicion of farce, but the characters suddenly emerge as believable people and the main situation proves to be quite realistic. There is every sympathy for the young man who revolts against the proposal that he should live only a couple of doors away from his in-laws; and there is a genuinely moving scene in which the much-bullied husband defends his loyalty to his wife.

Peggy Mount's performance as the mother is as dominating as

(Continued on page 67)

Still Not the Type

"Inherit the Wind," upcoming drama by Jerome Lawrence and Robert E. Lee, deals with the celebrated Scopes "monkey" trial of the 1920s, and its leading characters are drawn from actual figures in that case, including William Jennings Bryan, Clarence Darrow and H. L. Mencken. An actor, hoping to play the latter part, last week sought out George Jean Nathan, long a friend and associate of the Baltimore editor, to get authentic information on how he looked and dressed.

Appearing at the producer's office next day, the actor not only had his hair brushed as Mencken used to, and was wearing a suit in the style the editor favored, but even had on an old-fashioned stiff collar such as Mencken wore.

It was no use, however. The part went to another actor, Tony Randall.

Marcel Marceau Wows Montreal With French Pantomime Sketches

Montreal, March 1.

Marcel Marceau, French mimer who played his first North American date at the local Gesu Theatre last week, is obviously a virtuoso in his classic field. Seldom has a Montreal audience seen such a perfectionist and seldom has it responded so enthusiastically.

Marceau, heading a company of 18 mimers in Paris, developed most of the sketches he's using on the tour as prologue pieces before regular three-act performances. Assisting the star on the present tour is Gilles Segal, who despite the obvious influence from Marceau, is a talented artist himself, and his broad, comedic miming offers ideal contrast.

For the first half of their show, the duo split sides evenly. They also make one appearance together in a drama that is rather overcontrived but effective in its broad Gallic treatment. Marceau takes over for the second act, reprising several boff sessions all resolving around his gamin-like character, Bip.

Both performers wear the traditional dead-white harlequin makeup, with accented mouths and eyebrows, and their costumes are simply a one-piece white suits with short sleeves and trousers. Cards announcing upcoming numbers are held by Segal, who adapts postures to fit title. With a bare stage, they rely on careful lighting to boost the overall impact.

Le Theatre du Nouveau Monde and Jean de Rigault sponsored Marceau's appearance here and in Quebec City, following which Marceau returns to Europe for a tour of the Scandinavian countries and Italy.

UCLA Will Tour Exhib Of Scenic Design Art

Los Angeles, March 1.

Exhibition of original designers' renderings of legit scenic designs is being assembled by Kenneth Macgowan, head of the UCLA drama department. After showing at the college, it will be toured across the country, being shown at university drama schools, regional theatres and in a few key legit cities.

All paintings will be cataloged and framed, with explanatory notes about the designer and the stage production for which the scenery was used. Idea is not only that the designers' original conceptions will have considerable interest as theatrical history, but may have inspirational value for young would-be scenic artists.

Although no name has been chosen for the exhibit, it will be limited to the work of American designers and will represent the period since about 1914, when such artists as Robert Edmond Jones, Lee Simonson, Claude Bragdon and Norman Bel Geddes started the "new" theatre movement. Exhibit will include renderings supplied by the artists themselves from museums and private theatrical collections.

UCLA showing is scheduled to open about next September and continue through March of next year.

Show Finances

PAJAMA TOPS
(As of Jan. 29, '55)
(12th Week)

Original investment (includes 10% overcall)	$25,250
Production cost	11,131
Operating profit, first 12 weeks	500
Souvenir program income, same period	957
Unrecouped cost	9,674
Assets (bonds, deposits, prepaid expenses)	14,856
Balance available	720

Weekly Operating Budget

Cast payroll (approx.) (at $14,000 gross) (Includes 10% of the gross over $13,000, divided between Diana Barrymore and Robert Wilcox)	1,800
Stage manager	275
Company manager	200
General manager	200
Crew	300
Cast & staff expense (approx.)	395-470
Extra stagehands (approx.)	100
Extra musicians (approx.)	281-505
Author royalty	5% of gross up to the break-even point, plus 7½% on next $3,000 and 10% of the balance.
Advertising (approx.)	395-1,151
Pressagent	245
Ticket cut rating (approx.)	800-1,760
Rentals (approx.)	71-195
Office expense	100
Approximate break-even gross standing still	11,500

(Note: The H. Clay Blaney-Rex Carlton twofer production has been touring since last Nov. 8).

HOUSE OF FLOWERS
(As of Jan. 29, '55)
(5th Week)

Original investment (includes 20% overcall)	$240,000
Production cost	239,470
Net loss, five-week Philly tryout	36,373
Cost to open on Broadway	275,843
Operating profit, first 5 weeks on B'way	33,373
Unrecouped production cost	242,470
Deficit over investment	2,470

Weekly Operating Budget

Theatre share	30% of first $20,000 gross, 25% of balance
Cast payroll	4,515
Chorus (approx.)	2,438
Company crew	2,325
Company musicians (approx.)	500
General manager	300
Stage managers	500
Pressagent	250
Extra stagehands (approx.)	907
Extra musicians (approx.)	2,200
Company dressers (approx.)	325
Author royalty	4%
Composer royalty	4%
Director royalty	2%
Choreographer royalty	1½% plus $125
Designer	75
Lighting	50
Ad-publicity expense (approx.)	2,000
Departmental & rentals (approx.)	1,000
Office expense	300
Gross necessary to break even (approx.)	32,000

(Note: The Saint Subber production opened last Dec. 30 at the Alvin, N.Y.).

London Show Finances

THE WOODEN DISH

(Note: The Edmund Morris drama was produced in the West End last summer by Aldrich & Myers and Julius Fleischmann, in partnership with British manager E. P. Clift. It had a cast of nine, including Wilfred Lawson, Joan Miller and former Hollywood film actress Bessie Love. Despite favorable notices for the performances, the play failed to catch on at the boxoffice and operated at a loss, closing after seven weeks, the last three of which the author waived royalties and the cast was on minimum salary. The figures, translated into dollars by the U. S. accountant for Aldrich & Myers, may be of particular interest in comparison to such costs on Broadway.)

Original investment	$57,375
Production cost	20,044
Scenery	4,331
Costumes	186
Direction	3,343
Rehearsal expense	1,848
Publicity	1,421
Transportation, hotel, living expenses, etc., of author, director, producers, etc.	
Unabsorbed author's royalty advance	1,890
Actor's contract cancellation	500
Other production expense	2,045
Operating loss (2 weeks' tryout, 7 weeks' run)	11,968
Less interest earned	603
Net loss	31,409
Balance available for distribution	25,966

Weekly Operating Budget
(For first full week, ended Aug. 7, '54)

Gross receipts	$ 1,798
Theatre share	1,598
Cast payroll	1,262
Author royalty	90
English producer royalty	36
Advertising	219
Signs	8
Pressagent expense	29
Property man	91
Carpenter	60
Stage manager	87
Electricians	111
Wardrobe attendant	20
Furniture rental	21
Electrical rental	95
Costume rental	14
Property rental	58
English management fee	84
Accounting	25
Insurance	15
Tickets	24
Total company expense	2,350
Loss for the week	2,150

Chi Uneven; 'King' Edges to $49,000, 'Caine' $26,700, Bellamy OK $18,000

Chicago, March 1.

Chi biz was spotty last week with a couple of shows gaining and the other two easing off a bit. Two plays depart next Saturday (5), and a third folds March 26, but three new entries arrive next week.

"South Pacific" is due Sunday (6) at the Opera House for three weeks. "Tea and Sympathy" opens Monday (7) at the Blackstone for a run on subscription and "Dear Charles" comes into the Erlanger, same date for four weeks. "The Rainmaker" is due April 11 at the Erlanger for three weeks on subscription.

Estimates for Last Week

Caine Mutiny Court Martial, Blackstone (4th wk) ($4.40; 1,385) (Lloyd Nolan, John Hodiak, Barry Sullivan). Over $26,700 (previous week, $27,700); leaves next Saturday (5) to continue tour.

Fifth Season, Erlanger (15th wk) ($4; 1,300) (Chester Morris, Joseph Buloff). Over $13,800 (previous week, $14,900); exits next Saturday (5) to resume tour.

King and I, Shubert (14th wk) ($5; 2,100) (Yul Brynner, Patricia Morison). Nearly $49,000 (previous week, $47,500).

Oh Men, Oh Women, Harris (12th wk) ($5; 1,000) (Ralph Bellamy). Over $18,000 (previous week, $17,400); folds here March 26.

'Tops' Profitable 13½G For 1st Week, Detroit

Detroit, March 1.

"Pajama Tops," starring Diana Barrymore, grossed almost $13,500 last week at the 1,482-seat Cass at $3.50 tops, with plenty of twofers in circulation. It is holding a second week.

Current at the Shubert is Tallulah Bankhead in "Dear Charles" in for one week at a top of $3.85.

New Haven to Relight March 9 With 'Honeys'

New Haven, March 1.

Following a legit drought that set in on Feb. 5, the Shubert will again swing into action next week with the first of a rash of premieres.

"The Honeys' lifts its initial curtain March 9-12. Then "Ankles Aweigh" is due March 19-26. "Damn Yankees" tries out April 2-9 and the third consecutive musical preem, "Seventh Heaven," will unfurl on April 16 or 18.

Operating Statements

MRS. PATTERSON
(As of Jan. 29, '55)
(9th Week)

Original investment, $75,000.
Operating loss last 4 weeks, $626.
Unrecouped costs to date, $32,671.
Distribution to date, $15,000.
Cash available, $6,129.
Other assets, $21,200.
(Note: The Leonard Sillman production closes Feb. 26, to tour.)

TEA AND SYMPATHY
(As of Jan. 29, '55)
(69th Week)

Original capital (repaid), $60,000.
Profit last 4 weeks, B'way, $2,129.
Profit last 4 weeks, tour $33,199.
Total net profit to date, $324,154.
Total distributed profit to date, $265,000.
Cash balance available, $13,394.

LUNATICS AND LOVERS
(As of Jan. 29, '55)
(7th Week)

Original capital, $100,000.
Operating profit last 4 weeks, $38,578.
Unrecouped costs to date, $5,914.
Distribution to date, $60,000.
Cash available, $4,998.
Other assets, $29,088.

THE PAJAMA GAME
(As of Jan. 31, '55)
(38th Week)

Original investment (repaid), $250,000.
Net profits last 4 weeks, $45,037.
Total net profit to date, $241,679.
Distributed profit, $150,000.
Balance, including production cost of touring company, $91,679.

SEVEN YEAR ITCH
(As of Jan. 29, '55)
(115th Week)

Original capital (repaid), $60,000.
Profit, last 4 weeks on B'way, $6,328.
Profit, same period on tour, $15,007.
Total net profit to date, $655 488.
Total distributed profit to date, $598,746.
Cash available, $11,266.

DEBORAH HOT $32,000 IN 52-BELOW WK., MPLS.

Minneapolis, March 1.

Despite numerous cancelled subscriptions due to 52-below zero temperature and generally miserable weather, Deborah Kerr had three sellout performances and grossed a powerful $32,000 last week at a $4.40 top at the 1,850-seat Lyceum here in "Tea and Sympathy." It was the third of the Theatre Guild's promised seven subscription season shows.

Set as the fourth subscription offering is "The Tender Trap," the week of April 4.

'Teahouse' $41,400, 1st Week, Frisco

San Francisco, March 1.

"Teahouse of the August Moon," opening rave reviews at the 1,758-seat Curran Theatre, was a near sellout for its first week, and grossed a resounding $41,400 at a $4.40 top.

The Burgess Meredith-Scott McKay starrer is in for an indefinite run.

Bucks Opening May 13, To Play 24-Week Sked

New Hope, Pa., March 1.

Summer season at the Bucks County Playhouse will be stretched again this year. Mike Ellis, who took over operation of the strawhatter last summer, has skedded a 24-week run beginning May 13.

Besides the unusually early start, Ellis will carry the season into the fall, continuing through Oct. 29. A similar extension last year didn't pan out too well.

Production slate will include five tryouts. Of the shows to be presented during the season, four will be put on for two-week runs, while the others will be one-week entries. Staff for the Playhouse includes John Crowley, business manager; Kurt Steinbart, stage manager; Leonard Mulhern, box office; Bill Hackett, designer; Richard Marr, technical director, and Alan Lewis, pressagent under George Ross, who'll also handle publicity for the Playhouse Inn.

Since the windup of the Playhouse's '54 season, Ellis has gone over to the other side of the fence, criticizing plays on his own cross-the-board tv comment show, "Tonight in Philadelphia," carried over WPTZ, NBC's Philly outlet.

Morris Yuter Is Philly Press Rep for Shuberts

Morris Yuter has been appointed Philadelphia press rep for the Shuberts. Post, which has been vacant recently, was previously held by Maude Wilson, who succeeded her late husband Mark Wilson.

Yuter, recently out of the service, was once associated with Wilson, but hasn't been active in show business for some time.

'Trap' $14,600, Balto

Baltimore, March 1.

"Tender Trap" grossed a fair $14,600 last week at Ford's Theatre as the fifth offering on Guild-ATS subscription.

Advance sale is nice for "The Solid Gold Cadillac" due next Monday (7) at the house.

'Cadillac' $32,400, Hub

Boston, March 1.

The second stanza of "Solid Gold Cadillac," at the 1,590-seat Colonial, picked up momentum to a fast $32,400 last week. House is scaled at $4.40 and $3.85.

Final week is current.

Current Stock Bills

(Feb. 28-March 13)

Candlelight—Palm Beach (Fla.) Playhouse (28-5).
Dial M For Murder—Sombrero, Phoenix (28-5).
Girl on Via Flaminia—Arena, Rochester (22-5).
Kind Lady—Miller, Milwaukee (1-6).
Kiss Me Kate—Arena, Rochester (8-13).
World of Sholom Aleichem—Arena Stage, Washington (1-13).

'Itch' Racks Up $20,800, 3-Way Southern Split

San Antonio, March 1.

"Seven Year Itch" took in $20,800 in a three-way split last week. Dates included the Paramount, Baton Rouge, Monday-Tuesday (21-22); the Music Hall, Houston, Wednesday-Thursday (24-25) and the Texas here Saturday (26).

The Eddie Bracken starrer continued at the Texas last Sunday-Monday (27-28), moves to the Paramount, Austin, tonight (Tues.); the Auditorium, Fort Worth, tomorrow (Wed.) and Thursday (3) and the Auditorium, Dallas, Friday-Saturday (4-5).

'Bus' $19,300 In 2d Week, Philly

Philadelphia, March 1.

All local legit houses are dark this week, the first time since last September. Next arrival is "Cat on a Hot Tin Roof," Tennessee Williams' rewritten version of his 1940-41 play, "Battle of the Angels," which the Theatre Guild abandoned after a Boston tryout. It opens next Monday (7) at the Forrest as a Playwrights Co. production, staged by Elia Kazan and costarring Barbara Bel Geddes and Burl Ives.

"Bus Stop," new William Inge play, grossed just under $19,300 at the 1,430-seat Walnut last week at a $4.20 top for the second and final stanza of its tryout. The Robert Whitehead-Roger L. Stevens production opens on Broadway this week.

'GAME' SPORTY $48,200, 'VIA' $1,500, ROCHESTER

Rochester, March 1.

Touring edition of "Pajama Game" took in a solid $48,200 at the Auditorium here last week. Musical, starring Fran Warren, Larry Douglas and Buster West, is current at the Hanna, Cleveland.

The Arena Theatre, however, didn't fare as well, with initial six performances of "Girl on the Via Flaminia" racking up a poor $1,500. Stock revival is currently in its second week.

'Moon' Wanes to $7,500, 'Life' Capacity 4G, L. A.

Los Angeles, March 1.

Local legit scene was busy but not too profitable last week. Biltmore had rough going with "The Moon Is Blue," despite generally good notices for this repeat stand, but "This Is Your Life, Mendel" was a sellout again at the tiny Civic Playhouse.

In their third week, the American Savoyards presented "Patience" at the Las Palmas, with "Pinafore" this week. Holdovers include "Finian's Rainbow" at Hollywood Repertory; "Green Fields" at the New Playhouse, "Woman With Red Hair" at the Circle and "Ticklish Acrobat" at the Stage Society.

Estimates for Last Week

Moon Is Blue, Biltmore (C) (1st wk) ($3.30; 1,636) (Jerome Cowan). F. Hugh Herbert play drew a mild $7,500.

Patience, Las Palmas (5 days) (3.30; 400): American Savoyards got a modest $4,000, "Pinafore" is current.

This Is Your Life, Mendel, Civic Playhouse (C) (4th wk) ($3.30; 400) (Leo Fuchs). Capacity again at $4,000.

Finian's Rainbow, Hollywood Repertory (9th wk) ($3.30; 276) (Charles Davis). Slim $1,800.

B'way Bright; 'Stocking' $36,800 (5), 'Light' 23½G (6), 'Samarkand' $12,900, 'Wayward' 8G 'Plain' Fancy $55,300

Broadway had the traditional pickup last week. Business spurted for the Washington's Birthday stanza, instead of continuing its recent lull. Biggest hikes were registered by musicals, with one tuner jumping as high as $9,900 over the previous week's take. Top rise for a straight play was $4,800.

There were three closings last week, "Mrs. Patterson," "Peter Pan" and "Wedding Breakfast." Slated to wrap up next Saturday (5) is "Southwest Corner," with "Quadrille" calling it quits the following week.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Estimates for Last Week

Anastasia, Lyceum (D) (9th wk; 69; $5.75-$4.60; 955; $23,389) (Viveca Lindfors, Eugenie Leontovich). Over $24,100 (previous week, $21,000).

Anniversary Waltz, Booth (C) (47th wk; 371; $4.60; 766; $20,000) (Macdonald Carey). Over $19,300 (previous week, $16,600).

Bad Seed, 46th St. (D) (12th wk; 93; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Nearly $34,400 (previous week, $30,800); moves April 25 to the Coronet.

Boy Friend, Royale (MC) (22d wk; 171; $6.90; 1,172; $38,200). Over capacity at almost $38,500 (previous week, $35,900).

Can-Can, Shubert (MC) (95th wk; 756; $6.90; 1,361; $50,160). Nearly $46,800 (previous week, $38,500).

Dark Is Light Enough, ANTA Theatre (D) (1st wk; 5; $5.75-$4.60; 1,347; $34,000) (Katharine Cornell, Tyrone Power). Opened last Wednesday (23)) to unanimously unfavorable reviews; over $23,500 for first five performances and one preview.

Desperate Hours, Barrymore (D) (3d wk; 20; $5.75-$4.60; 1,214; $29,043). Almost $28,600, with theatre parties cutting into take (previous week, $27,500).

Fanny, Majestic (MD) (17th wk; 132; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). As usual, nearly $66,000.

Flowering Peach, Belasco (D) (9th wk; 71; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Nearly $19,800 (previous week, $17,500).

Hues of Flowers, Alvin (MC) (9th wk; 68; $6.90; 1,150; $47,000). Almost $45,600 (previous week, $42,400).

Kismet, Ziegfeld (OP) (65th wk; 516; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Nearly $47,900 (previous week, $38,000).

Lunatics & Lovers, Broadhurst (C) (11th wk; 88; $5.75; $4.60; 1,160; $29,500). Almost $29,500 (previous week, $29,800).

Pajama Game, St. James (MC) (42d wk; 332; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). As usual, $52,100.

Plain and Fancy, Hellinger (MC) 5th wk; 36; $6.90; 1,515; $55,600). New house record at $55,310 (previous week $51,800); moved last Monday (28) to the Winter Garden.

Quadrille, Coronet (C) (17th wk; 133; $6.90-$5.75-$4.60; 1,027; $30,000). (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Almost $23,300 (previous week, $22,100); closes March 12.

Saint of Bleecker Street, Broadway (MD) (9th wk; 63; $6.90-$6.00; 1,900; $54,000). Nearly $34,500 (previous week, $31,000); slated to close April 2.

Seven Year Itch, Fulton (C) (119th wk; 949; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $21,000 (previous week, $16,200).

Silk Stockings, Imperial (MC) (1st wk; 4; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Opened last Thursday (24) to six affirmative opinions and one unfavorable review (Hawkins, World-Telegram); capacity at nearly $36,800 for first four performances and one preview.

Southwest Corner, Holiday (D) (4th wk; 28; $5.75-$4.60; 834; $28,000) (Eva LeGallienne). Around $9,800 (previous week, $9,200); closes next Saturday (5).

Tea and Sympathy, Longacre (D) (73d wk; 581; $5.75-$4.60; 1,214; $28,300). Almost $16,000 (previous week, $13,400).

Teahouse of the August Moon, Beck (C) (72d wk; 580; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). As usual, over $34,000.

Tonight in Samarkand, Morosco (D) (2d wk; 13; $6-$5; 935; $31,000) (Louis Jourdan). Nearly $12,900 (previous week, $13,900 for first five performances and one preview).

Wayward Saint, Cort (C) (2d wk; 12; $5.75-$4.60; 1,656; $29,000) (Paul Lukas, Liam Redmond). Over $8,000 (previous week, $6,700 for first four performances).

Witness for the Prosecution, Miller (D) (11th wk; 84; $5.75-$4.60; 920; $23,248). New house record at $23,968 (previous week, $23,600).

CLOSED LAST WEEK

Mrs. Patterson, National (D) (13th wk; 102; $6.90-$5.75; 1,172; $36,000) (Eartha Kitt). Around $9,500 (previous week, $8,500); closed last Saturday (26) at an approximate $50,000 loss on a $75,000 investment.

Peter Pan, Winter Garden (MD) (19th wk; 149; $6.90; 1,510; $57,500) (Mary Martin). Over $48,600 (previous week, $38,900); closed last Saturday (26) at an approximate $85,000 deficit on a $125,000 investment.

Wedding Breakfast, 48th St. (C) (15th wk; 113; $5.75-$4.60; 925; $23,720). Nearly $10,500 (previous week, $8,600 on twofers); closed last Saturday (26) at a loss of approximately its full $70,000 investment.

OPENING THIS WEEK

Master Builder, Phoenix (D) ($3.45; 1,150; $24,067). Play by Henrik Ibsen, adapted by Max Faber; revived by T. Edward Hambleton & Norris Houghton as the fourth in their season of stock productions on a total budget of $125,000 and can break even at around $13,000; opened last night (Tues.).

Bus Stop, Music Box (D) ($5.75-$4.60; 1,077; $27,811). Play by William Inge, presented by Robert Whitehead & Roger L. Stevens; production financed at $60,000. Estimated preliminary expenses: cost about $45,000 to bring in (broke about even on tryout), excluding bonds; and can break even at around $14,000; opens tonight (Wed.).

OFF-BROADWAY

(Figures denote opening dates)

Ascent of F6, Davenport (2-23-55).
Bamboo Cross, Blackfriars, (2-21-55).
Grass Greener, Downtown Nat'l (2-15-55).
Immortal Husband, de Lys (2-14-55); closes Mar. 27.
Juno & Paycock, Gd'n'wch Mews (2-22-55).
Merchant of Venice, Jan Hus (2-22-55).
Shoestring Revue, Pres. (2-28-55).
Thieves Carnival, Cherry Lane (2-1-55).
Three Sisters, 4th St. (2-25-55).

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 39th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	27	28
Total weeks played so far by all shows	817	770
Total gross for all shows last week	$820,300	$753,000
Season's total gross so far	$21,762,800	$21,281,900
Number of new productions	47	47

ROAD

Excluding stock

Number of current shows reported	17	17
Total weeks played so far by all shows	657	567
Total gross for all shows last week	$376,500	$349,700
Season's total gross so far	$15,461,300	$12,890,600

TALLULAH 29½G, CLEVE.; 'GAME'S' 135G ADVANCE

Cleveland, March 1.

Tallulah Bankhead pulled a potent $29,500 in "Dear Charles" last week at the 1,515-seat Hanna last week, at $4.40 top.

"Pajama Game" opened at the house last night (Mon.) with around $135,000 advance for the three-week run.

Off-Broadway Shows

Shoestring Revue

Ben Bagley (in association with Mr. and Mrs. Judson S. Todd) production of revue in two acts. Direction, Christopher Hewett; dances and musical numbers, Dania Krupska; sketches, Mike Stewart, Sheldon Harnick, Richard F. Maury; lyrics, Bud McCreery, Mike Stewart, Ronny Graham; music, Arthur Siegel, Charles Strouse, Ken Welch; production design, Carter Morningstar; musical direction and arrangements, Charles Strouse. Cast: Dorothy Greener, Maxwell Grant, Rhoda Kerns, Arte Johnson, Dody Goodman, Arthur Partington, Beatrice Arthur, Mel Larned, Joan Bowman, Peter Conlow, Chita Rivera, John Sharpe. At President, N.Y., Feb. 2, '55; $3.45 top.

Nobody will go away from "Shoestring Revue" whistling a tune, but he may recall a poorer evening in plushier surroundings. Occasionally gauche and monochromatic, this still averages out as an okay show for a tiny house.

There are a dozen performers on stage, three musicians in the pit, and 17 other people who've done the rest of the honors. It's the dozen who act, dance and sing who give the two-hour revue its flair. They triple in brass until it's dizzying to watch them come and go, but they're generally with it.

The mood is satire, from subtle to slapstick, weighted on the obvious side. "Man's Inhumanity" is a rough opening and it's good to get it over quickly. Three numbers later things warm up a bit with Ken Welch's "Inevitabiy Me," a ballad danced and sung a la 1870.

Dorothy Greener then gets the show on the beam. As a roller derby queen, she skates on, grins, winks and goes into Mike Stewart's yock monoiog about the sport's vicissitudes. Luckily, Miss Greener pops up often, her portrayal of a Disney Medea being agreeably disconcerting.

Comedienne Beatrice Arthur has a couple of good spots, her "Couldn't Be Happier" monolog to an about-to-be-married ex-lover, and her raucous Italian film heroine being her top moments. Chita Rivera is a neat trick who dances nicely and scores as a well-known Hollywood blonde turned highbrow in "Epic." Dody Goodman has a gaudy time in "Someone Is Sending Me Flowers," and it seems too bad that Rhoda Kerns doesn't get to dance oftener.

The matinee trade will call Peter Conlow cute. He is also a passable hoofer and singer. Arte Johnson's wide-eyed dellvery is good for the dry laughs and Maxwell Grant delivers the brasher stuff with emphasis.

Mike Stewart's sketches are consistently strong and he has penned a decent lyric for the calypso number that opens the second act. Richard Maury's "In Bed With the Reader's Digest" has everything but a good blackout. Music-wise the show runs under par.

Christopher Hewett has staged for pep, while Danla Krupska's choreography has amusing touches. The duo pianists and percussionist hit a lively pace, seldom getting in the way of the voices. The physical production is shoestring without apologies.

It's an unpretentious revue, often uneven but sometimes sharp. They say producer Ben Bagley is just 21. It's a start. *Geor.*

The Three Sisters

David Ross revival of Anton Chekhov comedy in four acts, translated by Stark Young. Direction, Ross; scenery, Richard Jackson; artistic adviser, James Light. At 4th Street Theatre, N. Y., Feb. 25, '55; $3.30 top.

Cast: Carol Gustafson, Peggy Maurer, Philip Loeb, George Ebeling, Eileen Ryan, Leonardo Cimino, Shirley Gale, Sanford Seeger, Erika Gippner, Roger DeKoven, Morris Carnovsky, William Woodson, Frances Chaney, Charles Brin, Albert Valentine, Alex Lord.

New York's downtown east side has another distinguished presentation, as the 4th Street Theatre players follow their fine "The Dybbuk" of last fall with a finer "The Three Sisters." The gloomy, pessimistic but never boring Chekhovian comedy of aimless souls and wasted lives is recreated vividly and fascinatingly. A grade-A cast of professionals, under David Ross' sensitive direction, carries "Sisters" off so well that it seems quite a pity that this virtuoso group and its presentation of the Russian classic aren't on Broadway.

In the bare, limited confines of this onetime synagog, with audience seated on two sides of the open center stage, Richard Jackson uses lights and minimum props skillfully for the three scene changes involved. The Stark Young translation, used here for the first time in New York, is faithful, while being fresh and unstilted, so that the full impact of the Chekhovian irony and weltschmerz, and the flavorsome though futile old-Russian middleclass life of the late 19th century, is eminently retained. With little action, there is talk and talk, and though some of it is repetitious, none of it is dull.

What keeps the interest constantly at high level is the uniformly fine level of acting, right down to the bit parts. The three femme leads are strikingly attractive as well as talented, in Carol Gustafson as the schoolmistress eldest sister, Eileen Ryan as the unhappily-married, love-smitten middle one, and Peggy Maurer as the eager youngest, constantly echoing the hopes of the three sisters that someday they'll get back to Moscow. Frances Chaney adds a fourth striking femme portrait as the upstart who's moved into the family and edges the sisters out.

Roger DeKoven has a meaty role as an unhappy colonel-philosopher. Morris Carnovsky gives a full picture of the weakling brother who fritters away his life and the family's inheritance, and Philip Loeb limns a rich study of a spineless though lovable old army doctor.

Supporting roles are also standout, with William Woodson as the rejected husband-teacher, George Ebeling as a baron hoping someday to go to work, and Leonardo Cimino as a warped, rejected suitor. Shirley Gale as an old nurse and Sanford Seeger as the deaf servitor bring small roles to sharp focus.

Chekhov isn't frivolous stuff; "Sisters" is meaty, with universal application, for real gutsy theatre. It's found here, vividly, in this out-of-way spot. *Bron.*

Juno and the Paycock

Greenwich Mews Theatre production of play in three acts, by Sean O'Casey. Direction, Frank Silvera; scenery, Sonia Lowenstein; costumes, Dorothy Croissant; lighting, Jerry Balash. At Greenwich Mews, N. Y., Feb. 26, '55.

Cast: Anne Fielding, Edmund Williams, Virginia Downing, John Leighton, Howard Wierum, Albert M. Ottenheimer, Howard Augusta, Clark Morgan, Miriam Craig, Helen Martin, James B. McMahon, Charles Harrigan.

If "Juno and the Paycock" were just a comedy, the Greenwich Mews Theatre would probably have a strong entry. The humorous angles are played to the hilt in this off-Broadway presentation, but the mirthful moments are only an integral part of a serious theme in which playright Sean O'Casey depicts the breakdown of a poor Dublin family in 1922. And, it's in the absence of dramatic punch that the production misses.

As an off-Broadway offering, however, it's acceptable. Dominant among the performers are Howard Wierum as the irresponsible household head and Albert M. Ottenheimer as his sly drinking partner. It's these two who spark the production. Those playing more serious roles, including Virginia Downing as Juno, don't acquit themselves as well.

Frank Silvera's direction is apparently geared for laughs rather than pathos. Sonia Lowenstein's tenement flat design is believable. *Jess.*

Bamboo Cross

Blackfriars' Guild production of tragedy in three acts, by Theophane Lee. Direction, Dennis Gurney; scenery and lighting, Floyd Allan. At Blackfriars' Guild Theatre, N.Y., Feb. 21, '55; $2.25 top.

Cast: Jenne Griffin, Jean McHenry, Myriame Kolon, Tanya Chin, John Lee, Ching-Ming Chin, Juan Velasquez.

In the village of Hen Yang, Red China, two Maryknoll Sisters make a last ditch stand for their faith. In sum, that is the story of Theophane Lee's new play, a tragedy that, despite its violent finale, stresses a note of affirmation. Although the plotting is elemental and the dialog only middling, the

(Continued on page 67)

RAVE NOTICES!
Your Personal, Permanent 'PROFESSIONAL' SCRAP BOOKS
101 USES
C-110 $3.00 Most flexible book ever!
3.00
stills, revues, advmts., press notices, souvenirs, bookings, etc.
Add; re-arrange; remove sheets! Handsomely bound. Black levant-grained leatherette on heavy covers. 70 pages (35 sheets) black mounting paper double folded at binding edge, no bulging. 1-pc. concealed Aluminum binding posts. ORDER TODAY! Shipped anywhere U.S.A. We Pay postage.
5 Scrap Book Sizes . . . All - Low Priced

Sheet Size	No.	Price
10½x8¾ in.	C-110	3.00
11¾x10 in.	C-111	4.00
12½x11 in.	C-112	5.50
15½x12½ in.	C-113	6.75
16½x13½ in.	C-114	8.00
22x16½ in.	C-115	12.00

Write for low prices on extra sheets; also 2", 3" and 4" Aluminum binder posts.
Name imprinted on cover, ea. line 95c
Send Check or M.O.—No C.O.D.
DELMOR STATIONERS, Dept.Vr-355
Box 704, Jo. Sq. Sta., Jersey City 6, N. J.

Legit Followups

Tea and Sympathy
(LONGACRE, N. Y.)

As standby for the star in "Tea and Sympathy" Mary Fickett pinchhit for Joan Fontaine on several occasions since first going on for her last Sept. 25. She's no longer subbing, having taken over the lead role on a fulltime basis. Cast change occurred during last month when illness caused Miss Fontaine to exit the Playwrights Co.—Mary K. Frank production prior to her scheduled departure last Saturday (26). Film star went into the play last May 31, succeeding Deborah Kerr, who's currently recreating her original assignment in the touring production of the Robert Anderson drama.

Miss Fickett, who gets top-featured billing, is an able replacement, although a dubious boxoffice successor. The warmth, understanding and sincerity of the housemaster's wife are evident in her portrayal. A completely effective performance, however, is marred by an occasional studied quality in her speech and actlons. Grosses have been declining in recent weeks, and the show is now on twofers. Production is currently in its 74th week on Broadway.

Co-featured with Miss Fickett are Leif Erickson and Anthony Perkins. Erickson, who's been with the play since its Broadway opening at the Barrymore, has seemingly lost none of his venom as the distasteful housemaster, while Perkins, who replaced John Kerr last May, is still standout as the sensitive, tormented youth.

Since "Tea" was last reviewed in VARIETY last summer, there's been only one other major cast change. Dick Yorke, who originated the role of Perkins' athletic roommate, has been replaced by Yale Wexler. Latter gives a first-rate performance. Despite play's long run, Florida Friebus, Richard Midgley, John McGovern and other cast members continue to give energetic and persuasive portrayals.

"Tea" remains a powerful and perceptive drama. *Jess.*

The Seven Year Itch
(FULTON, N. Y.)

Louise King, who played the girl from upstairs in the touring company of "Seven Year Itch" for many months, has recently taken over the same role in the Broadway edition, succeeding Sally Forrest, who replaced Vanessa Brown, the original in the featured femme lead. She's excellent.

Although comparisons may be odious, they are probably of some interest in this case. At a venture, then, say the newcomer is more convincing than Miss Forrest, perhaps not as animated as Miss Brown was at first, but she avoids the unfortunate mannerisms and fussiness Miss Brown gradually acquired.

Miss King is a looker, with the refreshing quality the part requires, plus an attractive personality. She succumbs slightly to the temptation to gush in her early scenes and, in common with the other members of the cast, rushes the lines and loses intelligibility a bit. But she improved as the performance proceeds and her later scenes are amusing and ingratiating.

Practically everyone in the cast, particularly those who have been playing the comedy since early in the run, have grown somewhat mechanical and in some cases a bit exaggerated. And as the nuances of timing and expression are lost, it's evident that the lines are being recited without thought and, consequently, without the illusion of spontaneity. That's inevitable, of course, after more than two years' run, but perhaps severe checkup rehearsals would help.

Rita Morley, now playing the vacationing wife, is acceptable where her predecessor, Neva Patterson, was outstanding. Some of the bit players are now adequate, or nearly so. Tom Ewell is likable and funny as star, although his little dancing mannerism seems a trifle overdone. Edward Emhardt is still notable as the psychlatrist, despite occasionally careless diction. George Keane remains solidly effective as the amorous writer.

In spite of the undeniable rough edges after 118 weeks on Broadway, the George Axelrod comedy remains a funny and immensely entertaining show. When it goes on the road a few weeks hence it should mop up in the various key stands not already played by the Eddie Bracken-starring second company. *Hobe.*

Traveling in Style

Rhoderick Walker, who plays a bit role of a footman and doubles as assistant stage manager of "Quadrille," has a third assignment not listed in the program. He's also the volunteer chauffeur for costars Alfred Lunt and Lynn Fontanne, driving them to and from their apartment and the Coronet Theatre, N. Y.

There's a minor saga involved in the British actor's third stint. It seems that Walker plans to vacation this summer by taking a motor tour of Europe, so he bought one of the miniature-size new Nash hardtop sedans. Put having a problem in financing the purchase, he approached Lunt, with whom he played the footman part in the original London production of the Noel Coward comedy.

Walker suggested that, rather than taxi to and from the theatre each night, the Lunts let him drive them in his new car, and pay him a flat amount when the show closes, to be used to underwrite his vacation. Lunt agreed, and for the last few weeks he and Miss Fontanne have been cramping themselves into the rear seat of the tiny vehicle for the ride to the theatre and back.

There's been only one serious crisis. That occurred last week when Lunt, who likes to do the shopping for the Lunt-Fontanne household, bought a broom and had it delivered to the theatre. There just wasn't room for inside the car for the actors and the broom, so Lunt had to hold it outside the lowered window on the ride home that night.

Outdoor Drama Not Commercial

Continued from page 63

to bridge the appalling gap between the university and Broadway.

For this reason we cannot consider that any of these plays are "flops." At Petersburg, Ill., for example, "Forever This Land" ran for two seasons, brought in 85,000 people, broke even, and increased the tourist business in the nearest town 30% during its runs. It closed because of the shakiness of its local organization, after the second season.

Basic Purposes

"Thunderland," at Asheville, realized much of its purpose, in that it brought increased tourist business to the city and gave employment to hundreds of people for two seasons. It did not open for the third year because the whole operation had not been planned properly.

Paul Green's "Faith of Our Fathers," in Washington, was not a flop in the usual sense at all, mainly because its basic purposes were fulfilled, in spite of the fact that in the chaotic theatre conditions there it could not continue to operate in the way it was conceived. These "flops" are not being explained away, ostrichlike. I mean merely that when we set out to accomplish certain things, and manage to do so, and when for various reasons the productions cannot continue, we cannot compare them to New York plays which simply fail to draw enough boxoffice and immediately close.

For this reason we are able to plan ahead now with much more assurance than we could have five years ago. We can be more realistic about the possibilities of an area, about the types of plays and the ultimate success or failure to be expected. We do not conceive these plays to run merely for the 60 performances of one season, but rather to go on for many years.

We have hundreds of people who attend each year, some of them half a dozen times in a season because attendance at this type of production is different from the indoor type. The summer night, the awesome sense of mountains, water and sky, the transformation from urban to primeval—these things do something to the thinking of the spectator, and our whole purpose and approach are different.

That is why, for some curious reason, tragedy and even lamentation have a surer place in outdoor drama, where the spectator is not surrounded by the comfortable, secure four walls of the theatre. He is forced to find himself alone, so to speak, under the heavens, and his own mood changes.

Variable Costs

The costs of these productions are variable, of course, but our standard scale runs something like this. About $100,000 to open the show, including the building of the theatre and everything else; about $90,000 to operate for a full year (60 performances, plus the maintenance of the organization for the remaining 10 months and the rehearsal period the following season).

We expect, therefore, to play to about 50,000 people, which means that we break even and continue to operate. If, by chance, a play finds itself in a good natural location and can draw 75,000, or even 150,000 that "Unto These Hills" draws, the money is already earmarked in the non-profit charter of the corporation for various charitable, religious or educational enterprises.

There is no gravy train in the outdoor theatre. Whatever can be realized over operating expenses goes automatically into scholarships, museums, educational programs and a dozen other community non-profit projects. When the show cannot meet its operating expenses, the local group will usually dig up the money to keep it going, because it is important to the community to have the attraction operating.

That is what the outdoor drama is up to now. What it will become, if and when it is thoroughly and completely commercialized, we cannot predict. In a sense, we dread for that day to come, because we are well aware that one of the most deadly sins of the theatre in America today is the commercialism of good theatre.

We realize, of course, that in America we must almost live and die by the dollar mark, but somehow this rule has not been too operative in the outdoor drama thus far, and perhaps that is one of the reasons for its success, such as it is. We do not feel that much more will be accomplished by pure commercialism, and we know that a great deal will be lost.

Kermit Hunter.

(The writer is the author of the two outdoor dramas, "Unto These Hills" and "Horn of the West.")

Scheduled N. Y. Openings

(Theatre indicated if set)

Bus Stop, Music Box (3-2).
Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (3-31).
Champagne Complex (wk. 4-4).
Triple Bill, Bijou (4-5).
Once Upon Tailor (4-11).
Moneys (4-14).
Ankles Aweigh, Hellinger (4-18).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven (wk. 5-23).
Pleasure Dome (5-27).

OFF-BWAY

Once Over Lightly, Barbizon-Plaza (3-15).
Miser, Downtown Nat'l (3-17).
King Lear, Downtown Nat'l (4-28).

Equity Shows
(Feb. 28-March 13)

High Button Shoes—Lenox Hill Playhouse, N. Y. (2-6); Clinton H.S., Bronx, N. Y. (11-12).
Men in White—Bryant H.S., Queens, N.Y. (4-5).

BUSHKILL PLAYHOUSE
BUSHKILL, PENNA.
500 Seats, 79 Miles from New York, is now booking Children's Saturday Matinee shows, July 2 - Sept. 3. What have you to offer? Write Manager giving details, terms.

CONN. SUMMER THEATRE FOR SALE
125 mi. New York City. Modern equipment, living quarters. May be operated year 'round. Exceptional buy. Open for inspection. Box V 1854, Variety, 154 W. 46th St., New York.

I AM LOOKING
For a position as casting director or secretary with established production firm or TV outfit. Diversified in all phases of show business.
Box V. 1406
Variety 154 W. 46th St., New York

Shows Abroad

Continued from page 64

Sailor Beware

the character she portrays. She's a real find. The other players may be overpowered, but are not overshadowed. Cyril Smith is firstrate as the hen-pecked husband, Richard Coleman is impressive as the groom and Ann Wilton gives a sincere performance as the shrew's pathetic sister-in-law.

Other parts are expertly played and the production has been shrewdly directed by Meiville Gillam. The single living-room setting designed by Michael Eve provides an excellent background. *Myro.*

A Kind of Folly

London, Feb. 17.

Henry Sherek production of comedy in three acts, by Owen Holder. Stars Flora Robson. Jean Kent. Direction, Denis Carey; scenery and costumes, Hutchinson Scott. At Duchess Theatre, London, Feb. 16, '55; $2.25.

Sarah Ashby ..... Flora Robson
Sarah Bellaire ..... Jean Kent
William ..... Wilfrid Hyde White
Eustace ..... Owen Holder
Henry ..... Jack Gwillim
Young Lady ..... Sylvia Syms

If this comedy had not been set in the early part of this century, garnished with phoney Edwardian dialog, and the basic idea presented in a clearcut modern setting, it might have had a chance. As is, not all the adroitness and skill of Flora Robson (for whom the play was written), nor the voluptuous charm of Jean Kent can make it anything but mediocre. Its run will be limited to the personal appeals of the stars, although even in that regard it will put a severe strain on the public's loyalty.

The locale is an opulent London home and the story turns out to be an ironic comedy of shuffled wives, husbands and lovers, with a mildly surprise twist ending, but it's all too complicated and unrealistic, with improbable situations and dialog.

Flora Robson, is an unaccustomed attempt at a comedy part, reads her lines in as nearly natural a manner as is possible. Jean Kent is alluring and feline as the other woman, and William Hyde White plays the erring husband in his usual style of suave sophistication.

As the collegiate son, the author hovers in the background as though unsure of his play and his active role in it. Jack Gwillim is excellent as a Government official torn between love and duty and Sylvia Syms registers briefly as the boy's sweetheart. Piece is well directed and sumptuously mounted. *Clem.*

Sensations de Paris

Paris, Jan. 3.

Henri Varna production of musical revue in two acts, 45 tableaux (designed by Jose de Zamora). Stars Lynda Gloria and Alfredo Alaria; features Robert Piquet, Simone Claria, Monica Ford, Jean-Louis Bert, Yoko Tani, Jonny-Mary, Jean Rigodu, Lily La Pudeur, Ballet Argentine (12), Italo Medini, Miss Pamela, Alicia Gonzales, Joe-Joe (2), Monique Bernachova, Marc Dauphine, Zaru, Les Rolwood, Claire Anderson, Bob Morel, Roger Dalphin, Janine Godest, Eve Line, Mariza, Rene Gollard, Mansfield Girls (40), Belles du Casino (26). Lyrics and sketches by Henri Varna, Marc-Cab, Rene Richard; new music by Mariano Mores, Gilbert Dasse, Serge Gut, Paulette Zevaco, Florent Lemirre, Charles Berman; choreography, costumes, lighting, direction of Ballet Argentine by Alfredo Alaria; music by A. Waitzman; sets by Pelergy, Bertin, Deshays; costumes by Madelle, Leon Guy, Vicaire, Falk, Paul Dimos; orchestra (25) under direction of Florent Lemirre. At Casino de Paris, Nov. 26, '54; $3.50 top.

Henri Varna, papa of the Paris revue producers, has a big, rousing hit in "Sensations de Paris." Bowing at his Casino de Paris, it is the best Casino show since the pre-war days.

Varna had held his previous show, "Thunder Revue," for four years, editing a slightly revised edition in 1953. This new revue offers a change with a vengeance. "Sensations" not only contains the ingredients of blazing nudity and eye-tickling spectacle but possesses freshness, style and compelling tempo, in addition to splendid talent.

The main talent, the newly discovered Alfredo Alaria Argentine ballet troupe, sweeping the stage like a pampas fire, has become a Paris sensation, and the Varna revue has supplied a tonic to the wilting local season.

"Sensations" begins conventionally enough with a we're-off-to-the-hunt tableau introducing singer Monica Ford as Lady Chatterley, singer-m.c. Robert Piquet, as master of the hunt, the Mansfield Girls as hunters and the Belles du Casino modeis as amazons. In a subsequent spot Zaru, gilded and turbaned as an Indian fakir, does a fancy contortionist bit and first big spectacle scene is "Christmas Greetings."

The Rolwoods (3), as ice-skaters, do expert work and there is a cute bit by Joe-Joe (2) and Mariza as polar bears balancing on rubber snowballs. Then Alfredo Alaria makes a sensational entrance in a gaucho sequence, "Zapateado," classic Spanish dance set to Argentine rhythm, which he follows with the suitry, tropical "Batucada de Peernambuco," with pop Brazilian airs as music.

Next comes a blackout sketch of burley variety, in which the well-stacked Simone Claris tries to interest her hubby in what she is wearing and what she is not wearing. The remainder of the first act presents the show's femme star, Lynda Gloria, former Montmartre nitery singer-dancer, in an 18th century West Indie spectacle, Alaria's dance interpretation of a Garcia Lorca song, "Cafe de Cintas," the nifty juggling of Italo Medini, a funny dance by Miss Pamela and a grand finale of a jungle carnival.

Second half starts with "Love Nest" tableau (girls and boys as turtle doves), then offers Alaria's brief history of 20th century show biz. Scenically show's high point is the Coronation ceremony in a Byzantine cathedral. Dramatically Alaria's "Mambo y Santo," which commences with a mambo, and finishes with an adagio sequence, plus a frantic voodoo.

A sound Montmartre number (with Monique Bernachova as queen of the Can-Can and with Jean-Louis Bert as its king). *Curt.*

'Fanny' Recoups

Continued from page 63

ly from here on, since costars Ezio Pinza and Walter Slezak get upped pay when the show is in the black.)

Unprecedented Terms

There are several angles in the virtually unprecedented sharing terms for "Fanny." The Logan, Behrman, Rome and Pinza names helped, of course, in making "Fanny" a desirable booking on paper. Also, at the time Merrick and Logan were dickering for a house, the independent 46th Street (City Playhouses) and the Mark Hellinger (Anthony B. Farrell) were available, so the producers were in an ideal position to dicker.

"Fanny" has naturally used up most of the $800,000 advance with which it opened last fall, but remains a lively broker ticket and is now reportedly beginning to feel the agency and mail order pressure from out of town, which the management has been working to build up by ads, publicity and personal promotion with key city newspapers.

Producers Merrick and Logan recently turned down an offer from 20th-Fox for a guarantee of $500,000 against 10% of the film gross for the screen rights to "Fanny." If they fail to get a better price, Logan may elect to do the picture himself, perhaps under his new percentage arrangement to direct pictures for Warners.

Current Road Shows

(*Feb. 28-March 12*)

Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—Blackstone, Chi (28-5); American, St. L. (7-12).

Cat On a Hot Tin Roof (Barbara Bel Geddes, Burl Ives) (tryout)—Forrest, Philly (7-12).

Dear Charles (Tallulah Bankhead)—Shubert, Det. (28-5); Erlanger, Chi (7-12).

Fifth Season (Chester Morris, Joseph Buloff) Erlanger, Chi (28-5); Shubert, Det. (7-12).

Guys & Dolls—Municipal Aud., Savannah (28-2); Dade County Aud., Miami (4-10); Municipal Aud., Tampa (11-12).

Hotsy (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout)—Shubert, N. H. (9-12).

King & I (Yul Brynner, Patricia Morison)—Shubert, Chi (28-12).

Moon is Blue (Jerome Cowan)—Biltmore, L. A. (28-5).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (28-12).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Hanna, Cleve. (28-12).

Pajama Tops (Diana Barrymore)—Cass, Det. (28-5); Murat, Indianapolis (7-12).

Rainmaker (Geraldine Page)—Parsons, Hartford (3-5); Shubert, Wash. (7-12).

Seven Year Itch (Eddie Bracken) — Texas, San Antonio (28); Paramount, Austin (1); Aud., Ft. Worth (2-3); Aud., Dallas (4-6); Municipal Aud., Okla. City (8); Municipal Aud., Tulsa (9); Arcadia, Wichita, Kansas (11-12).

Solid Gold Cadillac—Colonial, Bost. (28-5); Ford's, Balto. (7-12).

South Pacific (Iva Withers, Alan Gerard) —Palace, M'w'kee (28-5); Civic Aud., Chi (7-12).

Tea and Sympathy (Deborah Kerr)—Pabst, M'w'kee (28-5); Blackstone, Chi (7-12).

Teahouse of the August Moon (Burgess Meredith, Scott McKay—Curran, S. F. (28-12).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Nixon, Pitt (28-5); Cass, Det. (7-12).

Legit Bits

Actress-director **Margaret Perry**, daughter of the late director **Antoinette Perry** and sister of producer **Elaine Perry**, is playing the femme lead in "Twentieth Century," at the Denver U. Theatre next Thursday (3) through March 12, with **Edwin Levy**, of the college drama faculty, as male lead . . . **Dr. Frank Hanson**, assistant professor of English at Rensselaer Polytechnic Institute and director of the RPI Players, is leaving Troy to join the faculty of the American Academy of Dramatic Arts, N. Y.

"Saint of Bleecker Street" will be presented next May 12 at the La Scala Opera, Milan, with singers **David Poleri** and **Gloria Lane** and conductor **Thomas Schippers** repeating their Broadway assignments . . . "Pleasure Dome," a new revue, skedded for Broadway presentation next May 27 by **Jack Segasture** . . . New Tams-Witmark Music Library releases for stock and amateur production are "Wonderful Town," "Paint Your Wagon," "Golden Apple" and "Regina" . . . Recent VARIETY obit on Ona Munson erred in noting she began her career in vaudeville in 1922. She has been in **George White's** "Scandals" of 1919.

Pressagent **Vince McKnight** due back in N. Y. following the closing Saturday (5) of "Moon is Blue" in Los Angeles . . . **Peter Zeisler** will be stage manager for "Champagne Complex" . . . Production staff for "Ankles Aweigh" includes **Jess Long**, general manager; **Herman Shapiro**, production stage manager and **Neil Hartley**, stage manager.

"Way of the World," produced off-Broadway earlier this season by Proscenium Productions, will be sent out on a 10-week tour by that group next October, with National Concert & Artists Corp. handling the bookings . . . **Bill Dodds**, production assistant to **Elaine Perry**, is subbing this week as stage manager of her presentation of "Anastasia," while regular stage manager **John Drew Devereaux** is on a leave of absence. Show's company manager, **Albert Rosen**, has also been given a leave of absence to manage **Edith Piaf's** theatre tour, with **Jack Del Bondio** replacing him.

Elsie Nichols, assistant b.o. treasurer at the Lyceum Theatre, N. Y., taking a three-month vacation to her family in England and tour Scotland. **Catherine Low** is the new assistant at the house . . . "South Pacific" will be the opening bill June 18 at the Finger Lakes Lyric Circus, Skaneateles, N. Y. . . . **Robert Mackintosh** will be designer for "Holiday on Ice" . . . N. Y. City Center's recent play festival made a net profit of over $65,000.

John Beal moves into **John Forsythe's** costarring spot in the Broadway production of "Teahouse of the August Moon" next May 2. . . . **Sara Aman**, cooch dancer in "Plain and Fancy," takes a one-week leave of absence beginning next Sunday (6) to visit her ailing father in England.

Touring edition of "Seven Year Itch," with **Eddie Bracken** starred, moves into the Fulton Theatre, N. Y., March 28, replacing the original company, starring **Tom Ewell**, which goes on the road, opening March 29 at the National, Washington.

Current London Shows

London, Mar. 1.

(*Figures denote premiere dates*)

Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Ghostwriters, Arts (2-9-55).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
Kind Folly, Duchess (2-15-55).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Sholom Aleichem, Embassy (1-11-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS
Room For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).
Burning Boat, Royal Ct. (3-10-55).

CLOSED LAST WEEK
Devil in Village, Stoll (2-3-55).

Off-B'way Shows

Continued from page 66

Bamboo Cross

play's topical interest may give it a film potential.

The pivotal figure is a young Chinese Christian who is persuaded that the People's Republic deserves his full support. His defection gives the sisters anguish, but when he becomes their prosecutor in the new era, the stress on him is too great. Made the agent of death and hatred, he turns on his new masters in a sanguinary denouement.

Surprisingly, this story of serenity vs. destruction is largely static. There are taut moments, and fleeting instants of dramatic impact, but the play is episodic and repetitious. It seems too bad that the victory of loving-kindness over evil must be passive and not more compelling.

Jenne Griffin and Jean McHenry are coolly courageous as the sorely tested nuns. John Lee plays the Chinese who betrays them, making amply clear his pangs of conscience, and vigorously facing the savage act that is his salvation.

Ching-Ming Chin has unexpected humor as the village commissar and is able to clarify some of the motives of the reprehensible character he portrays. Juan Velasquez is sly deferential as an oily villager, Myriame Kolon is a brave native woman who helps the sisters escape, and Tanya Chin charmingly plays her adopted daughter.

Dennis Gurney has not shied away from force in directing the script's melodramatic moments and he has pleasant touches for the placid passages. Floyd Allan's design for the Maryknoll Sisters' Chinese home is extremely attractive. *Geor.*

The Ascent of F6

Markaren Productions revival of tragedy in two acts by W. H. Auden and Christopher Isherwood. Direction, Eugene O'Sullivan; scenery and lighting, Gilbert Rathbun; music, Elmer Gordon; chorus coach, Joan Ford. At Davenport, N. Y., Feb. 25, '55; $3.00-$2.50 top.

Cast: Tim O'Connor, Eileen Whyte, Herman Dinkin, Joseph Ruskin, Rosemary Murphy, Mark Mitchell, John McGiven, Wm. Leggate, Frank Gero, Paul Erbach, Raf Michaels, Charles Reynolds, Bette Ramey, Sam Gray, Bob Conley, Chorus: Mary Ross, Natalie Richman, Sabina Holzka, Pat Sugrue, Joanne Reilly.

This revival of "The Ascent of F6" is a tight little show. While the philosophizing of co-authors Auden and Isherwood keeps the play in the egghead class, there is enough melodramatic device and dry humor to satisfy the average stubholder.

Mountaineering is used primarily as a graphic symbol of the life struggle. That "he who goes to the hills goes to his mother" is but one of the abstruse comments on human striving. Although the play was written during the 1940's, its political overtones seem ironically relevant.

The production's physical aspects are shoestring and may work against its draw. There is a uniformity of performance, however, that aids emotional impact and is a boon to "F6's" intellectualizing.

Focus is on a British climber who leads an expedition to F6 for motives he deems unworthy. Tim O'Connor's ascetic drive in this role is tensely concise. Among those who force the climb on its unwilling leader are Joseph Ruskin as his politically ambitious brother, Mark Mitchell as a crusty General and Bette Ramey as the climber's saccharine mother.

John McGiven's press lord is an excellently cynical portrait of a "realist" and Sam Gray has gripping moments as an Abbot. Frank Gero is a waggishly brash member of the climbing party and Paul Erbach is intense as a fine climber whose spirit breaks on the mountain.

Eileen Whyte and Herman Dinkin are pathetically drab as commoners whose lives are made brighter by their vicarious radio participation in the ascent. Eugene O'Sullivan's direction is intelligent and sufficiently pressing. *Geor.*

The Merchant of Venice

Shakespearewrights production of drama in two acts, by William Shakespeare. Production and design, Donald H. Goldman; direction, Marjorie Hildreth; scenery, Willis Knighton; incidental music, Ellen Bower. At Jan Hus Auditorium, Feb. 22, '55; $2.30 top.

Cast: Milton Jacobson, Earle Hyman, Robert Baines, Charles Aldman, Donald Mork, Claude Latson, Philip Lawrence, Charles Forsythe, Thomas Barbour, Robert Cass, John Monk, Robert Miller, John Main, Laurinda Barrett, Alene Hatch, Laurie Vendig.

The Shakespearewrights are playing "The Merchant of Venice" straight. The Venetians are good, Shylock is bad, and the play is billed as a "comedy." Not a very funny comedy, however.

It seems questionable judgment to use 17th century standards for "The Merchant." There has been progress since the bear-baiting days of Elizabethan England, inhumane humor fortunately having lost its savor. Shylock's downfall isn't funny, Launcelot Gobbo's plaguing of his blind father isn't funny, nor is it an amusing spectacle to watch a daughter rob and desert her father in favor of a worthless playboy lover.

Since the Venetians were a sorry crew, what's left of the play is often inescapably dull. This is a theatrical fault even Shakespeare cannot survive. If it were the work of a contemporary dramatist, "The Merchant" would have deservedly dim prospects.

The virtues of the present revival are in staging and performance. A platform jutting 20 feet into the small auditorium gets the audience into the action like an off-Broadway Cinerama. By reducing stage accoutrements to a minimum, director Marjorie Hildreth has achieved a lively flow and plasticity, pacing the play with a verve worthy of better Shakespeare.

Thomas Barbour's Shylock is swift-thinking, potent and acutely precise. It is a performance in which the actor knows how to tear a passion without leaving it in tatters. Robert Baines gives dimension to the tedious title role and Charles Aidman's Bassanio is as agreeable as such a calculating lover can be.

Laurinda Barrett's clear-spoken Portia is best in moments of sly levity and has the virtue of delivering the "quality of mercy" speech as if it were brand new. Alene Hatch is a pleasant Nerissa, but Laurie Vendig does not find much in Jessica to test her mettle.

Earl Hyman has a shrewdly-conceived scene as the Prince of Morocco, while Robert Cass' young Gobbo again raises the question "what's so funny?" Willie Knighton's sparse set is functional, if not particularly evocative of Venice and Belmont.

This is the second revival of "The Merchant" off-Broadway in as many months. It can safely be said that the town has had it. *Geor.*

Equity Review

Men in White

Equity Library Theatre revival of drama in two acts by Sidney Kingsley. Direction, Robert Laning; scenery, Zvi Geyra; lighting, Barbara Richter. At Lenox Hill Playhouse, N.Y., Feb. 16, '55.

Loyal Lucas, Si Oakland, Richard Kuss, J. H. Kingsberry, Fred Beir, Jerry Stiller, Fred Vogel, Peter Damon, Jo Rabb, Joyce Henry, Constance Davis, Albert Durand, Alfreda Wallace, Stefan Gierasch, Herb Voland, Mary O'Neill, Anne Coleman, Richard Kuss, Mary Hara, Charles Bell.

ELT has emerged from its mid-winter doldrums with a spanking revival of "Men In White." The company is on its toes in Sidney Kingsley's prize-winning drama of hospital life, and the staging is vital. As the second bill in the Community series, the production should rate good b.o. in the Bronx and Queens.

Told in terms of a brilliant interne who is tempted to sacrifice all for love, the struggle between medical ethics and human desire is a natural, and although it's a generation old, the play creaks hardly at all. If Kingsley seems to be dealing from a stacked deck, he is adroit enough to have the cards fall in ad-lib fashion.

As senior surgeon who is fighting to save the younger man's career, Si Oakland turns in a steely performance compounded of honesty and discipline. Fred Beir is clear and precise as the interne who is torn between love and duty, punctuating his playing with explosive moments.

As the girl whose possessive love is against the young doctor's best interests, Alfreda Wallace is handsomely debonair. Jerry Stiller is amusing as a casual interne and Jo Rabb is warmly intense as a student nurse who, in dying, saves a fine career for medicine.

Stefan Gierasch's low key performance of an indignant doctor had Row D first nighters audibly complaining that they couldn't hear. Experiment may be permissible at Lenox Hill, but "Men" is going to the neighborhoods commercially and it will be the customer's prerogative to demand communication.

Directing against the pace of Kingsley's writing, Robert Laning has mounted a trenchant production. Zvi Geyra's sectional hospital interior, revealed against a city skyline, is first class. *Geor.*

Off-Broadway Shows

Shoestring Revue

Ben Bagley (in association with Mr. and Mrs. Judson S. Todd) production of revue in two acts. Direction, Christopher Hewett; dances and musical numbers, Dania Krupska; sketches, Mike Stewart, Sheldon Harnick, Richard F. Maury; lyrics, Bud McGreery, Mike Stewart, Ronny Graham; music, Arthur Siegel, Charles Strouse, Ken Welch; production design, Carter Morningstar; musical direction and arrangements, Charles Strouse. Cast: Dorothy Greener, Maxwell Grant, Rhoda Kerns, Arte Johnson, Dody Goodman, Arthur Partington, Beatrice Arthur, Mel Larned, Joan Bowman, Peter Conlow, Chita Rivera, John Sharpe. At President, N.Y., Feb. 2, '55; $3.45 top.

Nobody will go away from "Shoestring Revue" whistling a tune, but he may recall a poorer evening in plushier surroundings. Occasionally gauche and monochromatic, this still averages out as an okay show for a tiny house.

There are a dozen performers on stage, three musicians in the pit, and 17 other people who've done the rest of the honors. It's the dozen who act, dance and sing who give the two-hour revue its flair. They triple in brass until it's dizzying to watch them come and go, but they're generally with it.

The mood is satire, from subtle to slapstick, weighted on the obvious side. "Man's Inhumanity" is a rough opening and it's good to get it over quickly. Three numbers later things warm up a bit with Ken Welch's "Inevitably Me," a ballad danced and sung a la 1870.

Dorothy Greener then gets the show on the beam. As a roller derby queen, she skates on, grins, winks and goes into Mike Stewart's yock monolog about the sport's vicissitudes. Luckily, Miss Greener pops up often, her portrayal of a Disney Medea being agreeably disconcerting.

Comedienne Beatrice Arthur has a couple of good spots, her "Couldn't Be Happier" monolog to an about-to-be-married ex-lover, and her raucous Italian film heroine being her top moments. Chita Rivera is a neat trick who dances nicely and scores as a well-known Hollywood blonde turned highbrow in "Epic." Dody Goodman has a gaudy time in "Someone Is Sending Me Flowers," and it seems too bad that Rhoda Kerns doesn't get to dance oftener.

The matinee trade will call Peter Conlow cute. He is also a passable hoofer and singer. Arte Johnson's wide-eyed delivery is good for the dry laughs and Maxwell Grant delivers the brasher stuff with emphasis.

Mike Stewart's sketches are consistently strong and he has penned a decent lyric for the calypso number that opens the second act. Richard Maury's "In Bed With the Reader's Digest" has everything but a good blackout. Music-wise the show runs under par.

Christopher Hewett has staged for pep, while Dania Krupska's choreography has amusing touches. The duo pianists and percussionist hit a lively pace, seldom getting in the way of the voices. The physical production is shoestring without apologies.

It's an unpretentious revue, often uneven but sometimes sharp. They say producer Ben Bagley is just 21. It's a start. *Geor.*

The Three Sisters

David Ross revival of Anton Chekhov comedy in four acts, translated by Stark Young. Direction, Ross; scenery, Richard Jackson; artistic adviser, James Light. At 4th Street Theatre, N. Y., Feb. 25, '55; $3.30 top.

Cast: Carol Gustafson, Peggy Maurer, Philip Loeb, George Ebeling, Eileen Ryan, Leonardo Cimino, Shirley Gale, Sanford Seeger, Erika Gippner, Roger DeKoven, Morris Carnovsky, William Woodson, Frances Chaney, Charles Brin, Albert Valentine, Alex Lord.

New York's downtown east side has another distinguished presentation, as the 4th Street Theatre players follow their fine "The Dybbuk" of last fall with a finer "The Three Sisters." The gloomy, pessimistic but never boring Chekhovian comedy of aimless souls and wasted lives is recreated vividly and fascinatingly. A grade-A cast of professionals, under David Ross' sensitive direction, carries "Sisters" off so well that it seems quite a pity that this virtuoso group and its presentation of the Russian classic aren't on Broadway.

In the bare, limited confines of this onetime synagog, with audience seated on two sides of the open center stage, Richard Jackson uses lights and minimum props skillfully for the three scene changes involved. The Stark Young translation, used here for the first time in New York, is faithful, while being fresh and unstilted, so that the full impact of the Chekhovian irony and weltschmerz, and the flavorsome though futile old-Russian middleclass life of the late 19th century, is eminently retained. With little action, there is talk and talk, and though some of it is repetitious, none of it is dull.

What keeps the interest constantly at high level is the uniformly fine level of acting, right down to the bit parts. The three femme leads are strikingly attractive as well as talented, in Carol Gustafson as the schoolmistress eldest sister, Eileen Ryan as the unhappily-married, love-smitten middle one, and Peggy Maurer as the eager youngest, constantly echoing the hopes of the three sisters that someday they'll get back to Moscow. Frances Chaney adds a fourth striking femme portrait as the upstart who's moved into the family and edges the sisters out.

Roger DeKoven has a meaty role as an unhappy colonel-philosopher. Morris Carnovsky gives a full picture of the weakling brother who fritters away his life and the family's inheritance, and Philip Loeb limns a rich study of a spineless though lovable old army doctor.

Supporting roles are also standout, with William Woodson as the rejected husband-teacher, George Ebeling as a baron hoping someday to go to work, and Leonardo Cimino as a warped, rejected suitor. Shirley Gale as an old nurse and Sanford Seeger as the deaf servitor bring small roles to sharp focus.

Chekhov isn't frivolous stuff; "Sisters" is meaty, with universal application, for real gutsy theatre. It's found here, vividly, in this out-of-way spot. *Bron.*

Juno and the Paycock

Greenwich Mews Theatre production of play in three acts, by Sean O'Casey. Direction, Frank Silvera; scenery, Sonia Lowenstein; costumes, Dorothy Croissant; lighting, Jerry Bolash. At Greenwich Mews, N. Y., Feb. 26, '55.

Cast: Anne Fielding, Edmund Williams, Virginia Downing, John Leighton, Howard Wierum, Albert M. Ottenheimer, Howard Augusta, Clark Morgan, Miriam Craig, Helen Martin, James B. McMahon, Charles Harrigan.

If "Juno and the Paycock" were just a comedy, the Greenwich Mews Theatre would probably have a strong entry. The humorous angles are played to the hilt in this off-Broadway presentation, but the mirthful moments are only an integral part of a serious theme in which playright Sean O'Casey depicts the breakdown of a poor Dublin family in 1922. And, it's in the absence of dramatic punch that the production misses.

As an off-Broadway offering, however, it's acceptable. Dominant among the performers are Howard Wierum as the irresponsible household head and Albert M. Ottenheimer as his sly drinking partner. It's these two who spark the production. Those playing more serious roles, including Virginia Downing as Juno, don't acquit themselves as well.

Frank Silvera's direction is apparently geared for laughs rather than pathos. Sonia Lowenstein's tenement flat design is believable. *Jess.*

Bamboo Cross

Blackfriars' Guild production of tragedy in three acts, by Theophane Lee. Direction, Dennis Gurney; scenery and lighting, Floyd Allan. At Blackfriars' Guild Theatre, N.Y., Feb. 21, '55; $2.23 top.

Cast: Jenne Griffin, Jean McHenry, Myriame Kolon, Tanya Chin, John Lee, Ching-Ming Chin, Juan Velasquez.

In the village of Hen Yang, Red China, two Maryknoll Sisters make a last ditch stand for their faith. In sum, that is the story of Theophane Lee's new play, a tragedy that, despite its violent finale, stresses a note of affirmation. Although the plotting is elemental and the dialog only middling, the

(Continued on page 67)



RAVE NOTICES!
Your Personal, Permanent 'PROFESSIONAL' SCRAP BOOKS
101 USES
stills, revues, advmts., press notices, souvenirs, bookings, etc.
C-110 $3.00
Most flexible book ever!
3.00
Add: re-arrange; remove sheets! Handsomely bound, Black levant-grained leatherette on heavy covers, 70 pages (35 sheets) black mounting paper double folded at binding edge, no bulging, 1-pc. concealed Aluminum binding posts. ORDER TODAY! Shipped anywhere U.S.A. We Pay postage.

	Sheet Size	No.	Price
6 Scrap Book Sizes . . . All Low Priced	10½x8¾ in.	C-110	3.00
	11½x10 in.	C-111	4.00
	13½x11 in.	C-112	5.50
	16½x13½ in.	C-113	6.75
	16½x13½ in.	C-114	8.00
	22½x16½ in.	C-115	12.00

Write for low prices on extra sheets; also 2", 3" and 4" Aluminum binder posts.
Name imprinted on cover, ea. line 95c
Send Check or M.O.—No C.O.D.
DELMOR STATIONERS, Dept.Vt-355
Box 704, Jo. Sq. Sta., Jersey City 6, N. J.

Legit Followups

Tea and Sympathy
(LONGACRE, N. Y.)

As standby for the star in "Tea and Sympathy" Mary Fickett pinchhit for Joan Fontaine on several occasions since first going on for her last Sept. 25. She's no longer subbing, having taken over the lead role on a fulltime basis. Cast change occurred during last month when illness caused Miss Fontaine to exit the Playwrights Co.—Mary K. Frank production prior to her scheduled departure last Saturday (26). Film star went into the play last May 31, succeeding Deborah Kerr, who's currently recreating her original assignment in the touring production of the Robert Anderson drama.

Miss Fickett, who gets top-featured billing, is an able replacement, although a dubious boxoffice successor. The warmth, understanding and sincerity of the housemaster's wife are evident in her portrayal. A completely effective performance, however, is marred by an occasional studied quality in her speech and actions. Grosses have been declining in recent weeks, and the show is now on twofers. Production is currently in its 74th week on Broadway.

Co-featured with Miss Fickett are Leif Erickson and Anthony Perkins. Erickson, who's been with the play since its Broadway opening at the Barrymore, has seemingly lost none of his venom as the distasteful housemaster, while Perkins, who replaced John Kerr last May, is still standout as the sensitive, tormented youth.

Since "Tea" was last reviewed in VARIETY last summer, there's been only one other major cast change. Dick Yorke, who originated the role of Perkins' athletic roommate, has been replaced by Yale Wexler. Latter gives a first-rate performance. Despite play's long run, Florida Friebus, Richard Midgley, John McGovern and other cast members continue to give energetic and persuasive portrayals.

"Tea" remains a powerful and perceptive drama. *Jess.*

The Seven Year Itch
(FULTON, N. Y.)

Louise King, who played the girl from upstairs in the touring company of "Seven Year Itch" for many months, has recently taken over the same role in the Broadway edition, succeeding Sally Forrest, who replaced Vanessa Brown, the original in the featured femme lead. She's excellent.

Although comparisons may be odious, they are probably of some interest in this case. At a venture, then, say the newcomer is more convincing than Miss Forrest, perhaps not as animated as Miss Brown was at first, but she avoids the unfortunate mannerisms and fussiness Miss Brown gradually acquired.

Miss King is a looker, with the refreshing quality the part requires, plus an attractive personality. She succumbs slightly to the temptation to gush in her early scenes and, in common with the other members of the cast, rushes the lines and loses intelligibility a bit. But she improved as the performance proceeds and her later scenes are amusing and ingratiating.

Practically everyone in the cast, particularly those who have been playing the comedy since early in the run, have grown somewhat mechanical and in some cases a bit exaggerated. And as the nuances of timing and expression are lost, it's evident that the lines are being recited without thought and, consequently, without the illusion of spontaneity. That's inevitable, of course, after more than two years' run, but perhaps severe checkup rehearsals would help.

Rita Morley, now playing the vacationing wife, is acceptable where her predecessor, Neva Patterson, was outstanding. Some of the bit players are now adequate, or nearly so. Tom Ewell is likable and funny as star, although his little dancing mannerism seems a trifle overdone. Edward Emhardt is still notable as the psychiatrist, despite occasionally careless diction. George Keane remains solidly effective as the amorous writer.

In spite of the undeniable rough edges after 118 weeks on Broadway, the George Axelrod comedy remains a funny and immensely entertaining show. When it goes on the road a few weeks hence it should mop up in the various key stands not already played by the Eddie Bracken-starring second company. *Hobe.*

Traveling in Style

Rhoderick Walker, who plays a bit role of a footman and doubles as assistant stage manager of "Quadrille," has a third assignment not listed in the program. He's also the volunteer chauffeur for costars Alfred Lunt and Lynn Fontanne, driving them to and from their apartment and the Coronet Theatre, N. Y.

There's a minor saga involved in the British actor's third stint. It seems that Walker plans to vacation this summer by taking a motor tour of Europe, so he bought one of the miniature-size new Nash hardtop sedans. But having a problem in financing the purchase, he approached Lunt, with whom he played the footman part in the original London production of the Noel Coward comedy.

Walker suggested that, rather than taxi to and from the theatre each night, the Lunts let him drive them in his new car, and pay him a flat amount when the show closes, to be used to underwrite his vacation. Lunt agreed, and for the last few weeks he and Miss Fontanne have been cramping themselves into the rear seat of the tiny vehicle for the ride to the theatre and back.

There's been only one serious crisis. That occurred last week when Lunt, who likes to do the shopping for the Lunt-Fontanne household, bought a broom and had it delivered to the theatre. There just wasn't room for inside the car for the actors and the broom, so Lunt had to hold it outside the lowered window on the ride home that night.

Outdoor Drama Not Commercial

Continued from page 63

to bridge the appalling gap between the university and Broadway.

For this reason we cannot consider that any of these plays are "flops." At Petersburg, Ill., for example, "Forever This Land" ran for two seasons, brought in 85,000 people, broke even, and increased the tourist business in the nearest town 30% during its runs. It closed because of the shakiness of its local organization, after the second season.

Basic Purposes

"Thunderland," at Asheville, realized much of its purpose, in that it brought increased tourist business to the city and gave employment to hundreds of people for two seasons. It did not open for the third year because the whole operation had not been planned properly.

Paul Green's "Faith of Our Fathers," in Washington, was not a flop in the usual sense at all, mainly because its basic purposes were fulfilled, in spite of the fact that in the chaotic theatre conditions there it could not continue to operate in the way it was conceived. These "flops" are not being explained away, ostrichlike. I mean merely that when we set out to accomplish certain things, and manage to do so, and when for various reasons the productions cannot continue, we cannot compare them to New York plays which simply fail to draw enough boxoffice and immediately close.

For this reason we are able to plan ahead now with much more assurance than we could have five years ago. We can be more realistic about the possibilities of an area, about the types of plays and the ultimate success or failure to be expected. We do not conceive these plays to run merely for the 60 performances of one season, but rather to go on for many years.

We have hundreds of people who attend each year, some of them half a dozen times in a season because attendance at this type of production is different from the indoor type. The summer night, the awesome sense of mountains, water and sky, the transformation from urban to primeval—these things do something to the thinking of the spectator, and our whole purpose and approach are different.

That is why, for some curious reason, tragedy and even lamentation have a surer place in outdoor drama, where the spectator is not surrounded by the comfortable, secure four walls of the theatre. He is forced to find himself alone, so to speak, under the heavens, and his own mood changes.

Variable Costs

The costs of these productions are variable, of course, but our standard scale runs something like this. About $100,000 to open the show, including the building of the theatre and everything else; about $90,000 to operate for a full year (60 performances, plus the maintenance of the organization for the remaining 10 months and the rehearsal period the following season).

We expect, therefore, to play to about 50,000 people, which means that we break even and continue to operate. If, by chance, a play finds itself in a good natural location and can draw 75,000, or even 150,000 that "Unto These Hills" draws, the money is already earmarked in the non-profit charter of the corporation for various charitable, religious or educational enterprises.

There is no gravy train in the outdoor theatre. Whatever can be realized over operating expenses goes automatically into scholarships, museums, educational programs and a dozen other community non-profit projects. When the show cannot meet its operating expenses, the local group will usually dig up the money to keep it going, because it is important to the community to have the attraction operating.

That is what the outdoor drama is up to now. What it will become, if and when it is thoroughly and completely commercialized, we cannot predict. In a sense, we dread for that day to come, because we are well aware that one of the most deadly sins of the theatre in America today is the commercialism of good theatre.

We realize, of course, that in America we must almost live and die by the dollar mark, but somehow this rule has not been too operative in the outdoor drama thus far, and perhaps that is one of the reasons for its success, such as it is. We do not feel that much more will be accomplished by pure commercialism, and we know that a great deal will be lost.

Kermit Hunter.

(The writer is the author of the two outdoor dramas, "Unto These Hills" and "Horn of the West.")

Scheduled N. Y. Openings

(Theatre indicated if set)

Bus Stop, Music Box (3-2).
Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (3-31).
Champagne Complex (wk. 4-4).
Triple Bill, Bijou (4-5).
Once Upon Tailor (4-11).
Honeys (4-14).
Ankles Aweigh, Hellinger (4-18).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven (wk. 5-23).
Pleasure Dome (5-27).

OFF-BWAY

Once Over Lightly, Barbizon-Plaza (3-15).
Miser, Downtown Nat'l (3-17).
King Lear, Downtown Nat'l (4-28).

Equity Shows
(Feb. 28-March 13)

High Button Shoes—Lenox Hill Playhouse, N. Y. (2-6); Clinton H.S., Bronx, N. Y. (11-12).
Men in White—Bryant H.S., Queens, N.Y. (4-5).

BUSHKILL PLAYHOUSE
BUSHKILL, PENNA.
500 Seats, 79 Miles from New York, is now booking Children's Saturday Matinee shows, July 2 - Sept. 3. What have you to offer? Write Manager giving details, terms.

CONN. SUMMER THEATRE FOR SALE
125 mi. New York City. Modern equipment, living quarters. May be operated year 'round. Exceptional buy. Open for inspection. Box V 1854, Variety, 154 W. 46th St., New York.

I AM LOOKING
For a position as casting director or secretary with established production firm or TV outfit. Diversified in all phases of show business.
Box V. 1406
Variety 154 W. 46th St., New York

Shows Abroad

Continued from page 64

Sailor Beware

the character she portrays. She's a real find. The other players may be overpowered, but are not overshadowed. Cyril Smith is firstrate as the hen-pecked husband, Richard Coleman is impressive as the groom and Ann Wilton gives a sincere performance as the shrew's pathetic sister-in-law.

Other parts are expertly played and the production has been shrewdly directed by Melville Gillam. The single living-room setting designed by Michael Eve provides an excellent background. *Myro.*

A Kind of Folly

London, Feb. 17.

Henry Sherek production of comedy in three acts, by Owen Holder. Stars Flora Robson, Jean Kent. Direction, Denis Carey; scenery and costumes, Hutchinson Scott. At Duchess Theatre, London, Feb. 16, '55; $2.25.

Sarah Ashby ..... Flora Robson
Sarah Bellaire ..... Jean Kent
William ..... Wilfrid Hyde White
Eustace ..... Owen Holder
Henry ..... Jack Gwillim
Young Lady ..... Sylvia Syms

If this comedy had not been set in the early part of this century, garnished with phoney Edwardian dialog, and the basic idea presented in a clearcut modern setting, it might have had a chance. As is, not all the adroitness and skill of Flora Robson (for whom the play was written), nor the voluptuous charm of Jean Kent can make it anything but mediocre. Its run will be limited to the personal appeals of the stars, although even in that regard it will put a severe strain on the public's loyalty.

The locale is an opulent London home and the story turns out to be an ironic comedy of shuffled wives, husbands and lovers, with a mildly surprise twist ending, but it's all too complicated and unrealistic, with improbable situations and dialog.

Flora Robson, is an unaccustomed attempt at a comedy part, reads her lines in as nearly natural a manner as is possible. Jean Kent is alluring and feline as the other woman, and Willlam Hyde Whlte plays the erring husband in his usual style of suave sophistication.

As the collegiate son, the author hovers in the background as though unsure of his play and his active role in it. Jack Gwillim is excellent as a Government official torn between love and duty and Sylvia Syms registers briefly as the boy's sweetheart. Piece is well directed and sumptuously mounted. *Clem.*

Sensations de Paris

Paris, Jan. 3.

Henri Varna production of musical revue in two acts, 45 tableaux (designed by Jose de Zamora). Stars Lynda Gloria and Alfredo Alaria; features Robert Piquet, Simone Claria, Monica Ford, Jean-Louis Bert, Yoko Tani, Jonny-Mary, Jean Rigodu, Lily La Pudeur, Ballet Argentine (12), Italo Medini, Miss Pamela, Alicia Gonzales, Joe-Joe (2), Monique Bernachova, Marc Dauphine, Zaru, Les Rolwood, Claire Anderson, Bob Morel, Roger Dalphin, Janine Godest, Eve Line, Mariza, Rene Goliard, Mansfield Girls (40), Belles du Casino (26). Lyrics and sketches by Henri Varna; Marc-Cab, Rene Richard; new music by Mariano Mores, Gilbert Dasse, Serge Gut, Paulette Zevaco, Florent Lemirre, Charles Berman; choreography, costumes, lighting, direction of Ballet Argentine by Alfredo Alaria; music by A. Waitzman; sets by Pelergy, Bertin, Deshays; costumes by Madelle, Leon Guy, Vicaire, Faik, Paul Dimos; orchestra (25) under direction of Florent Lemirre. At Casino de Paris, Nov. 26, '54; $3.50 top.

Henri Varna, papa of the Paris revue producers, has a big, rousing hit in "Sensations de Paris." Bowing at his Casino de Paris, it is the best Casino show since the pre-war days.

Varna had held his previous show, "Thunder Revue," for four years, editing a slightly revised edition in 1953. This new revue offers a change with a vengeance. "Sensations" not only contains the ingredients of blazing nudity and eye-tickling spectacle but possesses freshness, style and compelling tempo, in addition to splendid talent.

The main talent, the newly discovered Alfredo Alarla Argentine ballet troupe, sweeping the stage like a pampas fire, has become a Paris sensation, and the Varna revue has supplied a tonic to the wilting local season.

"Sensations" begins conventionally enough with a we're-off-to-the-hunt tableau introducing singer Monica Ford as Lady Chatterley, singer-m.c. Robert Piquet, as master of the hunt, the Mansfield Girls as hunters and the Belles du Casino models as amazons. In a subsequent spot Zaru, gilded and turbaned as an Indian fakir, does a fancy contortionist bit and first big spectacle scene is "Christmas Greetings."

The Rolwoods (3), as ice-skaters, do expert work and there is a cute bit by Joe-Joe (2) and Mariza as polar bears balancing on rubber snowballs. Then Alfredo Alaria makes a sensational entrance in a gaucho sequence, "Zapateado," classic Spanish dance set to Argentine rhythm, which he follows with the sultry, tropical "Batucada de Peernambuco," with pop Brazilian airs as music.

Next comes a blackout sketch of burley variety, in which the well-stacked Simone Claris tries to interest her hubby in what she is wearing and what she is not wearing. The remainder of the first act presents the show's femme star, Lynda Gloria, former Montmartre nitery singer-dancer, in an 18th century West Indie spectacle. Alaria's dance interpretation of a Garcia Lorca song, "Cafe de Cintas," the nifty juggling of Italo Medini, a funny dance by Miss Pamela and a grand finale of a jungle carnival.

Second half starts with "Love Nest" tableau (girls and boys as turtle doves), then offers Alaria's brief history of 20th century show biz. Scenically show's high point is the Coronation ceremony in a Byzantine cathedral. Dramatically Alaria's "Mambo y Santo," which commences with a mambo, and finishes with an adagio sequence, plus a frantic voodoo.

A sound Montmartre number (with Monique Bernachova as queen of the Can-Can and with Jean-Louis Bert as its king).

Curt.

'Fanny' Recoups

Continued from page 63

ly from here on, since costars Ezio Pinza and Walter Slezak get upped pay when the show is in the black.)

Unprecedented Terms

There are several angles in the virtually unprecedented sharing terms for "Fanny." The Logan, Behrman, Rome and Pinza names helped, of course, in making "Fanny" a desirable booking on paper. Also, at the time Merrick and Logan were dickering for a house, the Independent 46th Street (City Playhouses) and the Mark Hellinger (Anthony B. Farrell) were available, so the producers were in an ideal position to dicker.

"Fanny" has naturally used up most of the $800,000 advance with which it opened last fall, but remains a lively broker ticket and is now reportedly beginning to feel the agency and mail order pressure from out of town, which the management has been working to build up by ads, publicity and personal promotion with key city newspapers.

Producers Merrick and Logan recently turned down an offer from 20th-Fox for a guarantee of $500,000 against 10% of the film gross for the screen rights to "Fanny." If they fall to get a better price, Logan may elect to do the picture himself, perhaps under his new percentage arrangement to direct pictures for Warners.

Current Road Shows

(*Feb. 28-March 12*)

Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—Blackstone, Chi (28-5); American, St. L. (7-12).

Cat On a Hot Tin Roof (Barbara Bel Geddes, Burl Ives) (tryout)—Forrest, Philly (7-12).

Dear Charles (Tallulah Bankhead)—Shubert, Det. (28-5); Erlanger, Chi (7-12).

Fifth Season (Chester Morris, Joseph Buloff)—Erlanger, Chi (28-5); Shubert, Det. (7-12).

Guys & Dolls—Municipal Aud., Savannah (28-2); Dade County Aud., Miami (4-10); Municipal Aud., Tampa (11-12).

Hansel & Gretel (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout)—Shubert, N. H. (9-12).

King & I (Yul Brynner, Patricia Morison)—Shubert, Chi (28-12).

Moon Is Blue (Jerome Cowan)—Biltmore, L. A. (28-5).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (28-12).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Hanna, Cleve. (28-12).

Pajama Tops (Diana Barrymore)—Cass, Det. (28-5); Murat, Indianapolis (7-12).

Rainmaker (Geraldine Page)—Parsons, Hartford (3-5); Shubert, Wash. (7-12).

Seven Year Itch (Eddie Bracken)—Texas, San Antonio (28); Paramount, Austin (1); Aud., Ft. Worth (2-3); Aud., Dallas (4-6); Municipal Aud., Okla. City (8); Municipal Aud., Tulsa (9); Arcadia, Wichita, Kansas (11-12).

Solid Gold Cadillac—Colonial, Bost. (28-5); Ford's, Balto. (7-12).

South Pacific (Iva Withers, Alan Gerard)—Palace, M'w'kee (28-5); Civic Aud., Chi (7-12).

Tea and Sympathy (Deborah Kerr)—Pabst, M'w'kee (28-5); Blackstone, Chi (7-12).

Teahouse of the August Moon (Burgess Meredith, Scott McKay—Curran, S. F. (28-12).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Nixon, Pitt (28-5); Cass, Det. (7-12).

Legit Bits

Actress-director **Margaret Perry**, daughter of the late director **Antoinette Perry** and sister of producer **Elaine Perry**, is playing the femme lead in "Twentieth Century," at the Denver U. Theatre next Thursday (3) through March 12, with **Edwin Levy**, of the college drama faculty, as male lead . . . **Dr. Frank Hanson**, assistant professor of English at Rensselaer Polytechnic Institute and director of the RPI Players, is leaving Troy to join the faculty of the American Academy of Dramatic Arts, N. Y.

"Saint of Bleecker Street" will be presented next May 12 at the La Scala Opera, Milan, with singers **David Poleri** and **Gloria Lane** and conductor **Thomas Schippers** repeating their Broadway assignments . . . "Pleasure Dome," a new revue, skedded for Broadway presentation next May 27 by **Jack Segasture** . . . New Tams-Witmark Music Library releases for stock and amateur production are "Wonderful Town," "Paint Your Wagon," "Golden Apple" and "Regina" . . . Recent VARIETY obit on Ona Munson erred in noting she began her career in vaudeville in 1922. She has been in **George White's** "Scandals" of 1919.

Pressagent **Vince McKnight** due back in N. Y. following the closing Saturday (5) of "Moon Is Blue" in Los Angeles . . . **Peter Zeisler** will be stage manager for "Champagne Complex" . . . Production staff for "Ankles Aweigh" includes **Jess Long**, general manager; **Herman Shapiro**, production stage manager and **Neil Hartley**, stage manager.

"Way of the World," produced off-Broadway earlier this season by Proscenium Productions, will be sent out on a 10-week tour by that group next October, with National Concert & Artists Corp. handling the bookings . . . **Bill Dodds**, production assistant to **Elaine Perry**, is subbing this week as stage manager of her presentation of "Anastasia," while regular stage manager **John Drew Devereaux** is on a leave of absence. Show's company manager, **Albert Rosen**, has also been given a leave of absence to manage **Edith Piaf's** theatre tour, with **Jack Del Bondio** replacing him.

Elsie Nichols, assistant b.o. treasurer at the Lyceum Theatre, N. Y., taking a three-month vacation to visit her family in England and tour Scotland. **Catherine Low** is the new assistant at the house . . . "South Pacific" will be the opening bill June 18 at the Finger Lakes Lyric Circus, Skaneateles, N. Y. . . . **Robert Mackintosh** will be designer for "Holiday on Ice" . . . N. Y. City Center's recent play festival made a net profit of over $65,000.

John Beal moves into **John Forsythe's** costarring spot in the Broadway production of "Teahouse of the August Moon" next May 2. . . . **Sara Aman**, cooch dancer in "Plain and Fancy," takes a one-week leave of absence beginning next Sunday (6) to visit her ailing father in England.

Touring edition of "Seven Year Itch," with **Eddie Bracken** starred, moves into the Fulton Theatre, N. Y., March 28, replacing the original company, starring **Tom Ewell**, which goes on the road, opening March 29 at the National, Washington.

Current London Shows

London, Mar. 1.

(*Figures denote premiere dates*)

Airs Shoestring, Royal Ct. (4-22-53).
All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Ghostwriters, Arts (2-9-55).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
Kind Folly, Duchess (2-15-55).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Sholom Aleichem, Embassy (1-11-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-5-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Room For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).
Burning Boat, Royal Ct. (3-10-55).

CLOSED LAST WEEK

Devil in Village, Stoll (2-3-55).

Off-B'way Shows

Continued from page 66

Bamboo Cross

play's topical interest may give it a film potential.

The pivotal figure is a young Chinese Christian who is persuaded that the People's Republic descryes his full support. His defection gives the sisters angulsh, but when he becomes their prosecutor in the new era, the stress on him is too great. Made the agent of death and hatred, he turns on his new masters in a sanguinary denouement.

Surprisingly, this story of serenity vs. destruction is largely static. There are taut moments, and fleeting instants of dramatic impact, but the play is episodic and repetitious. It seems too bad that the victory of loving-kindness over evil must be passive and not more compelling.

Jenne Griffin and Jean McHenry are coolly courageous as the sorely tested nuns. John Lee plays the Chinese who betrays them, making amply clear his pangs of conscience, and vigorously facing the savage act that is his salvation.

Ching-Ming Chin has unexpected humor as the village commissar and is able to clarify some of the motives of the reprehensible character he portrays. Juan Velasquez is slyly deferential as an oily villager, Myriame Kolon is a brave native woman who helps the sisters escape, and Tanya Chin charmingly plays her adopted daughter.

Dennis Gurney has not shied away from force in directing the script's melodramatic moments and he has pleasant touches for the placid passages. Floyd Allan's design for the Maryknoll Sisters' Chinese home is extremely attractive. *Geor.*

The Ascent of F6

Markaren Productions revival of tragedy in two acts by W. H. Auden and Christopher Isherwood. Direction, Eugene O'Sullivan; scenery and lighting, Gilbert Rathbun; music, Elmer Gordon; chorus coach, Joan Ford. At Davenport, N. Y., Feb. 25, '55; $3.00-$2.50 top.

Cast: Tim O'Connor, Eileen Whyte, Herman Dinkin, Joseph Ruskin, Rosemary Murphy, Mark Mitchell, John McGiven, Wm. Leggate, Frank Gero, Paul Erbach, Raf Michaels, Charles Reynolds, Bette Barney, Sara Gray, Bob Conley, Chorus: Mary Ross, Natalie Richman, Sabina Holzka, Pat Sugrue, Joanne Reilly.

This revival of "The Ascent of F6" is a tight little show. While the philosophizing of co-authors Auden and Isherwood keeps the play in the egghead class, there is enough melodramatic device and dry humor to satisfy the average stubholder.

Mountaineering is used primarily as a graphic symbol of the life struggle. That "he who goes to the hills goes to his mother" is but one of the abstruse comments on human striving. Although the play was written during the 1940's, its political overtones seem ironically relevant.

The production's physical aspects are shoestring and may work against its draw. There is a uniformity of performance, however, that aids emotional impact and is a boon to "F6's" intellectualizing.

Focus is on a British climber who leads an expedition to F6 for motives he deems unworthy. Tim O'Connor's ascetic drive in this role is tensely concise. Among those who force the climb on its unwilling leader are Joseph Ruskin as his politically ambitious brother, Mark Mitchell as a crusty General and Bette Ramey as the climber's saccharine mother.

John McGlven's press lord is an excellently cynical portrait of a "realist" and Sam Gray has gripping moments as an Abbot. Frank Gero is a waggishly brash member of the climbing party and Paul Erbach is intense as a fine climber whose spirit breaks on the mountain.

Eileen Whyte and Herman Dinkin are pathetically drab as commoners whose lives are made brighter by their vicarious radio participation in the ascent. Eugene O'Sullivan's direction is intelligent and sufficiently pressing. *Geor.*

The Merchant of Venice

Shakespearewrights production of drama in two acts, by William Shakespeare. Production and design, Donald H. Goldman; direction, Marjorie Hildreth; scenery, Willis Knighton; incidental music, Ellen Bower. At Jan Hus Auditorium, Feb. 22, '55; $2.30 top.

Cast: Milton Jacobson, Earle Hyman, Robert Baines, Charles Aidman, Donald Mork, Claude Latson, Philip Lawrence, Charles Forsythe, Thomas Barbour, Robert Cass, John Monk, Robert Miller, John Main, Laurinda Barrett, Alene Hatch, Laurie Vendig.

The Shakespearewrights are playing "The Merchant of Venice" straight. The Venetians are good, Shylock is bad, and the play is billed as a "comedy." Not a very funny comedy, however.

It seems questionable judgment to use 17th century standards for "The Merchant." There has been progress since the bear-baiting days of Elizabethan England, inhumane humor fortunately having lost its savor. Shylock's downfall isn't funny, Launcelot Gobbo's plaguing of his blind father isn't funny, nor is it an amusing spectacle to watch a daughter rob and desert her father in favor of a worthless playboy lover.

Since the Venetians were a sorry crew, what's left of the play is often inescapably dull. This is a theatrical fault even Shakespeare cannot survive. If it were the work of a contemporary dramatist, "The Merchant" would have deservedly dim prospects.

The virtues of the present revival are in staging and performance. A platform jutting 20 feet into the small auditorium gets the audience into the action like an off-Broadway Cinerama. By reducing stage accoutrements to a minimum, director Marjorie Hildreth has achieved a lively flow and plasticity, pacing the play with a verve worthy of better Shakespeare.

Thomas Barbour's Shylock is swift-thinking, potent and acutely precise. It is a performance in which the actor knows how to tear a passion without leaving it in tatters. Robert Baines gives dimension to the tedious title role and Charles Aldman's Bassanio is as agreeable as such a calculating lover can be.

Laurinda Barrett's clear-spoken Portia is best in moments of sly levity and has the virtue of delivering the "quality of mercy" speech as if it were brand new. Alene Hatch is a pleasant Nerissa, but Laurie Vendig does not find much in Jessica to test her mettle.

Earl Hyman has a shrewdly-conceived scene as the Prince of Morocco, while Robert Cass' young Gobbo again raises the question "what's so funny?" Willie Knighton's sparse set is functional, if not particularly evocative of Venice and Belmont.

This is the second revival of "The Merchant" off-Broadway in as many months. It can safely be said that the town has had it.

Geor.

Equity Review

Men in White

Equity Library Theatre revival of drama in two acts by Sidney Kingsley. Direction, Robert Laning; scenery, Zvi Geyra; lighting, Barbara Richter. At Lenox Hill Playhouse, N.Y., Feb. 16, '55.

Loyal Lucas, Si Oakland, Richard Kuss, J. H. Kingsberry, Fred Beir, Jerry Stiller, Fred Vogel, Peter Damon, Jo Rabb, Joyce Henry, Constance Davis, Albert Durand, Alfreda Wallace, Stefan Gierasch, Herb Voland, Mary O'Neill, Anne Coleman, Richard Kuss, Mary Hara, Charles Bell.

ELT has emerged from its mid-winter doldrums with a spanking revival of "Men In White." The company is on its toes in Sidney Kingsley's prize-winning drama of hospital life, and the staging is vital. As the second bill in the Community series, the production should rate good b.o. in the Bronx and Queens.

Told in terms of a brilliant interne who is tempted to sacrifice all for love, the struggle between medical ethics and human desire is a natural, and although it's a generation old, the play creaks hardly at all. If Kingsley seems to be dealing from a stacked deck, he is adroit enough to have the cards fall in ad-lib fashion.

As senior surgeon who is fighting to save the younger man's career, Si Oakland turns in a steely performance compounded of honesty and discipline. Fred Beir is clear and precise as the interne who is torn between love and duty, punctuating his playing with explosive moments.

As the girl whose possessive love is against the young doctor's best interests, Alfreda Wallace is handsomely debonair. Jerry Stiller is amusing as a casual interne and Jo Rabb is warmly intense as a student nurse who, in dying, saves a fine career for medicine.

Stefan Gierasch's low key performance of an indignant doctor had Row D first nighters audibly complaining that they couldn't hear. Experiment may be permissible at Lenox Hill, but "Men" is going to the neighborhoods commercially and it will be the customer's prerogative to demand communicatfon.

Directing against the pace of Kingsley's writing, Robert Laning has mounted a trenchant production. Zvi Geyra's sectional hospital interior, revealed against a vivid city skyline, is first class.

Geor.

Glamor Night Back at Met With 16G Recital House; Kid Mgr. Makes 4G

Shades of the hectic Enrico Caruso and Beniamino Gigli recital eras were revived in N. Y. last Sunday night (27), when the Italian colony (plus every manager and singer in town) turned out for the Renata Tebaldi-Mario Del Monaco-Ettore Bastianini concert at the Met Opera House. Overflow house had a wonderfully warm audience that generated more excitement than the Louis-Schmeling fights, with every aria being a showstopper, and curtain barely ringing down by 11:30.

Venture, first in N. Y. for a young 26-year-old pub-relations exec turned impresario, Joseph H. Conlin Jr., netted him about $4,000. House, at a stiff $5.75 top, was scaled to almost $16,000, with expenses about $12,000. (Concert had to be postponed a week, from the orlginal Feb. 20 date, costing Conlin an extra $1,000 in expenses.) Every manager in town tried to dissuade Conlin originally from taking the risk, but he went ahead, and has a repeat event with the same artists set for March 15. There were even scalpers working the Met sidewalks Sunday.

Conlin is flying to Europe March 18 for two weeks on a talent hunt, for next season, when he plans a regular concert series in New York. He's after only the top artists in the concert field. It's an open secret that he wants to present Maria Callas next year, in addition to Mme. Tebaldi, the two being the lead sopranos of La Scala, Milan, and probably the biggest b.o. draws in the business. Mme. Callas reportedly won't sing in opera at the Met for the present management, but might be inclined to appear there in recital for someone else.

Conlin is also planning to present Beniamino Gigli in two Gotham recitals this spring. The 65-year-old opera singer, who quit the Met in a huff over a salary cut in 1939, hasn't been here since, but has been successfully concertizing in Europe and South America.

S.F. Opera Needs Outside Aid With 157G Deficit; Guarantors Not Enough

San Francisco, March 1.

A campaign to secure outside financial support for the San Francisco Opera Co. has been launched by Robert Watt Miller, president, to secure an additional $89,635.17 to cover the deficit remaining after the guarantors of the opera company contributed their $67,985.

The 1954 season, according to a report by Miller, resulted in a gross deficit of $157,420. Guarantors of the company, assessed the full scale of $100 each, will still not total up enough to wipe out the deficit.

A heavy slump in ticket sales, resulting in $54,000 worth of unsold tickets for the Opera House season alone, plus a deficit for out-of-town performances totaling totaling $15,107 and including a loss in Los Angeles where a profit is customary, caused the deficit, Miller said. "Opera can no longer be given with the financial support of the guarantors alone,' Miller added.

Boston Orch Preps 18th Berkshire Fest Season

Boston, March 1.

The Boston Symphony Orchestra will present the 18th season of its Berkshire Festival at Lenox, Mass., this summer, July 6 to April 14. This year's will be a Beethoven fest mainly, with all the nine symphonies, concertos, overtures, "Missa Solemnis" and a concert performance of "Fidelio" (Act 2) listed. First two weekends will be devoted to Bach-Mozart concerts in the theatre, and last four weekends to 12 concerts in the Music Shed.

Charles Munch will conduct, with Pierre Monteux, Leonard Bernstein and Thor Johnson as guest maestros. Soloists will include Bernstein (as pianist), Rudolf Serkin, Eugene Istomin, Isaac Stern, Gregor Piatigorsky, Margaret Harshaw, Jennie Tourel and Leontyne Price.

Halasz To Direct Fall Barcelona Opera Fest

Laszlo Halasz, onetime N. Y. City Opera Co. director, will run an opera festival at the Liceo, Barcelona, next fall, putting on four presentations, "Lohengrin," "Manon," "Amore dei tre Re" and a Gian-Carlo Menotti evening. Halasz recently returned from Spain, where he guested for the first time as conductor at the Liceo, batoning four "Meistersinger" showings in January.

Maestro also conducted the Colonne Orch in Paris early in February and is due back in May for further concerts. He's also already been asked to conduct both opera and symph at the Bordeaux Festival in 1956.

Berlin Orch Wins Over D.C.; 12G Gate

Washington, March 1.

The Berlin Philharmonic Orchestra made its American debut here Sunday afternoon (27) to a capacity house, rave notices, and all-out audience enthusiasm almost without precedent in Washington musical history. German Ambassador Dr. Heinz Krekeler, co-sponsor of the tour with German Chancellor Konrad Adenauer, topped an audience which filled every one of Constitution Hall's 3,844 seats, and grossed a dazzling $12,280 at a $5.50 top. Chief Justice and Mrs. Earl Warren were ranking government officials who attended.

Despite the stormy background which preceded the bow here, the concert was completely sans incident and was marked only by the almost hysterical reaction of stubholders to the batoning of maestro Herbert von Karajan and his 106-man troupe. Concert manager Patrick Hayes, under whose aegis the orch appeared here, stated that, despite extra precautions backstage and in aisles, there was no attempt at protest or demonstration. The local AFM union took no stand, despite violent protest by the New York local.

Immediate result of solid reaction to the German orch was a long queue at the Hayes b.o. Monday a.m. for the return stint March 27. First-day sale indicates another sure sellout.

Longhair Disk Reviews

With the Berlin Philharmonic holding the week's spotlight, Decca's two symphonic releases of the orch under its late, great conductor, Wilhelm Furtwangler, warrant attention. The **Schubert Ninth** is played in sturdy straight-forward fashion, with no frills or schmaltz, for an authoritative, appealing version. Other disk combines the gay, bubbling **Haydn No. 88 (or 13)** and the romantic, moody **Schumann Fourth** for another attractive recording.

Milhaud: Saudades do Brasil & Villa-Lobos: Saudades das Selvas Brasileiras, etc. (MGM). Very exotic, flavorsome disk. Milhaud's piece is a suite of 12 dances, using native Brazilian rhythms for pictorial scenes. The Villa-Lobos pieces are a fascinating variety of lyric, rhythmic, colorful South-American scenes. An accomplished young pianist, Lenore Engdahl shows virtuosity and skill in the performances.

Elgar: Enigma Variations & Wand of Youth Suite (RCA Victor). Sir Adrian Boult leads the London Philharmonic in a spacious, relaxed interp of the w.k. variations that's a pleasure to hear. Lesser-known "Wand" is a charming, youthful set of fairy-tale pieces, agreeably lyric in mood and effect.

Bizet: Symphony in C & Patrie Overture (Angel). Radiodiffusion Orch under Andre Cluytens in a somewhat strident version of the youthful symph. Overture, a tribute to French resistance in 1870, is martial, brassy and stirring.

'Roma' Adds Color But Little Else to NYCB

As major new work of its winter season, the N. Y. City Ballet presented George Balanchine's "Roma" at City Center, N. Y., last Wednesday night (23). Set to the music of Bizet's "Roma Suite," the ballet is pleasant but undistingushed. It's minor Bizet and minor Balanchine, the noted choreographer never rising above the mundane level of the score in his dance creations.

Eugene Berman has fashioned a striking set that suggests 19th Century Italy, while his costumes (executed by Karinska) are authentic, colorful and eye-filling. While the ballet has flavor, it lacks excitement, progressing evenly through a first-part set of group folk dancing, a pleasant pas de deux for the middle adagio, and a somewhat stepped-up, exhilarating series of movements for the finale (tarantella). Tanaquil LeClerq and Andre Eglevsky make an attractive pair for the leads, and they and the troupe work hard. "Roma" will add a splash of color to the NYCB repertory, but no brilliance.

In its second stanza at the Center last week, the troupe garnered a fine $45,500 at the b.o., a jump of $10,000 over the first week.

'Orfeo' Back in High Place At Metop After 13 Yrs.; All-Femme Star Cast

Gluck's "Orfeo ed Euridice" made its first appearance in 13 years at the Met Opera House, N. Y., last Thursday night (24), in an impressive production that had taste, beauty and distinction. Gluck's stately but static opera is slow, tame by some standards, and dated by others. But it has style, music and drama, and when as effectively staged as in last week's presentation, it's firstclass opera.

Herbert Graf has staged it with a keen eye for tableaux, for groupings and movement, while his lighting effects enhance the visual appeal. Harry Horner's sets and Frank Bevan's costumes add further to the classic aura. Zachary Solov has choreographed some appropriate dance numbers that fit the mood, with ethereal Alicia Markova to lead the dancers. Kurt Adler has done a yeoman job with the chorus.

As Orfeo, Rise Stevens looks the part handsomely, and after the first act rises steadily in vocal distinction in the role. First act finds her voice too dry and misplaced for the difficult music. Roberta Peters makes an attractive and vocally distinguished Amore, and Hilde Gueden an appealing, lovely and beautifully-volced Euridice. Laurel Hurley fills out the all-femme roster most advantageously as Felice. Under Pierre Monteaux's baton, the music flows steadily authoritatively, with rising excitement.

Bron.

Concert Bits

Commenting on a story in VARIETY concerning international opera tours, a la legit show trains, the London Daily Express suggests that the slogan in N. Y. should be: "Come to Britten" (a punnish bow to British composer **Benjamin Britten**).

Adele Sardi, wife of restaurateur **Vincent Sardi Jr.** and former musicomedy singer ("Fifth Avenue," etc.) sang the femme lead recently in the **Julia Perry** opera, "Cask of Amontillado," at the U. of Delaware. **Howard Shanet** conducted.

Vera Zorina, recently on Broadway as lead in the "On Your Toes" revival, was the narrator in Hindemith's "Herodiade," which the Saidenberg Little Symphony presented at Town Hall, N. Y., Sunday (27).

Composer **Aaron Copland** assumes a rare guise next Tuesday (8) when he appears in Town Hall, N. Y., as pianist to assist violinist **Carroll Glenn** in a performance of his own new Sonata for Violin and Piano. Miss Glenn is playing in a recital that night, with **Arthur Balsam** otherwise as her accompanist.

Karl Boehm, musical director of the Vienna State Opera, will make his American debut conducting the Chicago Symphony in January, 1956 . . . American composer-conductor **Lukas Foss** will be guest conductor with the Los Angeles Symphony on March 16, 17, 20 and 29 in Santa Barbara. On March 24 and 25 he will be piano soloist, performing his own concerto with the Chicago Symphony.

Home On The Range

It's a lucky voice that knows its place—or placement.

Albert Sochin, who sang on a Met Opera Auditions of the Air three years ago, as a baritone, is making the grade this winter—as a tenor. Now named Albert Da Costa, he makes his Met Opera debut tomorrow (Thurs.) at the N. Y. longhair emporium in "Tristan und Isolde," as the Sailor's Voice.

The Met's auditions committee (John Gutman, Kurt Adler and ABC's John Marshall) liked Sochin's voice well enough three years ago to put him on the air. But after the broadcast, they told him: "Go home and tell your teacher you're a tenor." A year later Sochin was back to sing for them, this time in the higher register, and the committee liked what it heard. "Now go home and tell your teacher you're a Wagnerian tenor," it said. Sochin came back, and went on the air last season in a "Lohengrin" aria. Rendition won him a semi-finalist status and a return airing, this time with a "Meistersinger" air.

He won the auditions, but wasn't signed to a contract by the Met until the past December. Meantime, as Da Costa, he had made an impression on critics last fall with his role in the American Opera Society's concert version of Rossini's "Othello" at N. Y.'s Town Hall.

Buff. Orch Rise Cinderella-Story; Budget Now 400G; Map Music Fest

Buffalo, March 1.

Rise of the Buffalo Philharmonic Orchestra from obscurity to what a leading Quebec newspaper critic last month called "one of the top orchestras of the continent" is a Cinderella success-story of the symphonic world—and incidentally one in which shrewd utilization of modern showmanship has played a prominent part. From 1934, when as described by a local wit, a group of 25 WPA musicians "stopped leaning on their shovels and started playing on them" at $15 per week, the Buffalo Philharmonic now numbers 84 musicians—an important ensemble under the baton of Viennese Josef Krips, with an annual budget of nearly $400,000.

Over 62% of its support comes from the boxoffice and the balance of approximately $135,000 is raised annually by public subscription, over 10,000 citizens of Western New York contributing to the fund. Both the percentage of boxoffice support and number of contributors are something of a record. There is now envisaged a Buffalo Music Festival along the lines of Salzburg and Vienna to be held here within the next couple of years.

The Buffalo orchestra during the current season is giving 20 concerts in 10 identical pairs on Tuesdays and Sundays for its regular winter subscription series; 20 summer pops; 20 winter pops, and 14 children's concerts, to an estimated annual total of over 200,000 people of the Niagara Frontier. All of these figures are in the upper brackets of contemporary symphonic organization statistics.

In its current campaign, the orchestra is exploiting its youth services with emphasis on the opportunities presented for young local musicians, the Philharmonic Youth Workshop, its special rates to students and its working rehearsals given in various school auditoriums. Main stress is placed on the school children's concerts, at which over 42,000 children a year hear the orchestra at Kleinhans Music Hall without charge. The current campaign is being featured by an appeal for wider community support, with an effort being made to double the number of contributions of last year.

Dvorak Opera in Preem; Adler as Guest Maestro

U. S. preem of Dvorak's opera, "Russalka," will be given in concert form at Town Hall, N. Y., March 11 by the N. Y. Concert Choir & Orchestra. Peter Herman Adler, music director of the NBC-TV Opera Theatre, will be guest conductor.

Leads will be sung by Virginia Haskins, Lorna Sydney, Leon Lishner, Rudolf Petrok and Robert Holland.

Festival Ballet Ends 885G Tour

Festival Ballet of London wound up its first American tour last weekend in Boston, to a healthy take of $54,000 for the week's Hub stay. Opening last Oct. 12 in Quebec, the British terp troupe took in $885,000 on its 19-week trek. Some towns were tax-exempt, others not, so that the troupe took in $814,000 after taxes, or over a $42,000-a-week average.

Company, booked by Sol Hurok, did good business generally, better than competing troupes. In its first week in Canada, it grossed $61,000. A second Canadian week took in $63,000. Troupe did $63,000 on nine in Chi; $51,000 in a split-week of Seattle, Portland and Spokane; a $47,000 Washington-Philly split-week; $41,000 in Frisco, and under $40,000 in a L. A. week.

But because it was a big company, of 65 (with musicians, etc., it came to about 100), and had to travel by train instead of bus-truck, it's understood the troupe didn't profit from the tour, one estimate being that it dropped $40,000 to $50,000. It arrived here burdened with a $162,400 debt from home, and is believed to have written off part of that debt from weekly receipts here.

Troupe, despite rumors, is not breaking up, but will open an eight-week season in Barcelona May 8. It returned home on the Ile de France yesterday (Tues.).

De Wilde Recites 'Peter' For His Disking Debut

Brandon de Wilde last Friday (25) recorded Prokofiev's "Peter and the Wolf" and Britten's "Young Person's Guide to the Orchestra" for Vox Productions. Two works will be backed and issued by Vox in April. Vienna Pro Musica orch under Hans Swarowsky furnished the background. Platter marks de Wilde's first disk, while also marking the first time that "Peter" has been narrated by a youngster.

Vox is also releasing "Peter" abroad, with film actor Hans Jaray reciting the German version. It plans releases in other tongues with native talent.

CAN. BALLET 14G, DETROIT

Detroit, March 1.

National Ballet of Canada grossed $14,000 at the 2,050-seat Shubert here last week.

Top was $3.85.

Hurok Signs Christoff; Bringing 500 Persons To U.S. for Next Year

Rome, Feb. 22.

Impresario Sol Hurok, here last week in connection with the U. S. tour of the St. Cecilia Choir next season, also repacted Boris Christoff to his roster. This is the w.k. Bulgarian basso, engaged to sing at the Met Opera a few seasons ago and refused a U. S. visa because of his Iron Country background. Basso has been singing in France and England, and Hurok now feels he can get him into the States.

Next season will be a big one for the impresario, via his talent importation. He estimates he'll be bringing about 500 persons to the U. S. during the season, as singles or in groups. Included are the Comedie Francaise, Sadler's Wells Ballet, Azuma Kabuki Co., Scots Guards Band, St. Cecelia Choir, Antonio & Co., and I Musici.

Literati

Reasonable Request

Richard Powell, a veep of the N. W. Ayer & Co. ad agency in Philadelphia, and author of whodunits, wrote the jacket blurb himself for his 10th Simon & Schuster (Inner Sanctum) publication, "False Colors."

He makes a plea therein, "Don't try to please me by saying you stayed up after midnight finishing it. It never seems fair to me that people can read in just a few hours something that took me a year to write."

TV Fisher Family In Book

Doubleday's book publication of 10 stories about the tv Fisher Family of the fictitious Middleburg, U. S. A., based on the video program, "This Is the Life," is copyrighted in the name of the Lutheran Church, Missouri Synod, which sponsors the tv serial. "This Is the Life," as the book anthology is also titled, is a program carried by more stations than any other video program (over 200 outlets).

Author is Mrs. Helen Chappell White, wife of the president of Emory Univ., in Atlanta, where they reside.

Clean Comics Co-op

United News and Central News have agreed to cooperate with the Philadelphia Citizens Council for Clean Comics by refusing to distribute comic books which the Council considers objectionable.

Daniel B. Michie, president of the Junior Chamber of Commerce, said the news distribs had also agreed to rid newstands of any comic books which the Council felt would contribute to juve delinquency.

Simenon Heads Whodunitters

George Simenon, Belgian novelist who now resides in Connecticut, last week was elected the 11th national president of Mystery Writers of America Inc. Group comprises some 400 members.

Other newly elected MWA officers are Anna Mary Wells, secretary, and Jerome Barry, treasurer. Regional v.p.'s named by local chapters are Harold Q. Masur, New York; Carl G. Hodges, midwest; William T. Worley, northern California, and Malden Grange Bishop, southern California.

Bill Hearst Jr.'s Top Spot

Coincidental with the serialization of William Randolph Hearst Jr.'s "Report on Russia—Uncensored!" series, the directors of Hearst Consolidated Publications Inc., at its Los Angeles meeting Feb. 26, elected him editor-in-chief of the Hearst newspapers. The post has been vacant since the death of his father in 1951. Hearst Jr. is 47. He has been publisher of the N. Y. Journal-American for the past 20 years and chairman of the Hearst newspapers since September, 1951.

Harold G. Kern, publisher of Hearst's Boston newspapers, the Record American and the Sunday Advertiser, was named general manager of Hearst Consolidated Publications replacing J. D. Gortatowsky, who resigned Sunday (27). Gortatowsky will continue as chairman of the board of Hearst Consolidated Publications and Hearst Publishing Co., president of King Features and International News Service, and will continue his activities in connection with the newsprint properties of the Hearst org. Kern will continue to supervise the Boston publications.

Other appointments in the Hearst setup were John R. Buckley, who was named proxy of Hearst Magazines and general advertising manager of the mag division. He had been publisher of Good Housekeeping. Harry Dunlop was upped to veepee and publisher of Good Housekeeping and G. Harry Chamberlaine was appointed v.p. and ad director. Robert A. O'Malley was named v.p. and publisher of American Druggist.

CHATTER

Encyclopedia Picturama Inc. has been chartered to conduct a publishing business in New York.

Glasgow (Scotland) Press Club celebrating its 25th anniversary March 23 with special dinner festivities.

C. H. (Harry) Stevens, former film sales specialist for Life mag, joined Collier's ad staff as special motion picture rep.

William and Milarde Brent, one-time film scripters, authored "Grand Motel" which Greenberg is bringing out this month.

Rinehart this week is publishing ex-thesp Victor Chapin's first novel, "The Hill." Author was last in "The Hasty Heart."

Ken Smith, show columnist and drama reviewer for the London Sunday Chronicle, has now added weekly film criticism to his chores.

J. B. Priestley's new book, "Low Notes on a High Level", deals with the radio broadcasting industry; Harper's publishing in April.

Dale Evans Rogers' latest book, "My Spiritual Diary," with 50,000 already printed, is adding another 30,000 in advance of the issue date.

Dial Press has taken over exclusive trade distribution of all books of The Heritage Press, including the Junior Heritage Illustrated Books.

Hawthorn Books prez K. S. Giniger is on a European junket. Publisher will powwow with English, French and Italo publishers and scribes.

New N. Y. editor of Bobbs-Merrill Co. is Bucklin Moon. He was with Doubleday for 10 years until 1950, when he went freelance. In '52 he joined Collier's as a fiction editor.

Publisher Bob Harrison claims a top newsstand circulation of 3,200,000 (print order) for the upcoming (May) edition of Confidential. Avers that not since Reader's Digest some 10 years ago has any publication had such a large newsstand circulation.

Dorothy & Charlton Ogburn's "Renaissance Man of England," referred to in a VARIETY roundup of new show biz books, is actually a condensation of an earlier book by the authors, "This Star of England." Theme of both the original and the condensation, published by Coward-McCann, is that William Shakespeare was the pseudonym of the Earl of Oxford. Ogburn, incidentally, is a New York and Washington attorney.

Sales Chiefs

Continued from page 5

bution topper to enter the business end of independent production. Schwalberg's decision to leave Par was strictly his own. He wanted out from under the pressure of the job and intends to set a more leisurely pace for himself via new tieups.

Schwalberg, who had the title of president of Par Film Distributing Corp., the domestic sales subsidiary, already has consummated deals to join the indie production units of Paul Gregory and Charles Laughton, plus Ilya Lopert's unit, releasing through United Artists. Gregory and Laughton have "Night of the Hunter" and Lopert has "Summertime" awaiting release.

Decision to give Weltner the overall reins is in line with the industry trend first evidenced with Universal's appointment of Alfred E. Daff as global sales manager in 1951. He had been head of foreign. At Republic, Richard Altschuler recently was named worldwide sales boss in a similar switch from the international department. Walter Branson has the same kind of overall post at RKO.

New setup at Par will require the appointment of a domestic sales manager to operate under Weltner. Latter doubtless will have large voice on calling the turns on the candidate. As of early this week there was much homeoffice sentiment for E. K. (Ted) O'Shea to fill the post. He has been operating as second in command to Schwalberg.

Actually, Schwalberg will remain on the homeoffice premises for four to six weeks to help work out the distribution pattern for Par's super-sized VistaVision product, first of which, "Strategic Air Command," unveils at the N. Y. Paramount Theatre in mid-April.

Barney Balaban, Par president, in a formal announcement, said he accepted Schwalberg's resignation "with a deep sense of regret, both personally and from the standpoint of the company."

Smart Actors

Continued from page 3

an indie setup, Wilde argued, is that an actor doesn't have to sit and wait for his agent to bring job offers from studios or indie producers.

"Let's face it, with an independent company, the actor makes his own jobs," Wilde said. "He's always shopping for novels or screenplays. When he finds a good one, he can confine his argument to the price rather than his suitability as against another actor's who might be under contract to the studio owning the property and hence a more likely candidate."

Worthwhile Gamble

Wilde strongly contends the advantages to be gained by the actor from indie production far outweigh the possibilities of failure. Claiming the gamble is well worth the risk, he maintains the actor can wind up with two to three times his top studio salary, not to mention the capital gain advantages years after a film is made.

"How well the independent field can pay off for certain actors can be seen from the careers of Humphrey Bogart and Burt Lancaster," Wilde reported. "I understand Bogart recently received a check for a round million dollars for his share of Santana Productions.

"And I have no doubt that were Lancaster to sell out his share of Hecht-Lancaster Productions, he would be able to retire for the remaining days of his life, were he so disposed, and live off the fat of the land."

Both Bogart and Lancaster have used their companies to make pictures without their own services as star, Wilde pointed out, a practice he intends to follow at intervals with his own Theodora Productions.

"Once you have a going concern you can just act as a producer, stop acting occasionally and have something going on for you without involving your personal services in your actual profession," he commented. "For anyone in a personal service—and acting is this, make no mistake—an outside activity is a wonderful thing."

Despite his disagreement with Ford over latter's opinion on actors in indie setups, Wilde will seek his services for an upcoming Theodora film, he said. If he can't get him for one of Ford's outside pictures away from Metro, then he'll negotiate for a loanout, according to actor-producer.

Polaroid

Continued from page 7

can order the number of glasses he is sure of using, to start with. Then if the picture draws better than expected, he can get more glasses overnight as he needs them."

Local supplies of Polaroid glasses, permitting immediate delivery, will be available in exchange centers through RCA Theatre Supply Dealers and National Theatre Supply branches. To encourage good projection of the new picture, Polaroid is offering new projection port filters free, pointing out that fuzzy pictures result from filters that may have been of low quality to begin with, or filters that have become soiled and scratched in service.

Company is also offering at no cost a limited number of special outfits for keeping 3-D films in synchronization. It includes a 3-D sync monitor for detecting errors in synchronization and 3-D sync control switch.

According to Polaroid, stocks of polarized glasses that have been stored properly should be fit for service no matter when they were shipped. Exhibs, however, are urged to check stocks to make sure lenses have retained polarization. Company is sending a polarization checker direct to all theatres booking the picture.

'Oklahoma'

Continued from page 3

cedure for the Culver City studio. (2) The connection of Metro prexy Nicholas M. Schenck, brother, Joseph, with Todd-AO and Magna. (3) The report that Metro is dropping its joint project with David O. Selznick to film "War and Peace" which Miek Todd plans to make in the ToddAO process.

At one time, 20th-Fox was actively interested in producing the Todd-AO and C'Scope versions of "Oklahoma." However, after considerable discussion, Mike Todd nixed the deal, reportedly feeling that Todd-AO version would receive secondary attention in distribution handling. As it turned out, a Rodgers & Hammerstein production unit made the film for Magna, with the latter set to supervise the roadshow engagements.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Six on a current list of 10 bestsellers have been touched in one way or another by the wand of show biz. Publishers who wouldn't be caught in a crib with such a script in their portmanteaux 20 years ago, now leap at the chance of printing diluted or doctored memoirs of stars, even if it took them three times to pass the sixth grade.

You can go even further. Not one of the 10 is by a writer who has done nothing else all his life. J. K. Lasser is an income tax rewrite man, Norman Peale is a minister, Catherine Marshall is the widow of a preacher and the Saturday Evening Post Treasury is a corporation! The rest, Grantland Rice, Dan Golenpaul, Bob Hope, Edward R. Murrow, Fred Allen and Dick Aldrich are shots off the show biz backboard.

If this trend continues, except for ghosting, there will be no place for writers as writers any longer. Where will they go? They won't be able, by way of reprisal, to leap like salmon into radio, tv, legit or pix. Though, obviously, it takes no previous writing experience for a star of show biz to become a bestseller, it takes a lot more skill for writers to get over the hurdles going the other way.

Even the selling of books today follows the lines laid down by detergent Dostoievskys. There is a difference, however. The commerciais and the entertainment have become one. We're all familiar with the tv star who has drawn to his modest attention that a national mag is featuring him this month, or awarding him an old sprocket or something.

This isn't what I mean. It's these program-length plugs of books, thereby forcing them on bestseller lists, whether critics like them or not. And, by the same token, forcing off the lists what the critics do like.

Who's Picketing?

"The Literary Situation," by Malcolm Cowley; "In The Name Of Sanity," by Lewis Mumford; "The Diary of a Writer," by F. M. Dostoievsky; "Selected Plays," by Sean O'Casey; "Mahatma Gandhi," by Vincent Sheean, and "The Susquehanna," by Carl Carmer, are books by people who have worked in word-factories all their lives. But where are they now? Out picketing strike-breakers who have taken over their jobs? No, just sitting around in the baffled, bewildered, worn-out way of also-rans.

Is it that writers are such dopes they can't hold their own against amateurs? Well, no, that isn't quite the picture. There are thousands of celebrities who have one book in them. They know writers, ask their advice and get the best. These amateurs come up, hold the spotlight for a year (not because of how they write, but who they are), and then return to their calling. But, like the Russian army, their numbers seem endless. A new crop comes up each year. They do not have to pass any tests. Actors have Equity, doctors have the AMA, and so on. But writers hold the doors wide open for all. They get crushed to death in the stampede.

How To Start At The Top

In fact, the best way for a beginning writer to get to the top today is to submerge his talent and enter some other profession temporarily. Medicine is excellent. When he has accumulated a fat dossier of juicy case-histories, let him then throw away his shingle and jump into writing from the top. After that he may become a famous novelist like Chekhov, Maugham or Cronin.

One of the contemporary clicks in this category is "Gertrude Lawrence as Mrs. A.," by Richard S. Aldrich. This book already has got plugs over two major networks in a few weeks and if it does not top the bestseller lists, tv and radio need Vano; they're working too hard.

What under normal trade practices would be short puffs by rival authors and celebs for the back of the book's dust-jacket becomes under the present system a corona of long and loving personal pitches to sell a producer's memoirs of a departed wife.

Even I have been tracked down to the desert and asked to fly to town to plug a book of an eminent one-shotter. I said I simply couldn't do it. I was writing a book of my own, which had a deadline breathing down my neck like a gauleiter. Besides, I was feeling lower than the Salton Sea.

So they reluctantly settled for a tape-recording, which took only a day of my time and then as far as I know wasn't used anyway. Or even acknowledged. Probably wasn't glowing enough. But what do such people expect you to do? Rave so much about their product it gets on the best-seller list and stays there so long, yours can never get on? And so you starve to death in your own business while passing pitchmen clean up?

Insulin Does It!

To me, these saccharine pitches on tv and radio are, as George Jean Nathan once said in another connection, "like the triumph of sugar over diabetes." By the time Hollywood gets through with all this and it comes back to radio and tv again, Dick Aldrich will feel he's due for a martyr's halo. (A martyr is someone who has had to live with a saint.)

Of course a lot of this lotion is due to the edict: Either good or nothing of the dead. But that's for funeral orations. That's not for plugging books written after the period of mourning, even for Victorians, is over.

This one was not Shakespeare's "Romeo and Juliet," or even Cornelia Stratton Parker's "An American Idyll." Actually, by the time Gertrude Lawrence married Richard Aldrich they were both old established firms. Both had been married and divorced. Both had had children. It was no longer a case of a Cockney girl breaking into a Pilgrim stockade, sticking out her tongue and shouting "Actress!" as if it were a dirty word.

She was an arrived star with all the polish the stage gives its stars. Her education in this respect was longer than her husband's at Groton or Harvard. They met on common ground. She was already on top. He was practicing to become a Broadway producer.

I realize that no one is good enough or bad enough to write the truth about himself, and when several hands get together years after the obsequies to write a long obit, it will be a mess unless they all agree on an angle. But this sometimes produces a fairy tale under the billing of biography.

Lillian Roth's "I'll Cry Tomorrow" with one writer got so far off her story that another writer had to be called in to bring it back to where it all started.

There were obviously professional hands as well as many eager amateurs on the Lawrence book, too. In the old days these things were kept as secret as the marriage of a star itself. But no more.

Twenty years ago I broke with a publisher who wouldn't let me tell in my story what I had to do with the writing of another's biography. "We couldn't do that, Frank. It would make us look like damned fools."

Of course it's okay for the author to look like a d.f. but not the publisher. That figures.

Among current bestsellers written by Rice, Golenpaul, Hope, Murrow, Allen, Aldrich and Maxwell, which would you say had no help from the audience? Allen?

Well, I'd believe Fred if he said so, and of course poor old Granny Rice can't say yes or no by now. But from what I know of them, the rest are corporate enterprises, with billing simplified for marquee purposes.

Besides, most of them are too busy making money to bother with all the details that go into the making of a book.

Their chief dialog contribution is, "Where's the money? And where do I sign?"

Broadway

Geraldine Brooks back from Europe last week on the Queen Mary.

Sol Hurok flew in from a month's European talent trek last Friday night (25).

Gordon Scott, the newest (11th) Tarzan, departed for a promotional tour of the south in behalf of "Tarzan's Hidden Jungle."

Mrs. W. Averell Harriman the honorary chairman of "East of Eden" premiere at the Astor March March 9 for benefit of the Actors Studio.

David Rose winged to London for the premiere of "End of the Affair" at the Empire Theatre. He produced the film for Columbia release.

Frank Braden, erstwhile press-agent for the Ringling Bros., Barnum & Bailey circus, retained by United Artists to drumbeat for "Not As A Stranger."

Montague Salmon, managing director of the Rivoli, stil confined to his West Englewood (N.J.) home following an auto accident in his native England. Suffered a broken leg.

Joe Roberts, general manager of Sports Films, heads a syndicate which has obtained a lease on some 7,000 acres of land in Lake County, Oregon, for oil prospecting.

American Composers Alliance giving a reception to Fabien Sevitzky, conductor of the Indianapolis Symphony, at Carnegie Hall Sunday night (6), following appearance of the orch there.

Robert J. Burton, BMI veepee, to chairman the radio and tv division of the Legal Aid Society's 1955 campaign for funds; co-chairman is Robert L. Werner, v.p. and attorney for RCA.

Ned Clark, Buena Vista foreign sales manager, returned to N. Y. over the past weekend after six weeks in Europe at work on distribution of "20,000 Leagues Under the Sea," "Living Desert" and "Vanishing Prairie."

Quite a turnout last Thursday (24) at Gracie Mansion for Mayor and Mrs. Robert F. Wagner's reception for Harry Hershfield and the proclamation officially naming May 17 "Mr. New York Day" in honor of the newspaperman.

The Ted Hartmans back from Europe to help his in-laws, Burt & Myrtle Rosedale, ex-vaude headliners, mark their golden wedding anni. The Rosedales were the subject of the 20th-Fox musical, "Mother Wore Tights." Hartman, ex-Broadway p.a., sails back with his wife to their villa in Florence, Italy, where they now reside.

Frank Goodman, for the past eight years with Richard Maney, resigned to join the Arthur P. Jacobs public relations organization's eastern offices. Jack Keller has moved east from the Beverly Hills office to set up commercial and television accounts, dividing his time between both coasts.

Chicago

Vaughn Monroe in Sunday (27) for the St. Phillips alumni dance.

Faye Emerson due here Friday (4) to address the Executives Club.

Pianist Norman Wallace back at the Walton Walk after a lengthy illness.

Ogden Nash personal appearanced at the Temple Emanuel Sunday (27).

William Morris' local topper, Lou Mindling, bedded in Passavant Hospital with the virus.

Charles Laughton spun off a group of readings for the American Bar Assn. winter meeting last week.

Filmack Trailer Co. is conducting a nation-wide contest among exibitors to obtain a scenario for a full-color refreshment trailer soon to be produced. Three prizes of $100, $50 and $25 are offered.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 49-44)

H. G. Clouzot ordered south by his doctor for a complete rest.

Marcel Pagnol received an offer from William Wyler to do a film with him in Hollywood called, "The Only Love."

Jean-Pierre Melville has built his own studio here, Studio Jenner, and is setting up on his own production. Melville is a director.

Elvire Popesco's next play, at her Theatre Athenee next season, will be Aldo Benedetti's "Trente Secondes D'Amour" (Thirty Seconds of Love).

Paule De Beaumont has adapted Agathe Christie's "Witness For The Prosecution," which will be known as "Coupable" (Guilty) here. It will be done in September.

Borrah Minevitch will coproduce a pic based on an original script by Peter Lorre, "The Survivor," in Yugoslavia or Germany this summer. Lorre will also direct and star.

Maurice Evans has the English and U. S. stage rights for the J. P. Conty hit whodunit legit here, "Affaire Vous Concernant." Frederic Knott is doing the English adaptation.

Jean Anouilh has finished a new play which bows next season. It is called "Ornifle Ou Le Courant D'Air." Ditto Andre Roussin whose new piece, "L'Amour Fou ou La Premiere Surprise" (Mad Love or The First Surprise), will be done at the Madeleine in October.

Screen Rights

Continued from page 1

act would be anything like as gripping as it is.

"I suppose if I'd have even thought for a moment about 'Anastasia' as a picture, I'd have realized it's a natural. But when I read the script last summer, there was no indication that there would be such a seller's market in screen rights to plays. Therefore, even realizing its suitability as a picture, I probably would have discounted it for investment on the ground that the play would fail and therefore a possible film sale would be too small to save the investment. As it is, it certainly looks like 'Anastasia' will pay off as a play and have the picture money as a bonus.

Buying Everything

"There's one disquieting thing about trying to reevaluate plays in terms of vehicles for the screen, though. That is, Hollywood is apparently buying almost everything on Broadway, so perhaps I'd be just as intelligent to ignore the picture angle and invest in practically everything except the most obvious duds."

As the speaker pointed out, the picture deals already set this season include "Tender Trap," "Rainmaker," "Anastasia," "Solid Gold Cadillac," "Bus Stop," "Guys and Dolls," "Can-Can," "Pajama Game," "King and I," "Desperate Hours (bought as a novel, prior to its dramatization), "Pajama Game," "Bad Seed" and, in prospect, "Fanny," "Plain and Fancy," "The Honeys," "Witness for the Prosecution" and "Damn Yankees."

Regarding other aspects of the legit investment situation, the backer says he's tending to become disillusioned about the business methods of most producers. "Most of the objectionable things VARIETY mentioned in that big story of a couple of years ago still exist, and I have seen no inclination to correct matters," he declares.

But, he adds, "I don't suppose accounting practices and business methods really count for much in my decisions on whether or not to invest. One of the producers whose policies I particularly dislike has a great track record of boxoffice successes, so I back every show he does.

"It all comes down to this, I guess. I'd rather back a hit show produced by a management with questionable business practices than a flop presented by the most meticulous and upright citizen this side of the pearly gates.

"I'm not in theatrical investment to make money. But there's no fun in backing flops. What I enjoy is the feel of being part of a hit, regardless of what I may suspect about the ethics of the management."

Comedie-Francaise

Continued from page 2

signatures hadn't been affixed to the first reading. The committee then decided to reverse its original stand due to the content and suggestiveness of the work. Group also felt the play was "bad and boring."

"Profession" had been in rehearsal three weeks when the turnabout was made.

("Mrs. Warren's Profession" was originally banned for public performance in London and was first presented for private subscription audiences. When it was later (1909) produced in New York by Arnold Daly there were riots and the police raided the theatre and arrested the cast. At a court hearing, after the magistrate had read the play, the case was dismissed and the actors were released. When the show was revived off-Broadway in 1950-51 the critical and audience reaction tended to be that it was dated and curiously mild.—Ed.)

London

Alec Guinness inked for lead in Sir Michael Balcon's upcoming production of "The Ladykillers."

Lizbeth Webb underwent surgery at London Clinic last week.

Maurice Chevalier's four weeks at the Palace starting April 4 will be his farewell to the London stage.

Paul Lynton booked Ilonka's French "Can-Can" from the Bal Tabarin into the Don Juan, opening tomorrow (Thurs.)

Ada Reeve coming out of retirement to celebrate her 81st birthday by playing for a week in "The Late Joys" at Players Theatre.

Dennis Van Thal ankled his job as casting director of British Lion to join Sir Alexander Korda as production executive, with a seat on the board of Big Ben Films.

John Woolf, Romulus topper, paid $56,000 for the film rights to "Sailor Beware," the current comedy hit at the Strand Theatre.

Milton Blackstone arrived via the United States to finalize arrangements for Eddie Fisher's Palladium season which starts March 28.

Fred Harris checked out for Paris enroute to Monte Carlo and Rome. He's due back for the out-of-town opening of "Kismet" at the end of the month.

Biograph Picture Theatre in Victoria celebrating its golden jubilee with programs of vintage pix including "Vanishing Lady" and "India Rubber Head."

Ben Henry, film producer-distributor, is due back from his recuperative sea voyage to the Far East end-March. When taken ill around Xmas, he cancelled out his plans for a slow boat to Hollywood via the Panama Canal.

Philadelphia

By Jerry Gaghan

Dave and Ed Appell admitted to ASCAP.

Town's top musicians honored the 70th birthday of Lea Luboshutz, noted violinist.

Mrs. Elsie Smith, owner of Wagner Ballroom, will convert Bromley Theatre into a ballroom.

Herbie Miller, brother of the late Glenn Miller, signed up the Bards, vocal group in local music school.

Stan Kenton in to autograph latest album release, "Stan Kenton Limited Edition," at Wanamaker's last wee.

Mario Filipo is the new promotion chief in local Decca office, succeeding Lenny Salidor, upped to branch manager.

Ben Sharlip, first violin, resigned as personnel manager of the Philadelphia Orchestra because ill health. Manny Roth is his replacement.

Myers Music, publishers, has set "Rock Around The Clock" (Bill Haley-Comets) with Metro as background tune for the "Blackboard Jungle."

Miami Beach

By Lary Solloway

Jane Powell follows Sammy Davis Jr. at Copa City.

Susan Hayward planed for personals for her film, "Untamed," at three key Wometco houses.

Jack Benny spent four days at the Saxony before teeing off United Jewish Appeal on Sunday (27).

Dorsey Brothers and their unit check into the Pagoda Room of the Saxony this week for a month's stay.

Joe E. Lewis returns to the Latin Quarter Sunday (6) following two-week rest at the Roney Plaza.

The Vagabonds to Ft. Lauderdale March 5 to participate in the Horace Heidt telecast from there that date.

Tony Martin ran a special showing of new Metro pic "Hit The Deck" (in which he appears), at Beach Theatre Sunday at 2 a.m. for show biz personalities in this area.

Palm Springs

By George Brown

Arthur Blake at Saddle & Sirloin March 4.

Charles and Virginia Farrell celebrated wedding anniversary.

"The Far Off Hills" in for week's run at Playhouse under Herb Rogers' direction.

Bill Irwin, pianist, organist and cartoonist opened this week at Saddle & Sirloin.

George Jessel to emcee Police Show March 26. Bob Hope heads bill. Frankie Carle orch for dancing.

Latest addition to home owners, among entertainment personalities, is William Friml, son of noted composer Rudolf Firml.

Gaylord Hauser has agents casting for property to house fashionable salon for the "Look Younger, Live Longer" followers.

"Blithe Spirit" will be Players Stage second production, produced and directed by Martin Beck and Lee Krekorian, former is a nephew of the late showman and named for him.

Charlie Farrell and Richard Montalban comparing notes on "Seventh Heaven" role at Racquet Club. Former created role in film which latter will do on Broadway in musicalized version.

Universal picture, as yet untitled, starring Fred McMurray, Barbara Stanwyck and Joan Bennett will be made on grounds of Biltmore, Smoke Tree and Del Tahquitz. Technical crew of 80 plus players arrive next month.

'Leagues' Payoff

Continued from page 3

An aside to this is that quite a few producers and over-zealous press-agents, perhaps influenced by the king-sized, but actual, budgets for such pix as "Leagues," are trying to get across the idea that their product is in the same swank monetary bracket, which it isn't.)

The negative cost of "Leagues" was $4,240,000. Prints and advertising bring the investment to $5,000,000. Figuring the distribution charges is a toughie because Disney's own subsid, Buena Vista, is doing the job. But a fair estimate places the break-even figure at a little over $7,000,000.

On the basis of business at its first 250 engagements, usually enough to project a total, "Leagues" ought to rake in a minimum of $8,000,000 in domestic distribution gross. In other words, the producers will come out on top via sale of the film in the U.S. and Canada alone.

In this respect, Disney invariably tries to gear his pictures so that the foreign field yields equals the domestic returns. This is in contrast with most films whose overseas take rarely goes above 40% of the overall worldwide total and frequently goes well below that figure.

Distribution charges run higher abroad. And there'll be the expense of dubbing. But if the gross nonetheless is anywhere near the $8,000,000 from domestic, the profit for Disney obviously will be hefty.

Sindlinger

Continued from page 5

tion of attitudes, opinions and behaviors.

Condensation of the 274-page basic report showed that there was a recall average of 73% of those who remembered seeing theatre screen advertising on their last visit to a theatre. That recall was in almost direct proportion to the length of time since last exposed.

Duplicate audience exposure to the medium was high at the end of a year, Sindlinger found. Of the total potential audience, only 10.6% would be exposed once in 52 weeks; 17.3% would be exposed two to five times; 17.4% six to 13 times and 42.9% over 13 times a year. Highest recall was found in the 15 to 24 year old group, with females batting a better recall average than males.

Showing advertising films involves payment to exhibs for running the plugs. Sponsors include some of the largest corporations in the country.

UJA Drive

Continued from page 2

joined for a hilarious five minutes on Martin's closing night); Sophie Tucker at the Beachcomber; Sammy Davis, Jr. at Copa City and Xavier Cugat at the Saxony.

With CBS publicity aide, Irving Fine, Benny took in the Havana sights for two days, returning here today (2) to resume his motor trip up the Florida coast to Jacksonville. He'll plane to New York from there for the weekend and will stop at the Sherry Netherland.

Benny underwent all the civic-greeter procedure, receiving 39 keys to the city from Mayor Harold Shapiro to a 1914 Maxwell the hotel management placed at the entrance during his stay. (The vehicle he used for his tour was a Lincoln), with the plentiful press and local tv interviews ranging from gagged up stories to the serious side for the UJA.

Hollywood

Pat O'Brien to Palm Beach for a legit appearance.

Charles Farrells celebrated their 24th wedding anni.

Glenn Ford to San Francisco as guest of honor at a press luncheon.

Dick Powell fractured a shoulder bone in a skiing accident at Sun Valley.

Howard Estabrook will talk on film making at UCLA drama department.

Nat "King" Cole to Chicago for the funeral of his mother, Mrs. Perlina Cole.

Chief Ben American Horse on a 13-week tour to plug "Chief Crazy Horse."

Marilyn Maxwell signed with the William Shiffrin Agency for representation.

Gail Russell named defendant in a $30,000 damage suit as result of a traffic accident.

George Weltner to Mexico City for two weeks on Paramount International business.

Richard Boone will speak at Hillcrest Country Club in behalf of Mount Sinai Hospital.

Lyle Wheeler and John DeCuir named art directors for the 27th Academy Awards presentations.

James Cagney going on a publicity tour for Paramount's "Run For Cover," for the first time in his career.

Washington

By Florence S. Lowe

Screen star Grace Kelly here to beat the drums for multiple sclerosis drive and for "Country Girl."

Mae West invited press to "come up and see me" in her hotel suite Sunday night (27) on the eve of her Casino Royal nitery preem.

Ambassador of India and members of his embassy staff attended last Friday (25) night's preem of "Chandra," Indian import, at the Art Cinema.

"The World of Sholom Aleichem" a sock critical and b.o. click at Arena Stage, city's theatre-in-the-round.

Alec Templeton will be star of the National Symphony's pop concert at Constitution Hall next Saturday (5) night.

The Netherlands

By Hans Saaltink

De Nederlandse Comedie's "Caine Mutiny Court Martial" passed 125 times in repertory.

Wim Sonneveld has managing contract with Mitchell Gertz. May go to Hollywood for "The Turning Wheel," from Stuart Cloete's book.

Sheridan's "School for Scandal" produced for De Nederlandse Comedie by Johan de Meester with an eye for color and spectacle.

Lotte Goslar's cabaret, "For Humans Only," touring The Netherlands, due in Amsterdam in March. Freddy Albeck is singing, Albert Mol is Miss Goslar's dancing partner.

Minneapolis

Yehudi Menuhin here for concert this week.

Four Lads into Prom Ballroom for three nights.

Met opera singer Brian Sullivan gave concert here.

Hotel Radisson Flame Room has thrush Jane Morgan.

George Oshrin back with "Tea and Sympathy" at the Lyceum.

William Norton back with "South Pacific" at St. Paul Auditorium.

Negress monologist Vinette Carroll presented program of dramatic interpretations at Minnesota U. convocation.

"The Tender Trap" scheduled for Lyceum April 4-9, will be fourth of Theatre Guild's seven subscription season offerings.

San Francisco

By Ralph J. Gleason

Chronicle longhair critic Alfred Frankenstein off on a lecture tour of Texas.

Capitol's Bob Camp in town for confabs with the local distributor and dealers.

Connee Boswell made her first disk show within an hour after arriving in town for her Italian Village date.

George Liberace holding a reception for drama editors prior to Brother Lee's Feb. 27 concert at the Cow Palace.

Seattle

Mel Torme at new Aero-Marine Club.

Three local drive-ins reopened—The Midway, Duwamish and Aurora.

KING-TV local news staff now doing two tv newscasts each Saturday and Sunday.

OBITUARIES

TRIXIE FRIGANZA

Trixie Friganza, 83, veteran vaude headliner, died Feb. 27 in Flintridge, Cal., where she had been bedridden with arthritis at the Sacred Heart Academy since 1939. Running away from her Kansas home at 17, she started her stage career in Cleveland that was to last for some 50 years in musical comedy, vaudeville and silent films.

Miss Friganza, who was born Brigid O'Callaghan, starred in "The Prince of Pilsen" on Broadway shortly after the turn of the century. She appeared with Weber & Fields and was paired with Eddie Cantor and Jimmy Savo. While with Savo she made famous the song, "I May Be Wrong, But I Think You're Wonderful." Arthritis forced her to retire in the early 1930's.

Her first starring part was in "A Christmas Night" in 1894. She later had top roles in "The Belle of Bohemia," "The Girl From Paris," "Sally in Our Alley," "The Girl From Yama" and "The Sweetest Girl in Paris." A song from the latter play, "No Wedding Bells for Me," became her trademark until she wed Charles A. Goettler, a theatrical agent.

Miss Friganza appeared in such films as "The Charmer," "The Road to Yesterday," "Free and Easy," and "Proud Flesh." After her retirement she resided at the Sacred Heart Academy. But during World War II she frequently made appearances at veterans' hospitals despite the fact she was afflicted with arthritis.

IN LOVING MEMORY

MOTHER

BARSTOW

Mar. 6, 1952 **EDIE and DICK**

TOM HOWARD

Tom Howard, 69, vet comic, died Feb. 27 in Long Branch, N. J. Born in County Tyrone, Ireland, he came to the U. S. with his parents prior to his first birthday. He began his career in vaudeville in 1905, moved to burlesque, legit-musicals and then to radio and tv. In the latter media he was quizmaster of the show, "It Pays to be Ignorant."

Broadway shows in which Howard appeared included "Smiles," "Keep Moving," "The Gang's All Here," "Rain or Shine" and "Greenwich Village Follies." In burlesque, he played the American and Columbia Wheel circuits. He also made more than 50 film shorts.

Surviving are his wife, a daughter, Mrs. Ruth Howard Hoyt, who wrote the script and gags with her father for the "It Pays to be Ignorant" show; and a son, Thomas Howard Jr., a radio scripter.

In Memoriam

Sid Grauman

(The Little Giant of Show Biz)

You'll never be forgotten, Sid.

Arthur S. Wenzel

ETHEL LEVEY

Ethel Levey, 72, actress and former wife of the late George M. Cohan, died Feb. 27 of a heart attack in New York. A native of San Francisco, she made her stage debut on New Year's Eve, 1897 in "A Milk White Flag." Subsequently she played in New York at the Weber and Fields Music Hall and at Koster and Bial's. While she was a member of the Ryde-Behman troupe she met and married Cohan.

After her marriage to Cohan, she appeared in all his productions from 1901 to 1907. She was seen in "The Governor's Son" in 1901, "Running for Office" in 1903, "Little Jhonny Jones" in 1904 and "George Washington Jr." in 1906. During this period she also starred in the Charles Frohman production "My Lady Molly" in 1903.

Following her divorce from Cohan in 1907, Miss Levey made numerous European appearances including the Alhambra in London and the Apollo in Venice. In 1916 she was wed to Claude Grahame-White, an aviator, a union which also ended in divorce.

Surviving is a daughter, Georgette Cohan.

WILLIAM P. BURT

William Presley Burt, 88, whose career covered 75 years on the stage and in films, died Feb. 23 in Denver. His parents were George and Agnes Logan Burt, thespers with a traveling Shakespearean troupe. His mother had been a member of the Edwin Booth Acting Co., and was present at the assassination of Lincoln.

In his youth Burt performed in minstrel and medicine shows. Later, from 1917 to 1921, he was associated with George B. Seitz Inc., producing such silent films as the Pearl White series.

Burt went to the Coast in 1926 where he appeared in "King of Kings." He also acted in "Night of Mystery," "Danger Signals" and "Cimarron." While there he wrote some of the last Rin Tin Tin series and also directed several films.

Subsequently he moved to Denver in 1935 where he appeared in productions of the Federal Theatre. He also wrote radio scripts until his retirement seven years ago.

Surviving are a daughter, Nellie Burt Martin, an actress, and a granddaughter.

PAUL CLAUDEL

Paul Claudel, 86, French poet and playwright, died of a heart attack Feb. 23 in Paris. A leading Catholic writer, he was primarily a career diplomat and only recently won fresh recognition for his theatrical works. Plaudits came when Jean-Louis Barrault restaged his "Le Partage Du Midi" and the Comedie-Francaise added his 60-year-old play, "L'Announce Faite A Marie," to its repertoire.

Claudel, who led a double life of diplomat and poet of the gospel, at one time served as French ambassador to the U. S. While freuently devoting himself to religious themes in his writing, he also had a number of plays to his credit. His "Souliers De Satin" was presented by the Comedie-Francaise in 1940. A more recent work, "Jeanne Au Bucher," an oratorio with music by Arthur Honneger, was staged by Robert Rossellini and toured Europe with Ingrid Bergman as star.

Surviving are his wife, two sons and two daughters.

HARRY SANTLY

Harry Santly, 42, w.k. music man, died of a heart attack Feb. 24 in New York. In the music biz for more than 20 years, he started as a counter boy at Famous Music. He also was associated with Shapiro-Bernstein and for the past couple of years had been general manager of Simon House and the Johnny Burke-Jimmy Van Heusen firms.

He was the son of vet publisher Joe (Banjo) Santly and the nephew of Lester and Henry Santly. His father is still active in the biz while Lester, who was partnered with George Joy, retired several years ago. Henry Santly, who also headed up a publishing operation, died several years ago.

In addition to his father, his wife, actress Helene Travers Santly, and his mother survive.

HAROLD J. McGEE

Harold J. McGee, 55, legit actor for more than 25 years, died Feb. 23 in New York after a long illness. In 1921 he joined the Provincetown Players as a student actor, later becoming one of its board of directors. In 1924 he acted in a production of four one-act plays of Eugene O'Neill presented under the collective title of "S.S. Glencairn."

McGee had also appeared in Paul Green's 1927 Pulitzer Prize winner, "In Abraham's Bosom;" "This Is Our Country" in 1935, "The Country Gentleman" in 1936, "Live Life Again" in 1945 and "Anne of the Thousand Days" in 1948. He was a member of the board of governors of The Players.

His wife survives.

GEORGE SHURETY

George Shurety, 43, midget clown, was found dead Feb. 28 in the basement of comedian Ole Olsen's home in Malverne, N. Y. Shurety, who was less than 40 inches high, had appeared in various Olsen & Johnson productions.

According to police, Shurety had apparently fallen down the flight of stairs leading to the basement and died as a result of head injuries. He had just returned from an engagement at a northen Michigan resort and was taking a breather at Olsen's home prior to filling a Las Vegas date.

Born in England, Shurety came to the U. S. in 1940.

Several brothers and sisters survive.

EDWIN H. (TED) LAUDER

Edwin (Ted) Lauder, 70, former vice president of the Keith-Albee circuit, died in New York March 1. He had been ailing for several years. Lauder at one time was a powerful figure in vaude circles inasmuch as he supervised the bookings of all the circuit's houses.

Lauder had been out of show biz for many years. Since leaving the circuit, he had been administering the Albee estate.

Funeral services will be held tomorrow (Thurs.) from Campbell's Funeral Church.

CARMEN T. VALENCIA

Carmen Tortoia Valencia, 72, retired dancer who was a contemporary of Isadora Duncan, La Argentina and Diaghilev, died Feb. 13 in Sarria-Barcelona, Spain. In the course of her career she was credited with having introduced many Oriental and classic dances.

Miss Valencia made her last appearance in Quito, Ecuador, in 1930 when she retired from the stage in keeping with a religious vow. Since then she resided in Sarria-Barcelona. She never married.

JAMES M. HONE

James M. Hone, 83, executive secretary of the Theatre Owners Assn. of Washington, Northern Idaho and Alaska, died Feb. 19 in Seattle. Organizing the exhibitors of the area in 1920, he continued to be an important factor in show biz of the Northwest until a month before his death, when he became seriously ill. He had planned to retire next month.

Two sons and a daughter survive.

CHRIS BEUTE

Chris Beute, 62, veteran production and studio exec, died of Hodgkin's disease, Feb. 25, in Hollywood. He was a pioneer member of the Screen Directors Guild.

At various times Beute functioned as assistant director, production manager, studio manager and producer. He was the first manager of the Motion Picture Center.

Surviving are his wife, a son and a sister.

ARCHIE HUGH HENDERSON

Archie Hugh Henderson, 42, games concessionaire for Patty Conklin's midway at the Canadian National Exhibition, Toronto, for several years, died Feb. 25, in that city. Born in Vancouver, he joined show business as a boy, and was with such carnivals as Queen City Shows and Wallace Bros. He was a member of the Showmen's League of America.

Survived by son and daughter.

JOE WALLACE

Joseph Faulisi, 53, night club emcee and comic known professionally as Joe Wallace, died Feb. 26, in Chicago. Active in the club date field in the Chicago area, in recent years, he devoted much of his time to fund raising for various charities and organized the Parents Assn. for Cerebral Palsy. He was also a member of the local board of American Guild of Variety Artists.

Wife and two sons survive.

JULIE A. HERNE

Julie A. Herne, 74, playwright and retired Broadway critic for Metro, was found dead Feb. 24 in her New York apartment.

Daughter of playwright James A. Herne and actress Mrs. Katharine Corcoran Herne, she had for a number of years judged scripts and plays in New York for possible film production by Metro.

DR. ALEXANDER LESLIE

Dr. Alexander Leslie, 43, conductor of the Springfield, Mass., Symphony Orchestra since its revival in 1944, died Feb. 23 in that city.

He studied music at the New England Conservatory in Boston and conducted under Serge Koussevitzky at the Berkshire Music Center in Lenox.

MILTON LAZARUS

Milton Lazarus, 54, playwright who authored such works as "Song of Norway," died of a heart ailment, Feb. 28, in Los Angeles.

Wife, a daughter and a sister survive.

Harry Stafford, former vaude performer and more recently an agent, died Feb. 10 in Manchester, Eng. He long was a partner of comedian Eric Dudley and later appeared solo in revues.

Allie Gilbert, 86, retired actress, died Feb. 20 in New York. She had appeared at one time with Tony Pastor and Weber & Fields. She was last seen in "The Man Who Came Back."

Henry N. Fanning, 65, a member of the RKO-Pathe police force since 1944 and onetime dean of the Pacific Coast League umpires, died of a kidney ailment, Feb. 27, in Los Angeles. His wife and son survive.

Mrs. Mary Mitchell Freedley, wife of Vinton Freedley, theatrical producer, died Feb. 27 in New York. Surviving, besides her husband, are a son and a daughter.

Alfred E. Freudemann, 65, portrait artist and former art director for Paramount Pictures, died Feb. 28 of a heart attack in New York. His wife survives.

Edmund K. Greer, 72, former Paramount studio purchasing agent for 28 years, died of a heart attack Feb. 27 in Glendale, Cal. His wife and two sisters survive.

Mother of the late hillbilly composer and singing star, Hank Williams, died Feb. 26 of a heart attack in Montgomery, Ala. A daughter survives.

Frank W. Turpin, 66, comedian, known professionally as Frank Hunter, died Feb. 26 in Denville, N. J. Surviving are a daughter and a brother.

Mother, 76, of Fitzroy Davis, actor and author of the play, "Quicksilver," died Feb. 22 in Evanston, Ill.

Mother, 82, of Tom Spencer, singer and songwriter, died after a long illness Feb. 23 in Long Beach, Cal.

John J. Calvey, 84, former manager of the Auditorium Theatre, Chicago, died there last week. A son and daughter survive.

Mother, 63, of singer Nat (King) Cole, died Feb. 23 in N. Chicago, Ill. Also surviving are three other sons and a daughter.

Mother, 79, of Margaret Herrick, Academy executive director, died Feb. 25 in Yakima, Wash.

Father, 85, of English actress Sonia Dresdel died Feb. 14 in Aberdeen, Scot.

Mother of actor Willis Bouchey, died Feb. 27, in Burbank, Calif.

John Kenneth Murchison, Gaelic singer, died Feb. 21 in Edinburgh.

Sen. Wiley

Continued from page 2

This problem can be met, in part, by American parents insisting upon wholesome radio and tv fare for their children. Voluntary patronage or non-patronage of sponsors' programs and products is just about the most powerful lever for assuring good programs and curbing unwholesome ones. Government censorship as such is not the answer, except in programs clearly beyond the border of good taste.

"I have stated publicly, too, could use a top-notch regular radio-tv program, or programs, dedicated to the cause of combatting juvenile delinquency . . .

"What I want are down to earth, realistic radio-tv programs that tell the story of the average American home, the many wholesome influences in it that prevent delinquency and, yes, the all-too-common conditions in it, like parental neglect, which contribute to juvenile delinquency."

Treble Damages

Continued from page 2

$250,000. Counsel for the indie exhibitor agreed that Congress has full power to tax penalty receipts. However, he continued, Congress has never passed a law expressly taxing such receipts, although the treble damage statute has been on the books more than 40 years. Samuel H. Levy, counsel for Goldman, pointed out that, although Congress completely revamped the tax laws only last year, it again failed to include penalties as something subject to tax.

Finally, he said, if such penalty payments are to be taxed, the question to be determined is whether they should be taxed as a capital gain or has straight income, and this has never been decided.

RCA Approaches

Continued from page 1

1954, first quarterly melon for 1955 at 25 cents per share of common payable Jan. 24.

Total assets, as of Dec. 31, 1955, amounted to $386,522,000 compared with $349,735,000 at end of previous year. Additions to plant and equipment during the year amounted to $34,250,000.

Report said NBC established a new record also during the year, surpassing 1953 by 14.3%. Spot sales increased 28% in tele and 14% in radio. Network video billings "increased substantially," while network radio showed "a moderate decline in line with the industry trend."

During 1954 NBC-TV web expanded from 168 to 195 stations, with some 100 now equipped to telecast in color, covering 90% of the nation's receivers. Radio web now numbers 209 stations.

Italy's Studios

Continued from page 2

work on completely revamped film legislation which was to have been submitted in the meantime. This new law involves several changes in the rebate system, particularly as it applies to documentaries.

It now appears that internal dissension over the exact form and extent of these proposed changes of the rebate system makes it unlikely that the law can be submitted—much less approved— by June 30, the date when the old legislation expires.

MARRIAGES

Lili St. Cyr to Ted Jordan, Las Vegas, Feb. 21. Bride's a stripper; he's an actor.

Heather Christian Lowry to Anthony Redmond, Liverpool, Eng., Feb. 20. He's a stage director.

Lee Parry to Siegmund Breslauer, Munich, Germany, Feb. 19. Bride is a German actress; he's a Buenos Aires theatreowner.

Barbara Pritchett to Armel (Bill) Williams, Fort Worth, Feb. 28. Bride is member of the continuity staff of WBAP-TV there.

Tony Goodwilli to Evelyn Terry, Ayr, Scotland, Feb. 26. Bride's a chorine; he's one of the Goodwilli Twins, vaude act.

Monty Goodwilli to June Knight, Ayr, Scotland, Feb. 26. Bride's a chorine; he's one of the Goodwilli Twins, vaude act.

Mary McCormick to George Neiman, Feb. 22, Greenwich, Conn. He's a lighting director with NBC-TV.

Cindy Stoker to John J. Miller, New York, Feb. 22. Bride's a stage comedienne; he's a writer and columnist for the N. Y. Enquirer.

Ann Josephine Lowry to Dick Farrelly, Dublin, Feb. 17. He's a songwriter.

Clare Mullen to Kevin O'Connor, Dublin, Feb. 18. Bride is an actress.

Linda Ballantyne to Andrew Allan, Toronto, Feb. 14. She's an actress; he's Canadian Broadcasting Corp.'s tv-radio drama supervisor.

Marguerite Thompson to John L. Spanko, New York, Feb. 12. Bride's former secretary to Ted Collins and Kate Smith.

BIRTHS

Mr. and Mrs. Jerry Ora, son, Los Angeles, Feb. 24. Father is a member of MCA; child's grandmother is Cherie Redmond, Hecht-Lancaster's office manager.

Mr. and Mrs. Charles Applewhite, son, Fort Worth, Feb. 23. Father is a vocalist.

Mr. and Mrs. Jay Russell, son, White Plains, N. Y., Feb. 24. Father is a legit publicist.

Mr. and Mrs. Richard Weaver, son, New York, Feb. 26. Father is pressagent for the Broadway musical, "Fanny."

Mr. and Mrs. Norman Leebron, son, Philadelphia, Feb. 12. Father is WCAU-TV film manager.

Mr. and Mrs. John Meister, daughter, Philadelphia, Feb. 15. Father is in WPTZ film editing department.

Mr. and Mrs. Robert Cummings, daughter, Santa Monica, Cal., Feb. 21. Father is an actor.

Mr. and Mrs. Ralph Danziger, son, New York, Feb. 23. Father is ad director of Toy Guidance Council Inc.

Mr. and Mrs. Gino DaDan, daughter, Chicago, Feb. 21. Father is a WNBQ-WMAQ ad-promotion assistant.

Mr. and Mrs. Tito Rodriguez, son, New York, Feb. 20. Mother is former dancer Tobi Kunimatsu; father's an orchestra leader.

Mr. and Mrs. Daniel Mann daughter, Hollywood, Feb. 21. Father is a director.

Thanks ARTHUR GODFREY

HE'S THE GUY I'M GRATEFUL TO FOR BRINGING LUCKY ME TO YOU

MARION MARLOWE



VARIETY

"It isn't often that the nightclub circuit latches on to a novice as thoroughly 'presold' as Marion Marlowe, vocalist on Arthur Godfrey's CBS-TV show. And if Miss Marlowe is a sample of what else along that line tv may have in store for the bistros, the latter better had open their arms wide. She's an entertainer with a lot of class and know-how. And she wow's 'em at the Cotillion Room . . . She sails through her well-balanced songalog with the air of one perfoming for a group of close friends and enjoying herself thoroughly . . . A looker with a voice that's operatic in texture, she's equally at home with the high notes and the moanin' blues, exhibiting flexibility and an imaginative approach that tags her as a coming favorite with the larger spots. Here's a real crowd pleaser." *Hift.*

BOB FRANCIS
Billboard

"Miss Marlowe is making one of the most auspicious nitery debuts to be seen around here in a long time . . . She has the looks, voice and ability—but above all the charm—to become an outstanding night club personality . . . The whole is a smartly processed, highly professional job of personal salesmanship, building steadily in warmth and ingenuousness."

ED SULLIVAN
New York Daily News

"Marion Marlowe is jamming the Cotillion Room. Natch!"

LOUIS SOBOL
New York Journal American

"She sexy! She's hot! . . . zestful talentful and utterly delightful."

ROBERT W. DANA
New York World-Telegram and Sun

"This one thing is certain, she's a brunette beauty that the black and white of TV can do little justice for . . . She has a truly beautiful voice, as she proves later as she sing, in French, the Gypsy song from Carmen, and she can swing it with zest in a typical outburst of emotion . . . Miss Marlowe gives notice that she's a little child Godfrey can be proud of."

MARTIN BURDEN
N. Y. Post

"Following Marguerite Piazza's record-breaking Cotillion Room stand is, in the show business expression, 'a spot I wouldn't give to a leopard.' But Marion Marlowe, singing star of the Arthur Godfrey show, is up to it. She fills the big, handsome room with a verve and a charm and a big, operatic voice. Note: She's even prettier than the 21-inch tube would have you believe. Marion also shows a new side of her talent—the fact that she's a capable light comedienne with the ability to sing a downright saucy song with the best of 'em."

HY GARDNER
New York Herald Tribune

"Marion Marlowe looks and sings sexquisitely in the Cotillion Room of the Pierre . . ."

JIM O'CONNOR
New York Journal American

"Her beauty is matched only by her voice. She gives the supper club circuit the same wonderful entertainment that her millions of TV fans have learned to expect and admire."

FRANK FARRELL
New York World-Telegram and Sun

"Marion Marlowe, the gorgeous Godfrey lark gave an enchanting account of herself in her supper club debut . . . She is umpteen times more beautiful in person than on TV and her tuneful delivery of special material is as fresh and fascinating as she is oomphy and youthful."

"In all my years of experience in Show Business, I have never seen such tremendous crowds, two blocks long and in spite of the weather outdoors, reading two below zero and plenty of snow, the people waited patiently in line in order to see this Glamorous Star.

Harry Altman
Harry Wallens
TOWN CASINO, Buffalo, N. Y.

"You have proved to be a tremendous boxoffice attraction . . . I only hope that you will consider the Hotel Pierre your New York home whenever you find time to appear for us."

Stanley Melba
Director of Entertainment
HOTEL PIERRE

Currently

COTILLION ROOM
Hotel Pierre, New York

Coming Up

Latin Quarter, Boston
Twin Coaches, Pittsburgh
Latin Casino, Philadelphia

★

CBS, TV-Radio, 49 E. 52 St., N.Y.

Special Material: LYN DUDDY • *Pianist, Conductor, Arranger:* JERRY BRESLER • *Staged by:* JONATHAN LUCAS

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED
VOL. 198 No. 1 NEW YORK, WEDNESDAY, MARCH 9, 1955 PRICE 25 CENTS

VIDPIX'S THIS-OR-THATAWAY

Thefted Comedy Bits & Routines Growing Evil in All Show Biz Facets

According to performers who have been victimized by thefts of material, the lifting of a single joke or gag is no longer a matter of concern. These days, according to some, entire routines are being stolen. With circulation in the mass media covering the entire country with one single airing, the owner of a routine is frequently accused of lifting material which he either originated or paid for.

The larceny of routines is being brought up by Will Jordan, the impressionist who has charged one particular performer with larceny of routines which he claims he originated.

However, as the courts have pointed out in the past, it's difficult to establish ownership. There has been one case on record in which Paul Gerrits sued Lew Parker for the theft of a routine which described the eating habits of vacationers at a summer boarding house. Gerrits had claimed that he had bought the act after it had been used in a Broadway revue. Parker countered that he had based this bit on his own observations over the years working in the borscht belt. Court, in that case, decided that original authorship was too difficult to establish.

The question of origination of material is more important today with television an increasingly important medium. A larcenous character coming on video first, is

(Continued on page 68)

See United Artists Free Of Politico Embarrassment With Chaplin Now Out

While United Artists officials haven't made any statements about the significance of their Charles Chaplin stock buyout, execs at other film companies have expressed the opinion that the deal should quiet the snipers.

Under the stock transaction, Chaplin agreed to surrender his 25% ownership of UA at a reported $1,000,000. This, it's said, is to be paid over a three-year period. Mary Pickford now holds 33⅓% and the balance is shared by Arthur Krim, Robert Benjamin, William J. Heineman, Max Youngstein and Matty Fox.

Chaplin's background has drawn the fire of veteran and religioso groups over the past several years. His identity with UA as one of the stockholders frequently has been mentioned in the blasts, this dealing a blow to the film company's public relations. A recent instance was a column by Westbrook Pegler, whose target for the day was Mary Pickford, Chaplin and the Krim-Benjamin management.

Observers among officers of other distribution organizations now feel that the Chaplin exit ought to put an end to such attacks.

Gladys Swarthout's ABC Radio Series from Italy

Network radio is taking on an international aspect. ABC is negotiating with Gladys Swarthout and her husband, Frank Chapman, for a weekly half-hour show to star the pair which would emanate from their villa outside Florence. Titled "Renaissance of 1955," it would be an interviews and musical segment, on tape, concerned with the rebirth of the arts in Italy. Featured would be professional musicians and singers, plus students, who've come over to Italy for study and polishing.

Chapmans would host and produce, with harmonicist John Sebastian mentioned as a regular.

Theatres Must Go After Kids Reared In Video Infancy

Philadelphia, March 8.

Plans to combat declining attendance at film houses with a "Spring Movie Festival" were launched by Ted Schlanger, Philadelphia zone manager of Stanley Warner Theatres, at a series of three meetings with 52 managers in this area.

Despite the improvement in grosses, Schlanger told his aides, attendance is steadily declining and special emphasis must stress their efforts to bring in patrons. Certain pictures attract bigger audiences today than ever before, Schlanger said, which indicates that the public is growing more discriminating in its film tastes.

"We must devise ways and means of attracting more people to purchase our wares by doing the odd and unusual and getting away

(Continued on page 79)

Metro Pitching Woo To Stanley Kramer

Indie producer Stanley Kramer, now back in the United Artists fold upon completion of his multipic deal with Columbia, has been offered a tieup with Metro, it was reported in N. Y. distribution circles this week. Kramer recently completed "Not As a Stranger" as the first film under his new pact with UA.

Deal which M-G offered Kramer is somewhat similar to the recent alignment of David O. Selznick with the same company, in that Kramer would be given substantial rein in calling the turns on his productions. This would extend to

(Continued on page 79)

NEW Q. T. STUDY PRO-NEW YORK

By ART WOODSTONE

A confidential study—thought to be the most authoritative made on the subject—indicates that in most all respects it's folly to produce motion pictures for tele in Hollywood rather than New York City. The few advantages of Coast production are far outweighed, at present, by the encouraging financial-labor-laboratory-studio-distribution picture in the east.

Concluded within the last month, the inclusive and highly objective confidential study was made on behalf of one of the three most active vidfilm firms, one with production interests on both coasts—simply and solely for the information of its own top brass. So anxious was the telefilmery for a clear appraisal of production in relation to faster distribution profits that impartial chemical engineers, time study experts and other technicians with no theatrical preconceptions were called in. Extreme secrecy of the report, until now, is due to fear of West Coast union and studio reprisals. Additionally, the vidfilm company execs foresaw that a leak might prompt a production shift to N. Y. which ultimately might wipe out the majority of benefits now credited to New York—just as oversaturation obliterated many of

(Continued on page 2)

'½ of a Nation' Gets Free Ride On 'Peter Pan'

"Peter Pan" hit the tv jackpot. It's figured that nearly half the nation's population saw the Mary Martin show on NBC-TV Monday (7), with estimates varying from 65,000,000 to 75,000,000 as the audience and up to 21,000,000 homes reached or about two-thirds of telesets in circulation. This would constitute the largest assemblage for a one-network show.

Whatever the figure, it was enough to play havoc with pay attractions throughout the country, with nabe and downtown film houses, night clubs, restaurants and legit suffering. Some of Broadway's "top tickets" were suddenly available at the boxoffices as thousands of tv parties were held in homes and public places, including dealer showrooms, to show off both the black-and-whiter and the color values.

"Direct from Broaway" show got whopping 48.0 average on the 15-city Trendex overnight tally, insuring its No. 1 rating on all March returns. All the competing shows took a drubbing, with "I Love

(Continued on page 70)

'You're Out of Business in TV Unless You Get the Teens' (25,000,000 Sets)

Olivier-Leigh Advance Stampede at Stratford

London, March 8.

A new boxoffice record for the Stratford-on-Avon season, in which Laurence Olivier and Vivien Leigh are to star, is looming. Since the advance sale opened last month at the Shakespeare Memorial Theatre, mail orders have averaged about 1,000 a day, and daily revenue has been about $2,000.

To cope with the demand, the b.o. staff has been increased to 20 and telephone order calls have jammed the local exchange.

Diskers Yen Sister Chicks Who Can Chirp

Only a couple of months ago, the male quartets, such as the Four Aces, Four Joes, Four Coins, etc., were high in the disk bestseller saddle. Now, however, there's been a switch in sexes and the canary combos, particularly the sister teams, have become the rage in juve circles.

The proliferation of sister teams in the music biz is now at the all-time peak, even exceeding the distaffers' boom that followed the Andrews Sisters' click with "Bei Mir Bist Du Schoen" back in the mid-1930s. At the present time, a disk company isn't regarded as being open for business unless it has a sister team (from a duo to a quintet) on its roster. Some of the majors, in fact, were caught without one for a time and hurriedly had to scout the hinterlands for related chicks who could chirp.

Perhaps the De Castros Sisters' click on "Teach Me Tonight" for

(Continued on page 70)

'Dolls' in Plush Status; Tops $2,000,000 Payoff

"Guys and Dolls" has now topped the $2,000,000 payoff mark, the third Broadway musical to do so in approximately the last dozen years. The others are "Oklahoma," which paid around $4,000,000 profit on a $90,000 investment, and "South Pacific," which has thus far returned about $3,500,000 on a $225,000 investment.

Latest "Guys and Dolls" dividend, paid last week, was $233,500, bringing the total distributed profit to date to $2,140,957. The Cy Feuer-Ernest H. Martin production was capitalized at $200,000, plus a $50,000 overcall. The new melon

(Continued on page 70)

Teenagers are held to control nearly three-fourths of U. S. homes when it comes to program selection. Teenage Survey Service goes to the front for "bigger audiences" through the casting of pop record artists and other favorites of the groups up to 19 or and gives tv variety shows as an example. According to a survey by the company, it was found that the teeners control the program choice in 74% of homes and that they listen to radio more than they watch tv principally because of their interest i pop records.

"It follows, therefore," says the teenage outfit, "that they are more apt to watch tv shows featuring record stars than they would other shows. This was proved again on Feb. 27 when 'Toast of the Town,' according to Trendex, had a 35.2 rating against NBC-TV's spectacular with 21.4. A Teenage Survey Service poll of the metropolitan areas showed 69% tuned in 'Toast.' The Ed Sullivan show offered two record favorites, the DeJohn Sisters with a current hit (up near the disker top with 'No More' the Epic label), and Eartha Kitt (latter with no platter in the money now but for several years more positively represented on wax). Max Liebman presented Milton Berle, Martha Raye and Ray Bolger, none of whom is of great attraction to teenage viewers."

He , says the service, program planners and talent buyers are overlooking "the tremendous 17,000,000 teenage audience and the fact that they control 25,000,000 tv sets."

25,500 Pack N.Y. Garden For Gambling Tribute On 30th Anni in Radio

John B. Gambling celebrated his 30th anniversary in radio yesterday (Tues.) before 25,500 people in Madison Square Garden, N. Y. The WOR wake-up gabber drew radio personalities from every network station in town plus all but one of the major metropolitan indies. There were even some video folks thrown in for good measure.

Gambling, aided by every WOR performer normally heard between 8 and 11 a.m., parleyed with at least 25 of his rivals in this one-shot 7:15 to 10:55 stand. It was radio in the round, with mikes and guests circulating around a small stand in the middle of the 18,300-seat sports palace.

The station had been pushing the affair since the middle of January. To the trade it looked like a successful way to impress ad agencies with the size of the waker-upper's following. The reason for the 25,500 attendance count (made by the Garden b.o. officials)) when the house normally holds 7,200 fewer people, was the turnover resulting

(Continued on page 70)

'Porgy' at La Scala Just Another Wow Date; SRO Show Eyes Tent Setup

By RICHARD L. COE

(Drama Editor, Washington Post & Times-Herald)

Milan, March 1.

Looks like a tent's next for "Porgy and Bess." Ending a walloping week ($57,000 gross) at famed La Scala, the Davis-Breen production of the Heyward-Gershwin musical is breaking precedents and records, and plans more of both.

Negro company's engagement was the first American company ever to play the top Italian opera house. Tentative opening nighters, who traditionally never applaud, wound up cheering and all the dozen or so reviews have been raves, including the Commy daily, L'Unita, which acclaimed this as "a masterpiece of lyric theatre." House, which never before has played anything for a run, wanted a second week, but Genoa, Florence and Rome are next. "Tutto Esaurito" sign's been up all week, but doesn't keep lines from the boxoffice winding around the square.

Tent idea is co-producer and director Robert Breen's idea of picking up hundreds of thousands who've not been able to squeeze into theatres played since the company returned to Europe at Venice last fall. A Paris outfit is working on this, and promises a full-sized stage, as wide as La Scala's with 3,000 seats. Along with the seats,

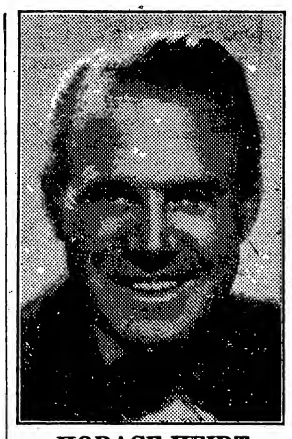
(Continued on page 75)

Gina Scores With Russo Peasants, Too

Frankfurt, March 1.

Reports from the East Zone are that the newest film sensation in Moscow is Gina Lollobrigida. Her film of several years ago, "Fanfan the Tulip," a parody on a historical romance, has been released for the first time in the Moscow theatres.

With the dubbing of the pic into Russian, many of the theatregoers think Gina actually speaks their native tongue because the synchronization has been so perfectly done. She is now considered "Russian Actress No. 1."



HORACE HEIDT
For Swift & Co.
Offices—J. Walter Thompson, Chicago

Vidpix's This-Or-Thataway

Continued from page 1

Hollywood's original vidpix advantages.

If any one factor must be chosen to reveal why the producer can exploit N. Y.—making savings of $6,000, or even up to $8,000, on a single middle-priced half-hour telepic—it's laid by the study to the marked eagerness of all New Yorkers concerned to make their city the celluloid capital once more. By the same set of standards, Hollywood, "having had it so good" for so long, has become what this research study labels an "overprofessional" film centre, where every step, no matter how slight, is akin to a major policy decision and eats up valuable time and cash. One word summaries for each town were suggested by the tv celluloid study: N. Y. "elasticity"; Hollywood, "bureaucracy."

The corporate study vividly reveals a point that few are cognizant of by tracing recent historical changes lessening the Coast's value as a film centre. According to the report, the relationship between video filming and feature film production has become very important. Not too long ago, it is noted, Hollywood theatrical pic production was "at an all time minimum" and vidfilming hadn't yet gained any significant stature. Therefore there were excellent sound stages available at nominal charges. Also the very best in picture crews and facilities. Many tradesters seem to think this situation still exists, yet the report states that the amount of Hollywood studio space has been diminished, that the top crews are aloof and hard to come by. The change is due to feature filming having regained its footing to a great degree, thanks to the CinemaScope boom, with the situation further cluttered by indie and "chain" vidfilm producers cluttering the best lots.

Not only are Hollywood crews more difficult to find, but once they are on salary, the study discloses, there has been a burgeoning trend toward old "featherbedding" practices. Moreover, the disproportionate and sudden rise in Hollywood production has put a great burden on the very essential film labs, editing rooms and other services, causing disturbing delays in completion of processing.

There are other downbeat elements that force favor upon a shift to N. Y. Conversely, though, the east has many characteristics that speak in its own behalf. First off, N. Y., by ending the heaviest concentration of filming shortly, will have by this spring several studios available. Thereafter, the generally favorable union attitude toward "bring that film business here," insures minimized, if not entirely absent "featherbedding"; and a unionized carpenter, for example, might not be overly perturbed if he were to find a camera grip doing a small share of his work in order to expedite matters. The same holds true for other unions.

N. Y. Pool of Talent

N. Y., though it has far more talent unions with which the tv producer must cope, is still the heart of the acting industry. The "enormous pool" of thesps is always available, and most of these actors take directions and complete a shot in half the time of "babied" Coast payrollees, the analysis reveals. Beyond the talent and union level, N. Y.'s big advantage lay in the film labs' anxiety to justify expansion. They will not only advance loans to producers when necessary, they will often—and this is a growing movement—they will actually get into the financing of telepix ventures, most of which are reportedly proving profitable to them.

Then, editing facilities, with many years experience in documentary and educational film production, have learned to cut corners. There are a number of them with excellent facilities, uncluttered as opposed to Coast cutting and editing rooms. Another facilities point which gives N. Y. the edge is that with studio rentals comes everything the landlord has to offer, including use of his own desk as a prop, if necessary. Lights cameras, sound equipment, prompters come under one pretty cheap rental fee. The Coast, on the other hand, spells individual charges on everything, even though renters have long since recaptured their original purchase costs.

Though the study definitely favors N. Y. for tv film production, the experts, in an effort to lay every fact out for the bankrolling company's high-level management, stress the fact that Hollywood still has decided advantages, one being "tight control." Not only are there several large sets (not presently available) that can accommodate simulated outdoor "locations," but labs, editing rooms, sets—in fact all production facets—are relatively close together compared with a N. Y. need to hop and skip all over the crowded metropolis as each production step succeeds another. (However, the report throws in this note: "careful preplanning minimizes wasted money and motion.")

California Versus New York

RUNDOWN OF ADVANTAGES

WEST

¶ Hollywood studios are set up for full-scale production and any kind of gear is ready to hand.

¶ Studios have accumulated know-how and perfected the "unit" system.

¶ Facilities are centralized—sound stages, offices, cutting rooms, carpenter shops are close together in one area, minimizing transportation nuisance and cost.

¶ Incidental to the above centralization, the various components of a film can be manufactured or processed simultaneously.

¶ Coordination of departments is smoother.

¶ Supervision of editing, mixing and shooting is kept under top management's eye, and not farmed out to subordinates at distant locations across town.

¶ Hollywood film studios possess a wealth of standing outdoor and indoor sets—city houses, villas, street scenes, marine and ship sets. These conveniences and economies cannot be duplicated in New York.

¶ It is an advantage that the whole Hollywood community is conditioned in an attitude sympathetic to theatrical production. While a subtle matter, this can count importantly.

¶ SAG can usually negotiate for all talent involved in a telefilm.

EAST

¶ It is an advantage that New York is not "rigid" in trade practices and that the bigness of Manhattan shields producers from salary demands based on pride rather than sense.

¶ New York unions are easier to deal with, as of now, and "featherbedding" is at a minimum. Also there are only a handful to deal with.

¶ New York's pool of acting talent is broader and more versatile than Hollywood's. New York talent has not been babied with innumerable takes. Vidfilm made in the east go through with a minimum of repeat scenes.

¶ Film processing labs are eager to please, anxious to justify their expansion.

¶ Editing skills in New York are almost as good as Hollywood's and sometimes better for video because of documentary and industrial experience.

¶ Optical bench technicians in N. Y. are equal to, some think better than, Hollywood where little demand for this type of lab work exists.

¶ Vidfilm producers operating in N. Y. can buy own equipment, amortize it over weeks and months and derive tax advantages. Against that, gear must be rented in Hollywood, the rental studios enjoying the tax advantages.

¶ Rental space, at present is easier to sign up in the east. Space, with equipment included, is often $300 a day cheaper in N. Y.

¶ N. Y. contractors are available to wrap up everything in the way of services needed into one lowcost package.

¶ Location sites cost less in N. Y., with the N. Y. Police Department and Chamber of Commerce throwing in their support, even so far as supplying police guards instead of necessitating a private force.

¶ Cost of film per foot cheaper in N. Y., because it is the point of shipment.

¶ Film manufacturers will work with producer on technical problems, and will expedite additional film needs.

¶ N. Y. is the heart of distribution. Many national vidfilm syndicators—NBC Film, CBS Film, MCA, Ziv, Official, etc.—are centered there.

AND THESE DISADVANTAGES

WEST

¶ Hollywood spells red tape.

¶ Fear of union blackball greater here than in N Y.

¶ Unions in Hollywood demand a bond on salaries, as well as other benefits, e.g., retirement, health insurance, severance—costing producers 14c on the labor dollar.

¶ There are over 30 separate craft unions to deal with.

¶ Processing and editing skeds are vastly overburdened, with delays ensuing.

¶ Studio space is at a premium. Telefilm producers forced to deal with major studios, which have a monopoly.

¶ There is a "more commercial attitude" in Hollywood, seemingly based on the fact that Coast industryites "have learned to expect more done in their behalf" by producers.

¶ Union don't-touch-that rules about conflicting jurisdiction prove the producer's worst headache.

¶ FOB charges jimmy the cost of film footage well out of proportion with the east.

¶ Hollywood producers, when they need technological guidance, find film manufacturers too distant for immediate help.

¶ Top camera crews are difficult to find and often more difficult to handle, due to the present great demand.

¶ Coast rentals on all equipment are prohibitively high, this (plus union costs) are rated, in the study, as major expense items.

¶ Nearly everybody featherbeds.

EAST

¶ While N. Y. may be the centre for performers, it also has a far greater number of acting guilds with which the vidfilmer must deal.

¶ Decentralization of studios and equipment, necessitates detailed pre-planning.

¶ Heavy street traffic hurts, runs up costs.

¶ There are no N. Y. facilities for exterior sound. And, generally, indoor studios provide little better in the way of audio.

¶ N. Y. has no room for large scenes, since big stages are non-existent at present.

¶ N. Y.'s "unprofessionalism," as evidenced by ex-documentary filmers, while making successful shoestringing possible also is the cause of considerable sloppiness in camerawork.

¶ N. Y. production may have to go to Hollywood for specific and costly new devices not available in east.

White House Vaudeville Clocks Extra 45 Mins. But Otherwise Socko

By HERMAN LOWE

Washington, March 8.

A comedian, a tap dancer and a magician laid 'em in the aisles Saturday night (5) at the 30th annual dinner of the White House Correspondents Assn. to the President of the United States.

Comic Peter Lind Hayes, sepia tapster Teddy Hale and Channing Pollock, who makes with pigeons and playing cards, rang the gong before an audience of more than 900, including Pres. Eisenhower, Vice President Richard Nixon, most of the Supreme Court and Cabinet, a large segment of the Senate and House of Representatives, and other Federal toppers. It was the largest gathering over for the dinner.

Show, which was put together by ASCAP, with an assist by Harry Kalcheim of the William Morris Agency, and Joel Margolis, of Loew's ran overlong, as did the entertainment at the Radio-Television Correspondents Assn. dinner to the President, a month earlier.

Hayes, working with his partner-

(Continued on page 79)

It's Dr. Lynn Farnol Now

Just call me Doctor after March 4, when Lynn Farnol, show biz and industrial publicist, received an honorary Doctor of Laws at Florida Southern College.

Farnol gave the convocation address last Friday (4) on "The Intangibles of Communication" at FSC, which he calls "a fine old Methodist school with a magnificent Frank Lloyd Wright campus."

3/9

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street .....

City ..... Zone.... State.....

Regular Subscription Rates
One Year—$10.00 Two Years—$18.00
Canada and Foreign—$1 Additional per Year

VARIETY Inc.
154 West 46th Street New York 36, N. Y.

Mrs. Roosevelt's Spillover Audience Close-Circuited

Armonk, N. Y., March 8.

Denied access to the Armonk public school, Mrs. Eleanor Roosevelt spoke to an overflow audience here Friday (4) via closed-circuit tv. Local Board of Education nixed use of the school on the grounds that a state law prevents its use for a political address.

As a result, Mrs. Roosevelt spoke at the Armonk Methodist Church. Her talk—"The Importance of Political Activities in Your Own Town"—was sponsored by the North Castle Democratic Committee. Local church was inadequate for the large audience, but closed-circuit tv made it possible for every one in attendance to view the proceedings in an annex building.

Fonda Wooed for 3 Pix But Yens B'way

Rome, March 1.

Henry Fonda, here for a vacation in Europe, and long a local film favorite, is currently being wooed by an unusually large number of outfits which want his services for either pic or stage work. Fonda recently signed a three-year deal with United Artists as producer-actor, and is scheduled to star in at least three of the six pix the pact calls for.

Fonda is reported as being considered for roles in Peter Moore's "Up at a Villa," and Astra's "Mastro Don Gesualdo," which would probably co-star Gina Lollobrigida. The last-named is said to have been nixed by Fonda.

If any project materializes it

(Continued on page 70)

STUDIOS: 'OUR TV WILL SHINE'

Shoot 'Em Wide Area, Keep Definition On Reductions, Is Techni's Prophecy

Convinced of the eventual necessity for an all-purpose process of making and showing pix, Technicolor is working towards that end and may enlist the cooperation of a major production outfit in carrying on the necessary experimental work.

In Techni's annual report, which detailed the economic recovery of the lab in 1954, Herbert T. Kalmus, president, envisioned an all-purpose process which would start with an increased area negative (a la VistaVision) which would then be printed or re-photographed in the lab to yield prints for both large screen special theatre projection and regular 35m projection.

Kalmus' view is confirmation of what already is gradually shaping up as an industry trend—the lensing of pix on wide area negative for subsequent reduction to any size required and with much greater definition. Into that category fall VistaVision, with a negative area two and a half times the size of the regular frame; Todd-AO, using 70m film, and CinemaScope which 20th-Fox is planning to expand to 55m or 65m size.

Technicolor in 1954 had a net of $2,319,160, just a shade below the record $2,371,735 profit in 1953. Earnings before taxes in '54 ran to $4,901,178 compared to $7,425,569 in the prior year. Sales in 1954 dropped about $3,000,000 to $34,654,980 compared with $37,701,770 in '53. Techni's print biz volume in 1954 was almost up to record

(Continued on page 69)

U Passes Up TV

Whatever the rest of Hollywood intends to do about tv, Universal is sitting tight.

"We have no television plans whatever at this moment," said Alfred E. Daff, U exec v.p., in N.Y. last week. U tried turning out a tv series once but got its fingers burned.

Trophy Says WB 'Disparages' Its Mitchell Venture

Los Angeles, March 8.

Gen. Billy Mitchell's biography is involved in a $1,375,000 damage suit filed in Federal Court by Trophy Productions Inc., with Milton Sperling, United States Pictures Inc., Warner Bros. Pictures Inc., J. C. Yoss and Paul R. Davidson listed as defendants. Plaintiff asks $1,275,000 general and $100,000 punitive damages.

Action states that Trophy acquired rights to the biography, "Mitchell—Prophet of Air Power," from Samuel Bronston who had paid $60,000 to its author, Isaac Don Levine. It states further that Trophy and Bronston had invested more than $125,000 in preparing the book for filming.

Last September, the plaintiff declares, the defendants began "unlawfully and with malicious slander, to disparage and deprecate" the story's market value by allegedly causing reports in the motion picture industry that Trophy and Bronson did not hold exclusive rights and that the defendants owned equal rights to produce the picture.

(Above litigation seemingly has points of resemblance to Fiske vs. Hitchcock which was tried last fall in N. Y. Federal Court. In that action, a writer, Irving Fiske, asserted his plan to produce a modern-language "Hamlet" was ruined when Alfred Hitchcock "announced" that he planned an up-to-date "Hamlet" with Cary Grant. Judge Bondy instructed the jury to dismiss the charge last October and followed up this February by assessing $5,000 legal fees against Fiske, payable to Hitchcock.—Ed.

$1,900,000 Week, All-Time UA High

United Artists for the week ended March 5 had the highest volume of domestic market (U.S. and Canada) business in its 36-year history, Billings for the stanza amounted to $1,900,000, representing a gain of $796,000 over the previous record single-week's total of $1,104,000 which was scored late last year.

William J. Heineman, distribution v.p., underlined that the March 5 week was the final one in the UA's sales drive which carried board chairman Robert S. Benjamin's banner. The salute-to-Benjamin campaign provided cash prizes totalling $50,000. Winners among the 32 competing branches will be determined shortly.

There hasn't been a tabulation yet on which pictures contributed what amounts to the 1,900,000 total. But rough estimates show these leaders in the order of monetary importance for the single week: "Vera Cruz," "The Barefoot Contessa," "Sitting Bull" and "Suddenly."

May Produce 'Phenix City' In Native Surroundings With N.Y. Video Actors

Birmingham, March 8.

Co-producer David Diamond, director Phil Karlson and other members of the staff for the Allied Artists film, "Phenix City Story," about the vice capital got a realistic jolt on their "atmosphere hunting expedition." A deputy frisked them before they entered the Jefferson County Courtroom, where former Russell County Chief Deputy Albert Fuller is on trial for the murder of Albert Patterson, nominee attorney for attorney general of the state who was gunned to death last June. Circuit Judge J Russell McElroy ordered all visitors frisked because of thuggish looking characters in the court audience.

Diamond, who is co-producing the screenplay by Crane Wilbur with Sam Bischoff, said his independent outfit is considering pro-

(Continued on page 20)

Selznick Sues WB To Restrain 'Star Is Born' In Certain Foreign Lands

Selznick Releasing Organization has brought suit in N. Y. Supreme Court to restrain Warners from distributing the remake of "A Star Is Born" in any country where David O. Selznick has exclusive or perpetual rights to release his original version of "Star." Action also charges that WB's threat to exhibit the new "Star," in direct competition with Selznick's 1937 film has caused him "irreparable damage."

Selznick, according to the complaint, turned over all rights to his "Star" to Film Classics in 1943 but re-acquired them in 1952. It's claimed that his rights apply in a number of countries with the exception of the U. S. and its territories, Czechoslovakia, the United Kingdom and Canada. Warners, in making a general denial of the allegations, contends that Selznick's rights aren't as broad as he maintains.

Original "Star Is Born" was made by Selznick-International Pictures for United Artists release. Latest version was turned out as a musical by Sid Luft's Transcona Productions with Judy Garland and James Mason in top roles.

HOLLYWOOD MAPS VIDEO INVASION

By FRED HIFT

(Editorial Note: The following news account of Hollywood majors readying to take the plunge into television assumes special timeliness if read in connection with another story of this issue, detailing a confidential study of East vs. West production just completed by vidpix interest. See Page 1)

Ending its stand-offish stanza vis-a-vis television, Hollywood is now aggressively scouting ways and means of latching onto the video medium. Gone is the "tv is for the birds but we have to live with it" slant that has colored film company thinking so far.

Instead, there is now every indication that Hollywood is getting ready to move the massive impact of its facilities, know-how, talent and story reservoir into the tv field for what's seen as a mutual payoff. The studios have stopped thinking in terms of the worst being good enough for their electronic competitor.

Virtually every major is intensively studying the tv setup and its economics with a view to evolving a program formula for the most effective tieup. Columbia, of course, is way out in the lead via

(Continued on page 16)

UA Not Just Now Flotation Minded

If there's to be any public stock issued by Unted Artists, it's a couple of of years away, at least.

Rumors of a security issue have been in circulation for the past three years, or ever since the Arthur B. Krim-Robert S. Benjamin brought the company into a profitable operation. Such speculation was given added impetus by (1), the companys' buyout of Charles Chaplin's 25% private stock inter-

(Continued on page 20)

Racial Segregation Limits Cinerama To One Southern Outlet, Dallas

With the opening of Cinerama in Buffalo March 16, Stanley Warner, holder of the exhibition and production rights to the medium, is expected to conclude the opening of Cinerama theatres in the U. S. Although the theatre chain originally set its sights on about 20 domestic installations, it's ready to stop with the Buffalo outlet. This will give SW a total of 14 Cinerama theatres in the U. S. and one in Canada.

Southern areas, such as Miami and New Orleans, were under consideration, but have been dropped. Segregation in the south works against permanent installations in these territories. It's feared that with at least half of the population barred from the theatres, the potential drawing power will not be as great for the long runs required. Dallas, with a wide trading zone, is the exception. A segregated balcony, as is the custom in many film houses in the south, is not feasible because of the necessity of having lower-priced tickets available.

SW plans to cover some areas not serviced by permanent installations with mobile units set up in

(Continued on page 18)

Using New Tags

Whatever the majors' interest in television, their tv subsidiaries—with the exception of Paramount—aren't exactly fingerpointing their parent companies.

Warner Bros. has Sunset Productions. 20th-Fox has set up TCF Television Productions. Universal works through United World. Columbia is active via Screen Gems, and Republic has set up Hollywood Television Corp.

Only Paramount is out in the open. There it's Paramount Television Productions, Inc.

More 'Indie' Pix; Columbia Sets 10; UA Goes Wilde

Independent production deals are continuing on the incline, Columbia over the past week lassoed Daniel Taradash, Julian Blaustein and M. J. (Mike) Frankovich for a total of 10 films while United Artists, which has been particularly active in this field, nabbed one more.

Taradash, who scripted "From Here to Eternity," and producer Blaustein recently formed The Phoenix Corp. as an indie operation. They're to do four films on the Col lot and for Col release, two of them to be written and directed by Taradash and all four to be produced by Blaustein.

Frankovich, head of Film Locations, Ltd., has signed to deliver six pictures for Col release. The pix are to be lensed in England, except for some location work on the Continent. New deal is an extension of Frankovich's association with Col. He recently completed "Rebound," starring Stew-

(Continued on page 18)

61 U. S. Features Go to Yugoslavs

Motion Picture Export Assn. this week concluded a deal with Yugoslavia Film for 61 features at an average purchase price of $4,500 a piece. Only seven of the MPEA member companies are involved and their take runs close to $300,000.

Metro, United Artists and Republic didn't go along with the MPEA arrangement. Metro has signed with Yugoslavia Film for 25 features and UA is currently negotiating.

Under the arrangement with

(Continued on page 20)

National Boxoffice Survey

Trade Turns Spotty; 'Battle' Again No. 1, 'Girl' 2d, 'Line' 3d, 'Deck' 4th, 'Country,' Russell Next

Biz continues very uneven in key cities covered by VARIETY this stanza, with lukewarm product, Lent and income tax headaches blamed in various localities. The situation of having some three or four great grossers and then lesser or indifferent b.o. fare naturally is contributing to this in numerous keys.

"Battle Cry" (WB), with some new, strong playdates and continued stamina on extended-runs, is pushing back to No. 1 spot this round. The Marine pic was a sturdy second-place winner last week. "Country Girl" (Par) wound up in second after being champ a week ago, lack of many additional engagements obviously hurting its overall showing.

"Long Gray Line" (Col) again is finishing third, same as a week ago, but with numerous bigger opening sessions. "Hit the Deck" (M-G), just out this stanza, is taking over fourth position.

"Far Country" (U) is moving up to fifth spot while "Underwater!" (RKO) is only a step behind in sixth, this Jane Russell starrer showing new strength. "Cinerama" (Indie) is landing seventh spot. "Gate of Hell" (Indie) is showing enough to cop eighth place.

"Leagues Under Sea" (BV), now in only five keys, will wind up in ninth position. It has about completed its bigger key city dates. "Jupiter's Darling" (M-G), very spotty currently, is sliding from fourth to 10th place.

"White Feather" (20th), "Mr. Hulot's Holiday" (GBD), "Racers" (20th) and "Bad Day at Black Rock" (M-G) are the runner-up films in that sequence.

"N. Y. Confidential" (WB) shows signs of becoming a fairly good grosser. One of the current newcomers, it is good in Cincy, lofty in L.A., and fine in N. Y. Pic is rated mild in Portland. "Crashout" (FM) looks so-so in Boston.

"Camille" (M-G) (reissue), also new in the keys, looms boff in Balto, stout in N. Y. and okay in Philly. "Many Rivers To Cross" (M-G) is lagging in current stanza, being mild in K.C., Minneapolis, Chi, Seattle and L.A. but shapes fine in Philly. "Capt. Lightfoot" (U) shapes fair in Minneapolis and Chi.

"Black Tuesday" (UA), stout in Chi, is brisk in Washington. "Bridges at Toko-ri" (Par), torrid in Minneapolis, is sturdy in Cincy and Balto. It has played nearly all firstruns in bigger citics. "Big House U.S.A." (UA) looms sluggish in Detroit.

"Cinerama Holiday" (Indie), now in five keys, is rated smash in Det., sock in Pitt, hotsy in St. Louis, wow in N. Y. and boffo in Philly. It goes into additional keys where the first Cinerama production, "This Is Cinerama," starts to falter.

(Complete Boxoffice Reports on Pages 8-9)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4084
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual $10 Foreign $11
Single Copies 25 Cents

ABEL GREEN, Editor

Vol. 198 120 No. 1

INDEX

Bills	70
Chatter	78
Concert-Opera	76
Film Reviews	6
House Reviews	69
Inside Legit	72
Inside Pictures	20
Inside Radio-TV	48
International	12
Legitimate	71
Literati	77
Music	49
New Acts	69
Night Club Reviews	61
Obituaries	79
Pictures	3
Radio-Video-TV Films	26
Radio Reviews	46
Record Reviews	50
Frank Scully	77
Television Reviews	32
Unit Reviews	68
Vaudeville	61
Wall Street	20

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

Delinquency—and in Indo-China, Yet—Gets a Relaxed Crosby Headshake

Bing Crosby's groaning because certain critics are depicting Hollywood films as an evil influence abroad or an inspiration for juve crime.

"You know folks," he chats, "every once in a while I run across an item—with a foreign dateline—which raps Hollywood pictures. Usually these items rankle me. They don't make my blood boil, or cause any tossing or turning at night, but sometimes I must confess that I do find them rather annoying.

"For instance, I noticed a release from Saigon, Indo-China, recently which stated that a high Vietnamese official has been quoted as saying that 'Hollywood westerns are having a disastrous effect on juvenile morals.' Well, now, podners, this news comes as a big surprise to old rancher Crosby. You know Indo-China has been the recent scene of an eight-year-old war. From what I hear about the place, there are more guns and grenades kicking around underfoot than chopsticks or rice bowls. It beats me how one of our 'Hoss Oprys' could have a negative influence on kids' morale in an area ravaged by total war."

Crosby took to the defense of Yankee pix in a talk he taped for his CBS Radio cross-the-board 15-minute program.

He quoted from a Motion Picture Assn. of America pamphlet which contained opinions of noted psychiatrists, educators, etc., on the matter of films' effects on moppet behaviour. All of them made a "flat denial" that any films, westerns included, promote lawlessness among the youngsters, comments the crooner.

He goes on: ". . . For my part I think that most of our westerns are pretty tame stuff compared to the horrors of a real shooting war.

(Continued on page 70)

'Paris' Craze

Travel-happy Americans are getting their fill of Paris in film titles these days.

So far there's been "The Last Time I Saw Paris," "So This Is Paris" and "Innocents in Paris." Forthcoming is the British "To Paris With Love."

Metro, it would appear, thinks there's been too much of a good thing. It's switched its "Boulevards in Paris" to "Bedevilled."

Foreign Producers See Faster, Neater Profit If U. S. Remakes Features

Foreign producers, and particularly the Germans, are concentrating heavily on peddling the remake rights to their pix to Hollywood.

New emphasis stems from the realization that, in many instances, a sale of such rights can easily turn out to be more lucrative than a limited art house run of the picture itself.

This is particularly true in the case of the Germans whose potential in the commercial U.S. market is very small. Several German stories that have already been made into pix over there are currently being dangled before U.S. producers as potential remakes.

Foreign filmmakers face a difficult choice in offering remake rights. If their picture is a success at home, there's always the hope that it may be the one film that'll break down the U.S. barrier and turn out a b.o. hit, at least in the arties. If it's just an average grosser locally, they've got to cope with the tantalizing thought that it migh still have done well in the U.S.

Partly because of the foreign themes, and partly due to certain disadvantages accruing for a remake of a foreign hit, Hollywood so far has gone very slow in picking up makeover rights.

'STEEPER CLIFF' BACK TO 20TH'S SCHEDULE

Hollywood, March 8.

David Davidson's post-Nazi period novel, "The Steeper Cliff," has skidded back to 20th-Fox after being a temporary possession of Frank Rosenberg, now a producer at Warners.

When Rosenberg was with 20th-Fox the studio bought book as part of his production program and when he left the lot he made a partial payment on it with the rest to be paid off from the profits of an indie production. After joining Warners, Rosenberg decided to drop the deal, returning the novel to the Zanuck organization.

EIDOPHOR STILL TESTS

Latest For Color Theatre-TV Called Very Satisfactory

Eidophor, 20th-Fox's color theatre-tv system, has now been perfected to the point where, as one 20th exec put it, "we're ready to go into production with it any time we want."

Spyros P. Skouras, 20th prez, recently attended a private demonstration of Eidophor at the Movietone studio in N.Y. and is said to have been extremely satisfied with the results. Show was piped in "live" from an adjoining studio.

In view of its present preoccupation with developments in the wide-gauge film field, it's considered unlikely that 20th plans to press the Eidophor innovation at the present. Model that was used for the demonstration is a prototype of the set that would go into mass production. It was put together by Swiss and U.S. (General Electric) technicians.

Meanwhile it's understood that 20th still has made no final decision as to the width of the film on which it plans to shoot most or all of its future CinemaScopers. 20th technicians continue to experiment with various widths, including 55m and 65m film. Basic objective is to keep pace with developments at rival companies which use large area negatives to obtain better definition on the large screens.

Film Music Not So Over-Written Now, Says Green

By HY HOLLINGER

Hollywood's "new look," i.e., the shape of the screen, is being accompanied by a new sound, not including the stereophonic variety. According to Johnny Green, musical topper at Metro, there is a growing trend in the film colony among composers toward getting away from the so-called "Hollywood sound." "I predict," said Green, "that in five years from today I'll be able to make the statement that the Hollywood style of music will have disappeared."

Green, visiting New York on Metro and Academy Award business, feels that the term of opprobrium — "Hollywood sound" — will no longer exist in describing film music. The lush over-writing and schmaltzy scores usually identified with Hollywood pix, he feels, are on their way out and will be replaced by a more individual approach. "There is a far greater awareness among producers and directors," said Green, "as to the part music must play in a picture. As a result, producers and directors are taking greater participation in deciding the sound, the style, and the manner of presentation of the music. Careful atten-

(Continued on page 16)

MPEA Asks U.S. Probe On Whether Hungary Bootlegging Yank Pix

The U. S. State Dept. has a request from the Motion Picture Export Assn. to ascertain what American films are currently playing in Hungary. MPEA forwarded the query on the basis of a report that Hungarian audiences preferred Western pix, particularly the Hollywood variety, to their own.

There haven't been any MPEA films going into Hungary for the past five years. However, when the Hungarian Reds nationalized the country, they seized all U. S. prints. While it's possible that some indie productions have found their way into Hungary, it's assumed in N. Y. that the American features in question are part of the lot confiscated by the Hungarians.

If this is found to be so, MPEA intends to protest the illegal exhibition of these films and ask for an accounting.

Something similar happened last year in Czechoslovakia when the MPEA deal with the government there expired. The Czechs continued to show the MPEA pix but insisted on remitting royalties. This trickle of coin has now stopped.

CROWN'S MULTI-STINT ALLIED ARTISTS ROLE

Alfred Crown, who last week switched from president of Moulin Productions to v.p. of Allied Artists, will operate on a multi-assignment basis. Headquartering in N. Y., Crown will undertake to establish production-distribution deals in the U. S. and overseas, will work on foreign distribution of AA product as liaison with offices abroad and will continue with Moulin in an advisory role.

Moulin's recently completed "Moby Dick" is on Warners' upcoming release sked. Film is a bigscale money entry, production delays being partially responsible for an expanded budget of $4,000,000. It's understood the financing was on the basis of the first $1,000,000 from banks, second $1,000,000 from WB, third $1,000,000 from Moulin and the final $1,000,000 shared by Moulin and WB.

Goodwill Groundwork Set in Europe Via Show Biz, GIs, Sez Bus-Fekete

The combination of GIs, U. S. films, stageshows, music and the customs and mores of America's younger set may do more to ally Europe to the West than striped pants diplomacy and political maneuvers.

Playwright Ladislaus Bus-Fekete and his wife and collaborator, Mary Helen Fay, observed upon their return to the U. S. after three years abroad that the combination of American occupation troops and the U. S. mannerisms have established a firm beachhead on German soil, and frequently, the old German cities seem like a little bit of America.

The duo observed that American dances are being terped all over Germany and the youngsters now wear blue jeans with the shirttails all the way out. Expressions such as "okay," "hot dog" and a multitude of other specimens of the current patois have firmly established themselves in the Deutcher lexicon. What's more, observed Bus-Fekete, the Americans are well-liked.

"Even when the occupation is over," observed Bus-Fekete, "American tourists will continue the groundwork of the American soldiers. Their influence is felt throughout Europe. For example, in Paris, a restauranteur had the idea of opening an American-style spot where hotdogs, hamburgers and the like could be obtained. He called it the Oregon. Americans cannot get into the place because it's mobbed by Frenchmen."

It's Persecution

American films and stageplays are extremely popular. He observed that the two biggest hits of the current season in Germany are "The Crucible" and "Teahouse of the August Moon," which are performed by stock companies throughout Germany, with every version different and all very well liked.

"There is a reason why these plays are so popular," said Bus-Fekete. "In the case of 'The Crucible,' if you travel through Germany, there are no Nazis, and in viewing the Arthur Miller play, which treats of witch-hunting during the Pilgrim period, every Ger-

(Continued on page 16)

Banks Balky on 'Road Show Only'

Banks and/or major production companies involved in the financing or in participation deals relating to the specialized processes such as Cinerama and Todd-AO, both of which require road-show outings, are insisting, as protection, that popular-process versions of the pictures outside the "extraordinary" techniques be made. This holds particularly for story-line pictures and does not include the travelog entries of Cinerama.

Rodgers & Hammerstein's decision to shoot in CinemaScope as well as in Todd-AO was at the insistence of the Bankers Trust Co., which financed the project, reportedly to the tune of $1,500,000.

Delaying the finalization of deal between Stanley Warner and Warner Bros. for the latter to produce a Cinerama picture is the question of the handling of the CinemaScope version. Warners is balking at the protection asked by Cinerama for release of the C'Scope version. A deal, involving a radius of 100 miles, from which the C'Scoper is to be held out, has been discussed if the release time is to be pushed up. A stalemate is due to Stanley belief that Cinerama can draw beyond 100 miles.

Metro's 20% Terms on 'Guys & Dolls'

Goldwyn Starts With Own Financing Up to $5,000,000—Due for November Release

Metro will receive a 20% distribution fee for the worldwide handling of Samuel Goldwyn's "Guys and Dolls." Pictur which goes before the cameras Monday (14), will be ready for release next November. Nicholas M. Schenck, Loew's-Metro prexy, confirmed yesterday (Tues.) deal with Goldwyn foreshadowed in VARIETY last week.

Arrangement with Goldwyn points up Metro's new operational policy. Formerly the lone holdout among major studios in making outside deals, M-G is now taking the plunge and appears to be coming up with the cream independent deals. It previously snared Desilu (Desi Arnaz-Lucille Ball) Productions, David O. Selznick, and is set to release the CinemaScope version of Rogers & Hammerstein's Todd-AO "Oklahoma."

The "Guys and Dolls" deal affiliates Goldwyn with a company of which his name has been a part for 31 years and with Leo the Lion, which he introduced in 1917 after it was dreamed up by Howard Dietz, currently Metro's pub-ad veepee. The present Metro studio was originally known as the Goldwyn Studio. Goldwyn was founder of the Goldwyn Picture Corp., one of the companies that merged as Metro-Goldwyn-Mayer. Prior to

(Continued on page 20)

EXPENSIVE STROLL

Robert Newton Sued Double by Alderdale of Britain

Los Angeles, March 8.

Screen actor Robert Newton was named defendant by Alderdale Films, Ltd., British company, in a breach of contract suit in Superior Court asking damages of $320,000 on two counts. Case involves the picture, "Trilby and Svengali," which, the plaintiff asserts, Newton ankled "willfully and without cause or justification."

First count asks 25,000 pounds sterling (about $70,000) for "additional expenses" caused by the actor's walkout. Second count demands $250,000, based on profits the Alderdale company claims it lost on Western Hemisphere distribution.

New York's Share Less Taxable Under Japan's New Treaty With States

Double taxation treaty between the U.S. and Japan, approved by the U.S. Senate on Feb. 25, is seen reducing the Japanese tax on the N.Y. share of the American film companies' earnings by 5%, down to 15%.

The treaty is retroactive to Jan. 1, 1955. It's not clear yet whether all of the companies will reap the benefit since the agreement provides for the exclusion of certain types of "permanent establishments" in Japan.

A report from Tokyo over the weekend quoted the Kyodo news agency as saying that the government intended to tighten restrictions on the importation and showing of foreign films in Japan.

Feeling at the companies is that there will be no substantial cutback in American allocations in the new film year which starts April 1. Irving Maas, Motion Picture Export Assn. exec in charge of the Far East, left N.Y. Sunday (6) for Tokyo. It's felt that the reelection of the present government in Japan recently augured well for the interests of the U.S. distribs.

Europe to N. Y.

Wolfe Cohen
Faye Emerson
Mary Helen Fay
L. Bus-Fekete
Molly Glessing
Harry E. Gould
Oscar Karlweis
Al Parker
Gregory Ratoff
Edmon Ryan
Sam Spewak
Jack Wrather

N. Y. to Europe

Betty Bryant
Harold Clurman
Henry Deutschmeister
Leland Hayward
Katharine Hepbur
Jat Herod
Glynis Johns
Leueen MacGrath
Irvin Marks
Val Parnell
Alexander Salkind
John T. Schilling
Zadel Skolovsky

N. Y. to L. A.

Jack Benny
Al Daff
Jim Ferguson
Irving Fein
Johnny Green
Abner J. Greshler
Lynn Loesser
Ann Miller
Vincente Minnelli
Gail Patrick
Line Renaud
Sid Rogell
Seymour Siegel
Michael Wager

L. A. to N. Y.

Eddie Albert
Robert Aldrich
Solly Baiano
Scott Brady
George Chase
Rosemary Clooney
Jack Cohn
Robert W. Coyne
Andy Devine
Howard Dietz
Garmen Dragon
Betty Field
Jose Ferrer
Eddie Fisher
Nina Foch
Zsa Zsa Gabor
Sir Cedric Hardwicke
June Havoc
Cornwell Jackson
Leo Jaffe
Charles Lederer
Jerry Lewis
Peter Lorre
Walter Lowendahl
Vivian Marshall
Dean Martin
Abe Montague
Terry Moore
Paul Muni
Elizabeth Patterson
Rosalind Russell
Abe Schneider
Budd Schulberg
Sam Schwartz
Mike Todd
Billy Wilder
Ralph Winters

LEGALISTIC HERE-WE-GO-AGAIN

European Pix Crews Picking Up Yank Production Zip—Dieterle

Hollywood, March 8.

American key personnel are setting the pace for shorter production schedules in Europe, according to William Dieterle, recently returned from Germany where he produced and directed "Magic Fire," biopic of Richard Wagner, for Republic.

Pointing out that Germany has first-rate technicians but they are accustomed to working on longer schedules than U. S. companies here, megger commented: "The importation of top technical men from Hollywood — mainly the first cameraman, film editor and production manager — has caused the Continental movie-makers to tighten up their schedules."

During the production of "Fire," Dieterle and his troupe covered 51 separate location sites, traveling over 2,000 miles to the various communities concerned with the screenplay.

Normally," director said, "under old schedules, a European company would have been in production at least six months on a picture of this scope. We covered the location and studio shooting solidly in less than 10 weeks. Our American schedule set the pace, but the Germans were, in every

(Continued on page 18)

Hydrogen Echoes

Hollywood, March 8.

Hydrogen bombs are popping in great profusion these days, in film titles—not in reality. MPAA title bureau reports that Allied Artists has registered "H-Bomb, Chicago," "H-Bomb City," "H-Bomb, Detroit," "H-Bomb, L. A." and "H-Bomb, N. Y."

Meanwhile Sam Katzman has registered "H-Bomb" for filming at Columbia.

Howard Underwood Found Guilty of Piracy, All 'Tom' Prints Seized

A case of piracy in the picture trade came to partial conclusion over the past week as a Federal Court in Lexington, Ky., entered a summary judgment holding that Howard G. Underwood and his Trans-World Distributing Corp. made a duped negative and a number of positive prints of Universal's "Uncle Tom's Cabin" and distributed them to theatres around the country.

U filed the suit in 1952, charging copyright infringement and asking an injunction and monetary recovery. The court in effect upheld the charge and left open to trial the matter of money damages.

The court further ordered the defendants and all persons and companies associated with them to deliver for destruction all prints and trailers of "Cabin." Also, orders went out to U. S. Marshals in Lexington, St. Paul, Dallas and L. A. to destroy prints which they had impounded under writs of seizure previously issued by the Lexington tribunal.

Ben J. Kessinger of Lexington and Edward A. Sargoy and John F. Whicher repped U in the action.

MODELING, RIO SYTLE, DRAWS LEGION FROWN

"They Were So Young," Lippert release of a Kurt Neumann production, doesn't sit well with the National Legion of Decency. Catholic reviewing group has given it a "C" rating, meaning condemned, because, it's stated, "The subject matter of this film is judged to be completely immorally unacceptable for entertainment of motion picture audiences."

Film, which has Scott Brady, Johanna Matz and Raymond Burr in the leads, has Rio de Janeiro as its locale but actually was lensed in Italy and Germany. Story concerns a group of models whose jobs extend to paid-for romance.

Legion was slightly less harsh on six other new releases. Rapped as "morally objectionable in part for all" (class "B") were these: "Big Combo," Allied Artists; "Blackboard Jungle," Metro; "Conquest of Space" and "Run for Cover," Paramount; "Holiday for Henrietta," Ardee Films, and "Wayward Wife," Italian Films Export. The classification applies only to the U. S. prints of both "Henrietta" and "Wife."

Treasury Ponders Tax Relief For Earnings O'Seas

Washington, March 8.

The Treasury Department may make another effort this year to provide a tax benefit for income earned abroad by branches and foreign subsidiaries of American corporations. However, there is no indication of whether the Treasury will shift its position to request inclusion of foreign earnings of U. S. motion picture companies.

That the Treasury has such a tax cut provision in mind was explained to the Senate Finance Committee last week by Secretary of the Treasury George M. Humphrey.

"Consideration is again being given," he said, "to certain changes in the revenue law with respect to taxation of income earned abroad, so as to tax corporate business in-

(Continued on page 70)

ZANUCK HELPS EDIT FRANCO-GERMAN 'OASIS'

Dubbed version of "Oasis," a Franco-German coproduction and the first CinemaScope film to be lensed in Europe, will be released by 20th-Fox in the U.S. later this year.

Pic starring Cornell Borchers, Michele Morgan and Pierre Brasseur and directed by Yves Allegret, was shot in German and French, with allowances made for the possibility of a later English-language version. Largely financed by 20th, Darryl F. Zanuck, 20th production topper currently in Europe, is assisting in the editing.

"Oasis" will preem first in five German cities and later in British, French, Belgian and Swiss keys. In Paris, it'll open at the Normandie at an invitational preem. Film is seen as a 20th "convincer" for European producers to make the switch to C'Scope.

DIETRICH PONDERS SCRIPT

Clouzot Would Direct on Package Deal in France

Raoul Levy, whose last feature as an indie producer, "The Proud Ones," is being handled in the U.S. by John G. McCarthy's International Affiliates, reveals that Marlene Dietrich is currently mulling a script on the French Lido which H. G. Clouzot wants to direct. Film-Sonore, Regina and Famous Artists would produce.

Clouzot's latest film was "Les Diaboliques." He's currently represented in N. Y. by "Wages of Fear."

U Buys, Re-Tags 'Bandit'

Hollywood, March 8.

Universal has purchased outright the indie production, "The Bandit," from Joseph Shaftel and will retag it "I Love A Stranger" for 1955 release slate. Shaftel made film last year as Arthur Kennedy, Betta St. John starrer. Directed by Edgar Ulmer.

MORE 'TREBLE' WOE VIA 16M?

By GENE ARNEEL

The Government antitrust suit alleging a conspiracy among distributors and exhibitors to boycott users of 16m gauge prints is shaping as the hottest battle to face the film industry since the long-drawn-out row over divorcement of theatres.

When the complaint was filed last year observers in some quarters saw it as a grandstand play on the part of careerists in the Dept. of Justice—a bid for headlines. But film attorneys at this date are plenty worried.

On the side of the film business it's said the licensing of 16m versions of feature pictures would be economic foolishness. Tentshow operators, hotels and even telecasters couldn't pay enough to compensate for the competitive damage done to theatres, industryites argue. And what law compels anyone to take a loss on the sale of product?

But regardless of the validity, or lack of it, of the D. and J. contentions, execs in the trade wince at the possible outcome. They're hoping for, and believe they're entitled to, unqualified dismissal of the action. Failing this, trouble could follow.

Legalistic opinion has it that even a tame consent decree is like

(Continued on page 16)

$1,704,100 Net For RKO Chain

RKO Theatres had a net operating profit, after allowing for Federal taxes, of $1,704,100 for 1954, compared with $902,200 in 1953, stockholders were informed in the annual report issued in N. Y. yesterday (Tues.) by board chairman Albert List and president Sol A. Schwartz.

With so-called special items figured in, such as net losses on the disposition of theatres and, in 1954, an increase of $1,000,000 in the reserve for taxes and contingencies, the net income for 1954 was $829,900, against a loss of $296,600 in the previous year.

Gross income fell from $32,614,800 in 1953 to $34,075,600 in 1953. Decline was due mostly to the lesser number of theatres operating last year. "On a comparable basis, however," said the report, "our income was higher and our expenses were lower."

20th Sees Outlet for CinemaScope Product Thanks to Bausch & Lomb Perfecting $100 Lens for 16m

Bausch & Lomb optical outfit has come up with a 16m CinemaScope projection lens which sells for $100 and is adaptable to all types and makes of projectors. As a result, 20th-Fox expects, within about six months, to launch on the distribution of 16m CinemaScope versions of its pix.

Company has been quietly surveying the field to determine whether it would pay to expand into narrow-gauge C'Scope. Other distribs, such as Metro and Warner Bros., have been unsqueezing their C'Scopers for 16m presentation.

Bell & Howell also has come up with a 16m CinemaScope projection lens. However, it'd sell for $180 and would be adaptable only to Bell & Howell machines.

Failure to tap the 16m market would have cost 20th a good chunk of coin. In the past, including its foreign narrow-gauge revenue, 20th has added between $2,000,00 and $3,000,000 to its annual take from the 16m field.

It's understood that 20th, as it did to launch 35m CinemaScope in the theatres, has underwritten a basic order of 16m CinemaScope lenses with Bausch & Lomb. Schools, hospitals and other institutions are large users of 16m.

Talk, Or Scram!

Hollywood, March 8.

Members of the Screen Extras Guild who refuse to testify at Communist hearings will be expelled under a new ruling adopted by that group.

Vote for the addition to the Guild's by-laws was carried by an overwhelming majority of 1,116 to 45, it was revealed by prexy Richard H. Gordon.

Exhibs 'Guess' Is That 'Peter Pan' Hurt 10-30%

Theatremen in various locations yesterday (Tues.) agreed that Monday night's two-hour "Peter Pan" show on NBC-TV doubtless hurt their business. But no one professed to have a yardstick to measure with assured accuracy to what extent grosses were dented.

Some subsequent-run exhibitors offered figures; income was off 10-to-30%, they said. But they added their calculations were based solely on rule of thumb. Ticket sales were either good or bad depending on the boxoffice pull of the picture. Figuring was on this basis: "Pan" was a highly-touted program that couldn't fail to be competitive; no matter how theatre business was on Monday evening, it would have been better had there not been this major-scale tv bid for the public attention.

Stanley Warner revenue, circuit-wide was better than the corresponding Monday of a year ago. But at this time in 1954 the chain had less potent product on exhibition.

N. Y.'s Paramount Theatre, Broadway firstrun, had income of only $300 less than the previous Monday night. This is actually less than the normal dropoff on an extended-run ("Battle Cry") film. Radio Music Hall, in contrast, was badly damaged by the tv-er, a spokesman said.

Reports from other situations pointed up the incalculables in

(Continued on page 70)

Promising British Films Commanding Advances; 'Court Martial,' $50,000

Pointing up increasing American distribution interest in commercial British product, Kingsley International Pictures has obtained U. S. and Canadian rights to Anthony Asquith's production, "Court Martial." Guarantee involved runs over $50,000.

"Court Martial," produced by Romulus Films, is based on the British legit hit "Carrington V. C.," a suspense drama which ran for two years on the British stage. Film version stars David Niven and Margaret Leighton. Asquith directed the pic, which revolves around a present-day military trial.

Willingness of Edward L. Kingsley, Kingsley International topper, to offer a $50,000 advance for the film is indicative of the comparative shortage of crackerjack imports from Britain. Not long ago, Max Goldberg and Irving Lesser shell out $50,000 for the rights to "Chance Meeting" (formerly "Young Lover") and Continental Distributing put up an unprecedented $375,000 guarantee for the Alec Guinness starrer, "To Paris With Love."

Alaine Poire's French Problem Films

He Wonders About Legion on Defrocked Priest Story And Code on Dope-Smuggling Theme

Seeing that audiences in France and elsewhere are responding to "big" films only, there's actually less risk in making them today.

That's the opinion of Alaine Poire, director of production and distribution for the Societe Nouvelles des Establishment Gaumont in France. Poire was in N. Y. last week (on his first U. S. trip) to o.o. the distribution situation and map plans for improving it for his pix.

Poire, whose outfit makes four to five pix a year and distributes between 10 and 12, is a man with a problem. He has a picture titled "Le Defroque," about an unfrocked priest, which was a big grosser in Canada and also did well in Italy. He's now wondering what position U. S. Catholics, and specifically the Legion of Decency, are going to take in the light of the fact that in the past there have been occasions where Catholic views on pix here have clashed with those abroad.

Example cited is the Paul Gratz pic, "God Needs Men," which won a Catholic prize in Italy but was frowned on by the Legion in N. Y. In fact, the picture is one of the few that never got a Legion rating.

Poire said Gaumont, with a view to making a better showing in the U. S. market, would make an English-language version of "Diary of Maj. Thompson" which Preston Sturges has been signed to direct. Film, which may be tinted, rolls in May.

Gaumont also is planning "Marguerite de la Nuit," a story harking back to the Faust legend and set against a 1925 background. Michele Morgan will star, with Autant-Lara to direct. Since he's eager to experiment with dubbing for the U. S., Poire said the close-ups in that picture would be shot in two versions, one in French and one with English lip movements for possible dubbing later. Miss Morgan speaks fluent English.

Another film finished by Gaumont, which also runs a circuit of some 40 theatres in France, includ-

(Continued on page 20)

GRACE KELLY'S 3D NAY EVOKES SUSPENSION

Suspension of Grace Kelly by Metro followed the actress's turndown of a role in the third picture in a row offered her by the studio. The studio action followed Miss Kelly's refusal to report for a role in "Jeremy Rodock." She had previously nixed parts in "Quentin Durward" and "The Cobweb."

Miss Kelly, who spends most of her time east, revealed the suspension in New York and it was confirmed on the Coast by M-G production chief Dore Schary.

Although under contract to Metro, Miss Kelly has made only two pictures for the studio—"Mogambo" and "Green Fire." However, she has been a hot loanout property for the studio, having reached bigtime status in a short period via roles in "Rear Window," "Bridges of Toko-ri," and "Country Girl" for Paramount and "Dial M for Murder" for Warner Bros. She's also appearing in an upcoming Paramount entry, "To Catch a Thief."

Hit the Deck
(C'SCOPE-MUSICAL-COLOR

Remake of stage musical, plushily done in C'Scope, color, with youthful cast emphasis; fairly entertaining, medium b.o.

Hollywood, Feb. 27.

Metro release of Joe Pasternak production. Stars Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller, Russ Tamblyn; J. Carrol Naish; features Ray Armen, Richard Anderson, Jane Darwell, Alan King, Henry Slate. Directed by Roy Rowland. Written by Sonya Levien, William Ludwig; based on the musical play by Herbert Fields as presented on stage by Vincent Youmans, from "Shore Leave" by Hubert Osborne; camera (Eastman Color), George Folsey; editor, John McSweeney Jr.; music supervised and conducted by George Stoll; musical numbers staged by Hermes Pan; music by Vincent Youmans; lyrics by Leo Robin, Clifford Grey, Irving Caesar; orchestral arrangements by Robert Van Eps; vocal supervision by Jeff Alexander. Previewed Feb. 25, '55. Running time, 112 MINS.

Susan Smith	Jane Powell
Chief Boatswain's Mate Wm. F. Clark	Tony Martin
Carol Pace	Debbie Reynolds
Rear Adm. Daniel Xavier Smith	Walter Pidgeon
Rico Ferrari	Vic Damone
Wendell Craig	Gene Raymond
Ginger	Ann Miller
Danny Xavier Smith	Russ Tamblyn
Mr. Peroni	J. Carrol Naish
Mrs. Ottavio Ferrari	Kay Armen
Lt. Jackson	ichard Anderson
Jenny	Jane Darwell
Shore Patrol	ing, Henry Slate
Themselves	Jubalaires

The emphasis of youth, in the person of a number of personable young players on the Metro contract list, has been put on this remake of the venerable legit musical, "Hit the Deck." Their presence, plus the plushy CinemaScope treatment, indicates medium possibilities at the boxoffice. Overall entertainment is fair and reaction will be mixed.

There's not much producer Joe Pasternak could do to refurbish the shopworn plot about three sailors on the loose, with three femmes on their mind, and the sundry complications that batter at the steadfast portals of Navy redtape and credibility. With the limitations, he has made it a pretty picture, replete with songs from the old footlight piece, complete with new lyrics, flashy production numbers and some scenically beautiful C'Scope shots of San Francisco. These factors are blended together as neatly as possible by Roy Rowland's direction, and the latter generates a good heart feel in some sequences when he can get away from weary material that hasn't much of the spark of life left.

The vintage musical takes on its best semblance to life when Debbie Reynolds and Russ Tamblyn are lending their enthusiasm, either alone or together, to the action. They particularly scored with "A Kiss Or Two" and an intriguing production number located in a fun park. The latter is a real pleaser, easily topping the several better moments in the long 112 minutes of footage.

Young and old should react favorably to the feeling projected by "Ciribiribin" as socked by Kay Armen with an assist from Jane Powell, Miss Reynolds, Vic Damone, Tony Martin and "Why, Oh Why?," which finds the Misses Powell, Reynolds and Ann Miller lamenting about men as they wait for a bus on the street of San Francisco, pleases, as does Martin's singing of "Keepin' Myself For You" to a chorus line topped by Miss Miller, and, later, "More Than You Know," again to Miss Miller. The latter's special piece is a sexy mamboed "Lady From the Bayou," while Miss Powell and Damone join on "I Know That You Know," and her solo number is "Sometimes I'm Happy." Opening and closing the show is "Hallelujah," the finale including a cast roundup. Also heard is a medley of "Join the Navy" and "Loo-Loo," serving as a situation setup for some chase comedy.

The plot, as framed by Sonya Levien and William Ludwig from the Herbert Fields musical play which Vincent Youmans presented on stage, deals with three gobs, Martin, Damone and Tamblyn, who come to San Francisco on leave; Martin to see his chorus sweetie, Miss Miller, Damone to visit his mother, Miss Armen, and Tamblyn to salute his admiral father, Walter Pidgeon. The boys mistakenly try to defend the honor of Miss Powell, Tamblyn's sister, from the designs of Gene Raymond, romeo stage star. A scrap ensues, after which Tamblyn and Miss Reynolds, a musicomedy star, develop a romance, and the remainder of the footage is giving over to the sailors dodging a comic shore patrol consisting of Alan King and Henry Slate while they straighten out the mess, their own romances and the amor between Miss Armen and J. Carrol Naish.

The girls are fetchingly costumed by Helen Rose, the entire cast and furbishings prettily photographed in Eastman Color by George Folsey, and Hermes Pan's musical numbers staging keeps the feet in time. Other technical credits are equally able. *Brog.*

Rage at Dawn
(COLOR)

Good Randolph Scott outdoor actioner with average possibilities in that market.

Hollywood, March 8.

RKO release of Nat Holt production. Stars Randolph Scott, Forrest Tucker, Mala Powers, J. Carrol Naish; features Edgar Buchanan, Myron Healey, Howard Petrie, Ray Teal, William Forrest, Denver Pyle, Trevor Bardette, Kenneth Tobey. Directed by Tim Whelan. Screenplay, Horace McCoy; story, Frank Gruber; camera (Technicolor), Ray Rennahan; editor, Harry Marker; music, Paul Sawtell. Previewed March 4, '55. Running time, 86 MINS.

James Barlow	Randolph Scott
Frank Reno	Forrest Tucker
Laura Reno	Mala Powers
Sim Reno	J. Carol Naish
Judge Hawkins	Edgar Buchanan
John Reno	Myron Healey
Lattimore	Howard Petrie
Constable Brant	Ray Teal
Amos Peterson	William Forrest
Clint Reno	Denver Pyle
Fisher	Trevor Bardette
Monk Claxton	Kenneth Tobey
Hymenus	Chubby Johnson
Bill Reno	Richard Garland

(*Aspect ratio*: 1.85-1)

Behind the rather odd title of "Rage At Dawn" is a good Randolph Scott westerner that shapes up to average possibilities in the outdoor action market. It's the story of some early-day badmen, the notorious Reno Brothers, who preceded such other baddies as the Youngers, the Daltons, etc., in a life of crime that paid off at the end of a rope, and has been put together expertly by Nat Holt for RKO release.

While western in flavor, site of the Frank Gruber story, which Horace McCoy scripted, is early Indiana, and standing in for this frontier terrain is the Columbia Historic State Park in California. Enacting the Renos are Forrest Tucker, J. Carrol Naish, Myron Healey and Richard Garland, four bad brothers who regularly raid banks and other cash boxes around the state and return to the safety of their own county, where they control the law represented by Edgar Buchanan, Howard Petrie and Ray Teal.

To bring these baddies together with Scott, special agent assigned to catch them, the plot has the hero and Kenneth Tobey posing as train robbers. They get into the Reno gang and Scott even participates in a holdup with the crooks before he stages a train heist that is to prove their downfall. With the robbers jailed, the citizens of the county become aroused enough to form a mob and lynch them just to make sure there will be no escape from justice. While probably historically correct, this finale act seems rather anti-climactic and permits the script to do a little soapboxing about the evils of mob rule.

Tim Whelan's direction scores best in the action sequences, being less competent in the more personal conflicts between characters, this latter seeming forced in contrast to the easy stride of the picture when dealing with the broader phases. Scott is a good hero, and even has a romance with Mala Powers, sister of the bad Remos, who are capably portrayed by Tucker, Naish and the others. Buchanan, Petrie and Teal form a choice trio of political crooks and Denver Pyle does well as a good Reno.

The Technicolor lensing by Ray Rennahan is ably done and the other behind-camera assists are expertly handled. *Brog.*

Yellowneck
(COLOR)

Offbeat but overlong trip through the Florida Everglades by deserters of the Confederate Army. Doubtful b.o.

Republic release of Empire Studios production (Harlow G. Frederick). Stars Lin McCarthy, Stephen Courtleigh, Berry Kroeger, Harold Gordon, and Bill Mason. Direction and original story by R. John Hugh. Screenplay, Nat S. Linden; camera (Trucolor), Charles O'Rork; editor, William A. Slade; original music, Laurence Rosenthal. Previewed in N. Y. March 2, '55. Running time, 83 MINS.

The Sergeant	Lin McCarthy
The Colonel	Stephen Courtleigh
Plunkett	Berry Kroeger
Cockney	Harold Gordon
The Kid	Bill Mason

"Yellowneck," the title of the Republic release, is the term used during the Civil War by the Confederate Army for a deserter. This is the story of five "yellownecks" who, for various reasons, deserted the Confederate cause and sought to escape to Cuba by way of the treacherous Florida Everglades. It's a grim, morbid yarn, overlong at 83 minutes, and of doubtful boxoffice appeal.

Filmed in the heart of the Florida Everglades by Empire Studios, it punches home effectively the feel of the jungle area—the heat, the storms, the animals, the reptiles, and the annoying bugs the men face in their aimless search for the sea where a boat is supposed to carry them to safety. But the trudge through the jungle, added to the danger of hostile Seminole Indians, appears repetitious to the point that one wants to cry out, "Enough, enough!"

In addition to the elements and the dangers of the Everglades and the Indians, the personalities of each individual member of the group play a key role in the fight for survival. There's a Colonel, addicted to drink and sick with shame for having retreated; a sergeant, disgusted with the futility of a pointless war; a young private, an idolizer and follower of the sergeant; Plunkett, a licentious thief, and Cockney, an English mercenary of low character. The battle against the jungle and the Indians has the five men at each other's throats before long.

One by one each of the men meets a horrible death. The manner of each death is presented in such a way that it's not for the squeamish. The colonel gets an arrow in the back but doesn't die until after an unpleasant delirium. A rattlesnake gets the Cockney; an alligator takes care of Plunkett; and the sergeant sinks to his end in a quagmire. The kid, practically out of his mind, gets to the sea, but there's no boat there, only the wide, empty sea.

There's apparently a moral in Nat S. Linden's screenplay of R. John Hugh's original story. There's an inkling of it in the conversations of the kid and the sergeant and has something to do with standing up and facing your responsibilities rather than running away.

"Yellowneck" has the ingredients of a good off-beat film, but its moral and obvious effort to make use of the Everglades background could have been presented dramatically in a half-hour video. The five-man cast—Lin McCarthy, Stephen Courtleigh, Berry Kroeger, Harold Gordon, and Bill Mason—carry out their assignments well. Charles O'Rork's Trucolor photography succeeds in capturing the atmosphere of the Everglades. Hugh's direction and other technical credits, including Laurence Rosenthal's music, are okay. *Holl.*

Hell's Outpost

Lusty outdoor film geared for action houses.

Hollywood, March 2.

Republic release of a Joe Kane production. Stars Rod Cameron, Joan Leslie, Chill Wills, John Russell; features Jim Davis, Ben Cooper, Kristine Miller, Taylor Holmes, Barton MacLane. Directed by Kane. Screenplay, Kenneth Gamet; based on novel, "Silver Rock," by Luke Short; camera, Jack Marta; editor, Richard L. Van Enger; music, R. Dale Butts. Reviewed March 2, '55. Running time, 89 MINS.

Tully Gibbs	Rod Cameron
Sarah Moffit	Joan Leslie
Ben Hodes	John Russell
Kevin Russel	Chill Wills
Sam Horne	Jim Davis
Beth Hodes	Kristine Miller
Alec Bacchione	Ben Cooper
Timothy Byers	Taylor Holmes
Sheriff Olson	Barton MacLane
Mrs. Moffit	Ruth Lee
Harry Bogue	rthur Q. Bryan
Hotel Clerk	Oliver Blake

(*Aspect ratio*: 1.66-1)

This lusty outdoor film is tailored for the requirements of the action trade, although it could be snapped up by the trimming of a good 10 minutes. The marquee strength of its four star names coupled with usually good movement should carry feature through for okay returns.

Struggle for a tungsten mine motivates the Kenneth Gamet screenplay, adapted from the Luke Short novel, "Silver Rock," with plenty of dirty work by the heavy. Yarn takes its premise from the try of a Korean vet to worm his way into an interest in the mine through claiming friendship with the owner's son, killed in the war. He's honest in trying to develop the mine, but finds stiff opposition right down the line from the man who has been trying to get it away from the owner for years.

Rod Cameron as the vet delivers his customary rugged performance and gets in a couple of gusty brawls with the heavy, played by John Russell for good effect. Joan Leslie handles the femme lead prettily, pursued by Russell but leaning romantically toward Cameron. Chill Wills, as fourth star, is the mine owner, a serious role for him, but he also gets in a song number, "Packin' the Mail," his composition. In satisfactory support are Jim Davis as a newspaper editor; Kristine Miller, sister of Russell; Ben Cooper, Cameron's pal; Taylor Holmes, a crooked lawyer, and Barton MacLane, sheriff.

Joe Kane as associate producer-director establishes a pace after a slow start which builds well to a fast climax, and Jack Marta's outdoor camera work is expert. *Whit.*

Ma and Pa Kettle At Waikiki

Strictly for the Kettle fans and last with Percy Kilbride as Pa.

Hollywood, March 8.

Universal release of Leonard Goldstein production. Stars Marjorie Main, Percy Kilbride; features Lori Nelson, Byron Palmer, Russell Johnson, Hilo Hattie, Loring Smith. Directed by Lee Sholem. Screenplay, Jack Henley, Harry Clork, Elwood Ullman; story by Connie Lee Bennett; camera, Clifford Stine; editor, Virgil Vogel; musical direction, Joseph Gershenson. Previewed March 1, '55. Running time, 79 MINS.

Ma Kettle	Marjorie Main
Pa Kettle	Percy Kilbride
Rosie Kettle	Lori Nelson
Bob Baxter	Byron Palmer
Eddie Nelson	Russell Johnson
Mama Lotus	Hilo Hattie
Rodney Kettle	Loring Smith
Robert Coates	Lowell Gilmore
Mrs. Andrews	Mabel Albertson
Fulton Andrews	Fay Roope
Geoduck	Oliver Blake
Crowbar	Freddie Hart
Birdie Hicks	Esther Dale
Secretary to Rodney Kettle	Claudette Thornton

(*Aspect ratio*: 1.85-1)

A wacky adventure in Waikiki is used in this latest release in the Universal series to springboard a mild brand of comedy. In the territories where previous entries have built a following for these two escapees from the 1947 "The Egg and I," this one can be figured to serve its purpose.

With this release, Percy Kilbride departs the series and his Pa Kettle character, and Universal plans continuing the comedies without a father for the large brood of 15 young Kettles.

When a cousin in Waikiki gets in health and financial troubles, he sends an emergency call to Pa to come take over operations of a pineapple factory until he recovers. Pa, Ma, and oldest daughter, prettily played by Lori Nelson, head for the islands, where papa proceeds to cause an explosion in the factory, get himself kidnapped and then have all of the adventures rebound for the good.

Marjorie Main and Kilbride team in the kind of antics their fans expect, while Miss Nelson pairs romantically with Byron Palmer, a mating that doesn't get much of a play because most of the footage is given over to Pa's difficulties being a tycoon. Loring Smith plays the bombasting cousin, while Lowell Gilmore is the promoter trying to take away the canned fruit business, an abortive scheme in which Russell Johnson participates. Hilo Hattie and Charley Lung head up an island family that counterparts the Kettles.

This production by the late Leonard Goldstein actually was lensed years back, but held up in release while later comedies went out. Lee Sholom's direction does what it can with the chuckle intents of the screenplay by Jack Henley, Harry Clork and Elwood Ullman, from a story by Connie Lee Bennett. Technical credits are standard. *Brog.*

Seven Angry Men

Mild action-drama about John Brown's crusade to free the slaves. Talky and slow; a programmer.

Hollywood, March 7.

Allied Artists release of Vincent M. Fennelly production. Stars Raymond Massey, Debra Paget, Jeffrey Hunter; features Larry Pennell, Leo Gordon, John Smith, James Best, Dennis Weaver. Directed by Charles Marquis Warren. Story and screenplay, Daniel B. Ullman; camera, Ellsworth Fredricks; editor, Richard C. Meyer; music, Carl Brandt. Previewed March 3, '55. Running time, 91 MINS.

John Brown	Raymond Massey
Elizabeth	Debra Paget
Owen	Jeffrey Hunter
Oliver	Larry Pennell
White	Leo Gordon
Frederick	John Smith
Jason	James Best
John Jr.	Dennis Weaver
Salmon	Guy Williams
Watson	Tom Irish
Thompson	James Anderson
Green	James Edwards
Wilson	John Pickard
Newby	Smoki Whitfield
Doyle	Jack Lomas
Col. Washin	Robert Simon
Doctor	Dabbs Greer
Mrs. Brown	Ann Tyrrell
Col. Lee	Robert Osterloh

(*Aspect ratio*: 1.85-1)

This Allied Artists release dips back into history for a story about John Brown's crusade to free the slaves. It fails to qualify as worthwhile entertainment, being slow and talky. Some familiar names may help, but the grossing outlook is not promising.

The Vincent M. Fennelly production stars Raymond Massey as the fanatical Brown, a cold-blooded murderer who left a path of blood across history's pages as presented in this Daniel B. Ullman screen story. While the religious fervor that moved Brown is shown, the character still seems to lack proper motivation, as do the other people and events, including the battle at Harper's Ferry, Virginia, that proved Brown's downfall. Charles Marquis Warren's direction doesn't do much probing and the portrayals are shallow.

Picture opens with Brown's efforts to get Kansas into the Union as a free state, depicting the killings that ensued, mostly retaliations on both sides. After this section of history is dealt with, plot moves on to Brown's rallying of money and supporters to wipe out slavery throughout the country, climaxing in his futile stand at Harper's Ferry when he is taken by the then Colonel Robert E. Lee and hanged for his crimes.

Jeffrey Hunter plays one of Brown's many sons, who meets and marries Debra Paget while aiding his father. These two younger players are competent, as is Massey, but the performances haven't much impact. Leo Gordon does the Rev. White who opposes Brown in Kansas; Larry Pennell, John Smith, James Best, Dennis Weaver, Guy Williams and Tom Irish are among the sons, and James Edwards portrays a Negro follower of the fanatic.

The lensing by Ellsworth Fredricks and the other technical credits are average. *Brog.*

Comte de Monte-Cristo
(Count of Monte-Cristo)
(FRANCO-ITALIAN—COLOR)

Paris, Feb. 22.

Sirius release of Jacques Roitfeld-Cineroma production. Stars Jean Marais; features Lia Amanda, Folco Lulli, Daniel Ivernel, Jacques Castelot, Roger Pigaut, Daniel Cauchy. Directed by Robert Vernay. Screenplay, Georges Neveux, Vernay from novel by Alexandre Dumas; camera (Gevacolor), Robert Juillard; editor, Monique Kirsonoff. At Broadway, Paris. Running time, 86 MINS.

This is part two, "The Vengeance," of this episodically distributed version of the well known Alexandre Dumas romantic yarn. First part, "The Treason," was released previously. Neither could stand alone for U. S. purposes and would have to be welded together for any opportunities with time run of 183 minutes naturally needing much pruning. Tale is told soundly with little film imagination, but engenders the usual interest paid any well made romantic opus. For the U.S., it is primarily for special situations.

This spans time by having Monte-Cristo relate his past adventures to his loyal follower, the man who saved him after his escape from the Chateau D'If where three treacherous enemies had put him by trumping up a charge that he was conspiring with Napoleoen.

Narrative then has him tracking down the three men, and by exposure of their dastardly past leading to the murder of one and the suicide of the others. He renounces going back to his youthful love, now freed from a husband and goes off with a young Eastern Princess.

All the characters of "Vengeance" cavort in this many years later, but romantic license is taken, for none of the seems to have aged very much. Jean Marais has the proper romantic dash for the vengeful count and the heavies are well done by Jacques Castelot, as the jaundiced procurer; Roger Pigaut, as the false general, and Daniel Ivernel, as the cowardly Caderousse. Color is uneven but techincal gloss is high. There is something in this for youth appeal, and for chopping into a possible small series for tv. *Mosk*

Verliebte Leute
(Loving Couples)
(AUSTRIAN)

Vienna, Feb. 22.

Sascha film release of Neusser-Hope production. Stars Peter Lasetti; features Hannelore Bollmann, Doris Kirchner. Directed by Franz Antel. Screenplay, Herbert Reinecker; camera, Hans Theyeri music, Lotar Olias. At Wienzeile Kino, Vienna. Running time, 90 MINS.

This modestly budgeted tale of a love affair in the beautiful Salzkammergut stands a few notches above the average. With an interest-holding story line, acceptable performances and so-so direction, "Loving Couples" is a film tending to prove that West German and Austrian coproduction may soon figure in world competition.

Peter Pasetti has the lead role, that of a chauffeur, who meets a telephone operator, Hannelore Bollmann. He becomes convinced she is the daughter of a millionaire. Yarn gets more complicated when others further muddle the affair. Pasetti is excellent but the two femmes are routine.

Of the support, the routine fun-making is well taken care of by Oskor Sima, as the millionaire, and Hans Moser as a garage-owner. They surpass the remainer or the cast. Frank Antel directed without much imagination, but cameraman Hans Theyer showed good taste.

Lotar Olias cannot be expected to write a hit tune every time, and perhaps he couldn't do any better in this pic. Other technical details are good. *Maas.*

CHAINS TRIM, DIVERSIFY SETUP

New York Sound Track

For a switch from the routine, RKO invited theatremen to submit ideas for promoting "Underwater!" Total of 40 exhibs contributed and a photo of each, along with his suggested gimmick, has formed a part of the company's pressbook for the picture. The exhibs also were paid $10 per idea.

Howard Dietz, Metro pub-ad veepee, back from the Coast after a week at the studio looking at new product . . . Looking ahead to 1956, Theatre Owners of America is negotiating to hold its '56 convention in New York at the new Coliseum which will be completed in March of that year. The 1955 meeting will be in Los Angeles Oct. 23-27 . . . **Wolfe Cohen,** president of Warner Bros. International,, back from a five-week tour of the company's European offices . . . **Solly Baiano,** Warner Bros. chief talent scout, in from the Coast on the first step a nationwide search for new screen personalities. He's been interviewing tv and stage performers in N.Y. Metro's "Interrupted Melody," film biog of Metopera star **Marjorie Lawrence,** will be world-preemed in Melbourne, Australia, Miss Lawrence's birthplace.

Samuel Goldwyn tried to bargain his way out of paying 20th-Fox the regular CinemaScope fee for "Guys and Dolls," saying the picture would lend prestige to the medium. 20th, seeing it the other way 'round, insisted on its $25,000 . . . German actress **Cornell Borchers** due in N.Y. March 19 or 20. She's been signed by Universal . . . **Charles Einfeld,** 20th-Fox ad-pub v.p., wistfully noting the popularity of his Enterprise pix on tv. They were n.g. at the b.o. in their days. He won't get 'em back till the bank recoups its losses. Meanwhile, General Teleradio, which acquired them for tv from the bank, is earning heavy coin from the old Enterprisers. This week WOR-TV is showing "No Minor Vices" . . . **Spyros P. Skouras** at the Texas Drive-In convention in Dallas today . . **Robert Kingsley,** assistant to **Ilya Lopert** on "Summertime," has wound up his assignment and is back in N.Y. . . **Peter Levathes,** former 20th exec now with Young & Rubicam, giving the 20th brass the lowdown on the tv situation.

Ralph Hetzel, MPEA exec v.p., says the U.S. Commerce Dept. must have had in mind the N.Y. share rather than actual remittances when it pegged U.S. film industry foreign revenue in 1954 at $200,000,000 (exclusive of Canada). That would jive with the MPEA estimate. But N.Y. share is a long way from hard cash received . . . **Fred Astaire** a headache to the 20th-Fox publicity boys. Due in N.Y. around April 1 to plug "Daddy Longlegs," he's let it be known he's crowd-shy. Also, he doesn't have much time for interviews **George Skouras** recovering at home from an eye operation

Universal's **Alfred E. Daff** Coasting tomorrow after attending the stockholders meet at the homeoffice today . . Burton Picture Productions' "Dark Violence" retitled to "Murder in Villa Capri." The original tag conflicted with a Republic reissue.

Lucien Nachbur and **Jean Thebenot** of the Pathe Organization in Paris due here tomorrow (Thurs.) to huddle with Cinerama execs on technical aspects of installing Cinerama at Pathe's Empire Theatre, Paris. Nachbur is manager of the Pathe theatre circuit.

Rosalind Russell due in today (Wed.) on her first visit since she left "Wonderful Town." She's been working on "Girl Rush" for husband-producer **Fred Brisson** at Paramount . . **Robert Bassler** comes in from Europe March 20. He exec-produced "Gentlemen Marry Brunettes" in Paris and London . . . **Roy Disney** back from London where he set deals for tv-ing a series of specially prepared Disney pix and heads for the Coast at the end of this week . . . RKO publicity stressing the "general interest for the American family" values of "Underwater!" Or, bring the kiddies, folks, **Jane Russell's** in the picture.

Happy note re United Paramount from prez **Leonard Goldenson:** "Business is good all around the country" . . Coronet's film of the month is "Marty." . Columbia moves into its new homeoffice at 711 5th early in 1956 . . . The **Paul Lazaruses** on vacation location in Nassau . Times Sunday mag supplement opined, "Lately Italy seems to be yielding leadership among foreign filmmakers to Japan, whose 'Rashomon' and 'Gate of Hell' have disturbed and fascinated large audiences."

Mary Pickford's Active Ideas for Producing 'If' She Gets Studio

Los Angeles, March 2.

Mary Pickford will go in for motion picture and telefilm production in case she wins full possession of the Samuel Goldwyn lot, currently on the auction block with the deadline for seal bids set for April 2. Miss Pickford owns 41/80ths of the property and Goldwyn owns 39/80ths, and both are bidding for complete control.

Miss Pickford told a press conference that she is prepping a story about a female Chinese pirate and also has a complete script on "There Goes Lona Henry," based n a novel she bought some time ago. In addition, she said, she has 26 other story properties.

If she is winner in the auction sale, Miss Pickford stated, she will throw the studio open to rental producers within 24 hours with new equipment, such as cameras, lights, parallels, etc. She said she hoped her pending suit against Goldwyn for an accounting of rentals and his counter-suit for maintenance will be settled out of court without the expense of a long legal battle.

Miss Pickford stressed the fact that she has no intention of selling her share of stock in United Artists, of which she is a third owner, with the Krim-Benjamin management group owning the rest. UA sales during 1955, she asserted, are expected to reach $50,000,000, compared with about $43,000,000 last year.

JULIA FAYE'S REPEAT

She's Played Queen In First 'Commandments' Production

Hollywood, March 8.

Julia Faye, who played the Egyptian queen in the first version of Cecil B. DeMille's "The Ten Commandments" 31 years ago, has been signed for a role in the remake at Paramount. This time she will play Elisheba, wife of Aaron, the brother of Moses. Martha Scott has also been signed for a featured role.

In addition to these two the cast thus far consists of Charlton Heston, Anne Baxter, Yul Brynner, Yvonne De Carlo, Edward G. Robinson, Debra Paget, Sir Cedric Hardwicke, John Derek, Vincent Price, Nina Foch, John Carradine and Olive Deering.

'Karamoja' Posters Lewd

Milwaukee, March 8.

A warrant charging the Fox Wisconsin Amusement Corp., operator of the Palace Theatre, with displaying "lewd and obscene" posters in connection with the showing of "Karamoja" was issued here yesterday (Mon.) by Asst. District Attorney Robert Sullivan.

The Milwaukee Police Department and the City Motion Picture Commission held this pic and "Halfway to Hell" objectionable and both were withdrawn Sunday after five showings.

DROP HARDTOPS, ENTER NEW LINES

Although enjoying a generally upbeat market currently, the big theatre chains are giving all their properties a careful onceover. They're unloading the weak sister theatres or consolidating their holdings to tighten the reins should the present prosperity period take a dip. The experience of a few years ago, when film houses were considered precarious real estate are not forgotten. The circuit trend now is toward diversification, either in show biz or other commercial ventures, and to fewer hardtop theatres, although the drive-ins are increasingly eyed as a sound investment.

Majority of the circuits, under consent decree restrictions, have completed the divestiture provisions. However, several are continuing to sell theatres not required by the Government. One of the most active sellers recently has been the Stanley Warner circuit, which, at the same time, has been active on the diversification front as, for example, its takeover of Cinerama, its acquisition of the International Latex Corp., and its move into television station operation. Prexy S. H. Fabian has frequently stated that the company is continuing its prowl for other diversification ventures and Wall Streeter David Baird, chairman of Stanley's finance committee, has been given the task of uncovering new investment possibilities.

Pattern of SW's unloading of theatres is curious. It involves a complete pullout of all interests in a particular city. For example, last week it sold all its four theatres and adjacent real estate in Atlantic City, N. J., to George Hamid, operator of other theatres in the resort city as well as the Steel Pier. Previously, SW peddled all its Santa Barbara, Cal., holdings, two theatres and an eight-story office building, to Metropolitan Theatres Corp., headed by Coast theatre operator Sherrill Corwin.

(Stanley executives have declined to comment on the reasoning behind this type of unloading.)

RKO Theatres and National Theatres have also been peddling properties, mostly theatres that haven't been paying off for the chains. At a recent stockholders meeting, National's prexy, Elmer C. Rhoden, said that as a result of the company's compliance with the Government's consent decree and its divestiture of 105 theatres, the circuit was embarking on a program to increase its earnings. This would include liquidation of unproductive properties as well as investments in additional theatres (presumably drive-ins, and with Government permission) and allied phases of the industry.

Loew's Theatres, which has completed its divestiture program, is actively prowling the ozoner market, seeking to add to the Oak Park, Ill., Twin-Drive-In it acquired recently after the Government okayed the purchase. Loew's Theatres, it's understood, is also in search for other type of investments.

Decision of the big circuits to work close to the vest is giving smaller chains an opportunity to expand their holdings. In addition to the Hamid and Corwin buys, Harry Brandt has picked up a number of Loew's houses in the N. Y. area. Similarly, other minor circuits have latched on to theatres which the big boys are shedding. That these purchasers are showing confidence in the future of the theatre business is evidenced by their plans for modernizing, refurnishing, and reequipping. Both Hamid and Corwin have set elaborate new operation plans.

Stan Brown's New Post

Hollywood, March 8.

National Theatres has created the new post of Director of Advertising Research and Stan Brown has been upped from present spot as FWC district manager to head department.

Ernest Sturm of San Diego succeeds Brown.

Prosperity Picture Bleeding at Edges; Weaknesses in Widescreen Product

The national boxoffice currently presents an annoying paradox—an extreme between well-liked, sock product and pictures which range from so-so to just plain mediocre. Traffic at the wickets of film theatres over the country reflects such setup, par usual, in gross totals. For example, an average big key city recently had two or three big grosses while the remainder of the first-run pix fell on their individual faces.

Oddly enough, nearly every company has had its quota recently of thin grossing films. Only two companies have had a steady string of big grossers or at least consistent grossing pix which have meant fine revenue in the long run for the companies.

The headache foisted on exhibitors is that they must show a reasonable profit week after week. And at the present time there don't appear to be enough big money films to go around.

Generally an offish season of the year, with Lenten influences and income tax burdens to bother, some keys have reported film trade is in the doldrums. Such cities, notably N. Y., report biz lagging to a point comparable with last year when the boxoffice was anything but good.

An unfortunate development is that the current string of lukewarm screen vehicles comes at a time when the public apparently was becoming more than ever sold on films as top entertainment as against all other forms of amusement. The lineup of so-so product arrives at the same time a number of smash grossers are out in the keys, pictures like "Battle Cry," "Country Girl," "Far Country," "Long Gray Line," "Bridges at Toko-ri," "Leagues Under Sea," "Vera Cruz" and "Show Business." Last two currently are playing smaller cities or subsequent-run.

Such product is responsible for greater awareness by potential film patrons. Some of these pix have drawn so much attention that it has resulted in editorial comment in the dailies. This in turn obviously has caught the eye of the average non-cinema attending citizen.

Of course, the big catch to this welcome development is the release by major companies of numerous routine to poor b.o. pix. In other words, the advantage of having more people than ever interested in films bids fair to be washed away in a flood of substandard screen product.

It's okay for the Hollywood producers to point to another big dimensional and perhaps artistic screen vehicle, say the exhibs. But this same exhibitor is worried about when the production end will get in the groove again and start to turn out consistently strong boxoffice product.

Typical of the exhib attitude is what one of the bigger city operators said about a recent b.o. clinker: "Sure, it has widescreen—and color — and is a well done story. But that pic hasn't a single star the current public will pay money to go to see. It won't last two weeks in my house (where three weeks is rated a minimum for a good pic)."

P.S.—It lasted less than two weeks.

Autry's Company Trying Luck On Theatre Screen

Hollywood, March 8.

Flying A Productions, headed by Gene Autry and Armand Schaefer, will shift temporarily from television filming to make a theatrical feature, "The Lady Takes a Swing," starring Johnny Weissmuller and his wife, former golf champion Allene Gates.

Picture will be shot in Acapulco, Mexico, with Schaefer directing and Lou Gray producing.

Dispute Postal Action; 'Lysistrata' Text Looms As Salient Precedent

Washintgon, March 6.

Federal regulations, having the effect of censoring motion pictures imported into the U. S. (and the movement of films through the mails) will be influenced by the outcome of a suit filed in the U. S. District Court Friday (4).

Action was brought by Harry A. Levinson, rare book dealer of Beverly Hills, Cal., to enjoin the Post Office Department from keeping a copy of "Lysistrata," which he imported from England. Book was seized in the mails by the post office in Los Angeles and turned over to postal officials in Washington.

In battling the constitutionality of the post office action, Edward de Grazia, attorney for Levinson, pointed to the Supreme Court decisions in two motion picture censorship cases in New York—Burstyn v. Wilson ("The Miracle" case) and Commercial Pictures v. Regents, which dealt with censorship of the French import, "La Ronde." Supreme Court overthrew the New York censorship statute in both instances.

De Grazia pointed out that Aristophanes' play, "Lysistrata" is one of the great literary classics. He went on to add: "Virtually all the Federal cases bearing upon the postal 'obscenity' statute are cases involving criminal prosecutions, and not cases of exclusion by the Postmaster General. Thus, this challenge of the constitutionality of the exclusionary provisions of the postal statute, and the issues herein raised, are without precedent. If the court finds, as it properly should, that the exclusionary provisions are unconstitutional, the criminal provisions will, of course, remain intact. . . .

"The chief issue here before the court is whether the exclusionary provisions of the postal statute are not repugnant to the 1st and 5th Amendment."

Excluding something from the mails as "obscene" is comparable to pre-censorship. Hence, anything which would knock out the exclusionary provisions for printed matter, would also affect motion picture films moving through the mails and also imported films which was barred from entry into the country by Customs officials.

'LATUKO' SHOCKS DETROIT

Suggested Deletions Leave Little Left In Documentary

Detroit, March 8.

Greta Garbo in "The Kiss" was substituted for "Latuko" when the Museum of Natural History documentary of the nudist African tribe lost a bout with the censors. Film had been scheduled as part of Wayne University film series.

The University, a City-supported school, decided on substitution after the Censor Bureau of the Police Department had "suggested" so many deletions of the ungirdled natives that there weren't any Latukos left. Inspector Herbert Case said the pix featured too prominently the undraped pelvic zone.

'MOON IS BLUE' RULING DUE IN KANSAS APR. 9

Kansas City, March 8.

Kansas State Supreme Court is expected to rule April 9 on whether "The Moon Is Blue" is to be still enjoined from playing or permitted to play theatres in Kansas.

Tribunal has the case on appeal from a lower court's reversal of the Kansas Board of Review's tabu. Despite this reversal, the film has been kept out of exhibition pending the Supreme Court's determination.

L.A. Holds Even; Russell Robust 20G, 'Biz' Brisk 29G, 'Timberjack' $10,000, 'Battle' Big 22G, 5th, 'Girl' 9G, 11th

Los Angeles, March 8.

With three of four new openers on the good side at the wickets, local firstrun biz pace is holding up even though h.o.s and extended-runs predominate. Some of the longrunners are starting to fade. "Underwater!" looms robust $20,000 at Hollywood Paramount while "Show Business" is taking a brisk $29,000 playing in four locations.

"N.Y. Confidential" looms nifty $29,000 in three sites. Slight $10,000 is expected for combo of "Timberjack" and "Hell's Outpost," also in three houses.

"Country Girl" and "Leagues Under Sea" continue to show strength despite length of runs. Each likely will hit $9,600 for 11th showcase weeks. "Battle Cry" still is nice $22,00 in fifth round, two spots, but "Gray Line" is rated only moderate $15,000 in third frame, also two situations.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Underwater!" (RKO). Hefty $20,000. Last week, "Bridges Toko-ri" (Par) (6th wk), $11,000.

Los Angeles, Iris, Ritz, Loyola (FWC) (2,097; 816; 1,363; 1,248; $1-$1.50)—"Show Business" (20th) and "Bowery to Bagdad" (AA). Brisk $20,000. Last week, "White Feather" (20th) and "Other Woman" (20th) (2d wk), $16,600.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,347; 756; 80-$1.25)—"New York Confidential" (WB) and "Unchained" (WB). Nifty $29,000. Last week, "Far Country" (U) and "Bob Mathias Story" (AA) (2d wk), $14,000.

Orpheum, Vogue, Uptown (Metropolitan-FWC) (2,213; 885; 1,715; 80-$1.25)—"Timberjack" (Rep) and "Hell's Outpost" (Rep). Light $10,000. Last week, "Were So Young" (Lip) and "Silver Star" (Lip) (8 days), $11,200.

State, New Fox (UATC-FWC) (2,404; 965; 80-$1.50) — "Many Rivers" (M-G) and "Black Pirates" (Lip). (2d wk). Slim $10,000. Last week, $22,000.

El Rey (FWC) (861; $1-$1.50)—"French Touch" (Indie) (2d wk). Slow $2,800. Last week, $4,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.50)—"Long Gray Line" (Col) (3d wk). Moderate $15,000. Last week, $23,000.

Chinese (FWC) (1,905; $1-$1.75) —"Racers" (20th) (3d wk). Fair $11,000. Last week, $13,000.

Four Star (UATC) (900; 90-$1.50) —"Aida" (IFE) (4th wk). Okay $3,700. Last week, $4,500.

Hawaii (G&S) (1,106; 80-$1)—

(Continued on page 16)

Broadway Grosses

Estimated Total Gross
This Week $447,600
(Based on 21 theatres.)
Last Year $442,900
(Based on 23 theatres.)

'Deck' Hep $19,000, Frisco; 'Hell' 7½G

San Francisco, March 8.

Firstrun houses currently are loaded with holdovers but most of them are doing icely while many of the new entries shape up well. "Hit the Deck" looms as biggest newcomer with a solid session at Warfield. "Gate of Hell" is heading for a new house record at Stagedoor. "N. Y. Confidential" is rated fairish at the Fox. "Battle Cry" continues socko in fourth Paramount round. "Underwater!" looms fine in second Golden Gate week. "Long Gray Line" still is good in third St. Francis stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Underwater!" (RKO) and "Atomic Kid" (Rep) (2d wk). Fine $12,000 or near. Last week, $17,000.

Fox (FWC) (4,651; $1-$1.25) — "N. Y. Confidential" (WB) and "Unchained" (WB). Fairish $16,000. Last week, "White Feather" (20th) and "Jamboree" (Lip) $8,500.

Warfield (Loew's) (2,656; 65-90) —"Hit the Deck" (M-G). Solid $19,000. Last week, "Jupiter's Darling" (M-G), $16,000.

Paramount (Par) (2,646; 90-$1.25) —"Battle Cry" (WB) (4th wk). Sock $13,000. Last week, $16,500.

St. Francis (Par) (1,400; $1-$1.25) —"Long Gray Line" (Col) (3d wk). Good $9,500. Last week, $15,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (62d wk). Big $17,000. Last week, $22,000.

United Artists (No. Coast) (1,207; 70-$1)—"Cattle Queen Montana" (RKO) and "White Orchid" (UA). Okay $8,500. Last week, "Black Tuesday" (UA) and "Battle Taxi" (UA) (2d wk), $4,300 in 4 days.

Stagedoor (A-R) (400; $1-$1.25) —"Gate of Hell" (Indie). New house record at $7,500. Last week, "Romeo and Juliet" (UA) (10th wk), $2,500 in 5 days.

Larkin (Rosener) (400; $1)—"Mr. Hulot's Holiday" (GBD) (11th wk). Nice $2,000. Last week, $2,200.

Clay (Rosener) (400-$1)—"Romeo and Juliet" (UA). Fast $3,200. Last week, "Cavalleria Rusticana" (Indie) and "La Traviata" (Indie) (2d wk), $2,100.

Vogue (S. F. Theatres) (377; $1) —"Pickwick Papers" (Indie) (5th wk). Oke $1,600. Last week, $1,800.

'Girl' Terrif 22G Tops Denver; 'Line' Nice 15G, 'Bridges' Stout $14,000

Denver, March 8.

"Country Girl" is having no trouble topping the city with a huge take at the Denham. It is holding on. "Long Gray Line" also looms nice at the Denver. "6 Bridges To Cross" is rated fast at Paramount. "Battle Cry" still is big in fourth round at the Centre.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)— "Battle Cry" (WB) (4th wk). Big $12,000. Stays again. Last week, $15,000.

Denham (Cockrill) (1,750; 60-$1) —"Country Girl" (Par). Terrific $22,000 or over. Holds, natch! Last week, on reissues.

Denver (Fox) (2,525; 60-$1) — "Long Gray Line" (Col). Nice $15,000. Holds over. Last week, "Women's Prison" (Col) and "10 Wanted Men" (Col), $12,000.

Esquire (Fox) (742; 75-$1)— "Holly and Ivy" (Indie). Poor $1,500. Last week, "Illicit Interlude" (Hakim) (2d wk), $3,000.

Orpheum (RKO) (2,600; 50-85)— "Jupiter's Darling" (M-G) (2d wk). Mild $7,000. Last week, $12,500.

Paramount (2,200; 50-85) — "6 Bridges to Cross" (U) and "Yellow Mountain" (U). Fast $14,000 or close. Last week, "Far Country" (U) (2d wk), $13,500.

Tabor (Fox) (1,967; 50-70)— "Battle Taxi" (UA) and "Snow Creature" (UA). Good $3,500. Last week, "Ricochet Romance" (U) and "Cairo Road" (U), $4,000.

Vogue (Pike) (442; 74-90)— "Mexican Bus Ride" (Indie) and "Royal Symphony" (Indie). Last week, on reissues.

'Fire' Bright $16,000 In Toronto; 'Hulot' Big 11G

Toronto, March 8.

Two-day bliz dented trade but returns on top product are holding well. "Green Fire" is topping the city at the Uptown. Other newcomer to hit a sock pace is "Mr. Hulot's Holiday" at two-house combo. "Jupiter's Darling" is hefty in second stanza at Loew's.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1) — "Mr. Hulot's Holiday" (GBD). Big $11,000 or near. Last week, "Lease of Life" (Rank) (3d wk), $3,000 in 4 days.

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 696; 694; 40-70)—"Shield for Murder" (UA) and "Jesse James Women" (UA). Big $15,000. Last week, "Black Dakotas" (Col) and "Bamboo Prison" (Col), $13,000.

Eglinton, University (FP) (1,088; 1,588; 75-$1)—"Silver Chalice" (WB) (3d wk). Good $9,500. Last week, $12,500.

Imperial (FP) (3,373; 60-$1)— "Leagues Under Sea" (BV) (4th wk). Fine $9,500. Last week, $12,500.

International (Taylor) (805; 50-60)—"Little Fugitive" (UA) (2d wk). Neat $4,500. Last week, $6,000.

Loew's (Loew's) (2,090; 50-$1)— Jupiter's Darling" (M-G) (2d wk). Hefty $13,000. Last week, $17,500.

Odeon (Rank) (2,380; 60-$1)— "Women's Prison" (Col). Hep $12,000. Last week, "Timberjack (Rep), $8,000.

Shea's (FP) (2,386; 75-$1)— "Carmen Jones" (20th) (4th wk). Hot $11,000. Last week, $14,000.

Uptown (Loew) (2,745; 60-$1)— "Green Fire" (M-G). Great $16,000. Last week, "6 Bridges to Cross" (U) (2d wk), $9,500.

'Toko-ri' Tall 14G Balto; 'Line' 16G

Baltimore, March 8.

Rainy weekend is hurting firstrun biz here this round despite some strong new entries. "Bridges At Toko-ri" is tall at Keith's, while "Long Gray Line" is socko at the Town. "Bad Day At Black Rock" is sturdy at the Century. "Cammile" is plenty boff at the Little. "Women's Prison" is slow at the New. "Sign of Pagan" was still solid in third Hipp week.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Bad Day Black Rock" (M-G). Brisk $11,000. Last week, "Long John Silver" (UA), $7,000.

Cinema (Schwaber) (466; 50-$1) —"Heart Of Matter" (Indie) (2d wk). Slim $2,500 after $3,300 opener.

Film Centre (Rappaport) (960; 50-$1)—"Romeo And Juliet" (UA). Opens tomorrow (Wed.). Fifth round of "Tonight's Night" (AA) was oke $2,500.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par). Starts tomorrow (Wed.). Third week of "Sign of Pagan" (U) was pleasing $6,000.

Keith's (Fruchtman) (2,400; 35-$1)—"Bridges At Toko-ri" (Par). Tall $14,000. Last week, "Underwater!" (RKO) (4th wk), $5,500.

Little (Rappaport) (310; 50-$1)— "Camille" (M-G) (reissue). Boff

(Continued on page 16)

H.O.s Hobble K. C. But 'Line' Smooth 12G, 'Feather' 13G, 'Battle' 8G, 4th

Kansas City, March 8.

Big newcomer here is "Long Gray Line," headed for nifty biz at the Midland, and a holdover. Other newcomer is "White Feather" which is getting moderate play in four Fox Midwest houses. Otherwise holdovers are the rule. "Underwater!" being good at the Missouri, "Battle Cry" continuing strong at Paramount in fourth week and "Many Rivers To Cross" modest at Roxy. Weather went back to coolish temperatures over the weekend.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)— "One Summer Happiness" (Indie) (3d wk). Okay $2,000. Holds. Last week, $2,500.

Kimo (Dickinson) (504; 85-$1)— "Little Kidnappers" (UA) (3d wk). Fair $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 70-90)— "Long Gray Line" (Col). Fancy $12,000. Holds over. Last week, "Bad Day Black Rock" (M-G) and "Crest Wave" (M-G) (2d wk), $6,000.

Missouri (RKO) (2,650; 65-90)— "Underwater!" (RKO) and "Utopia" (Indie) (2d wk). Nice $7,000. Last week, $12,000.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Racers" (20th) (2d wk). Slow $5,000. Last week, house coupled with Uptown, Fairway and Granada, "Racers" got okay $14,000.

Paramount (United Par) (1,900; 75-$1)—"Battle Cry" (WB) (4th wk). Hotsy $8,000. Third time in eight years house has had a 4-week run. Last week, $11,000.

Roxy (Durwood) (879; 70-90) — "Many Rivers To Cross" (M-G) (2d wk). Moderate $4,500. Last week, $7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"White Feather" (U) and "Bob Mathias Story" (AA). Average $13,000. Last week, Tower alone had "6 Bridges To Cross" (U) (2d wk) with $4,500.

Vogue (Golden) (550; 75-$1) — "Faust and Devil" (Col). Medium $1,500. Last week, "American in Paris" (M-G) and "Lili" (M-G) (reissues) (2d wk), $1,500.

'Country Girl' Great $20,000, Cincy; 'Confidential' 10G, 'Toko-ri' 8G, 3d

Cincinnati, March 8.

"Country Girl," this week's downtown cage champ, has the big Albee in velvet while tilting general outlook over town to a healthy plane. "New York Confidential," also a new bill, shapes okay for the Palace. Two holdovers, "Battle Cry" and "Bridges at Toko-ri," are potent third rounders. "Cinerama" maintains a solid stride in 38th week at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)— "Country Girl" (Par). Great $20,000. Holds for second stanza. Last week, "Battle Cry" (WB) (2d wk), $17,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (38th wk). Holding at last week's strong $18,500 clip.

Grand (RKO) (1,400; 75-$1.25)— "Battle Cry" (WB) (m.o.). Hefty $9,000 in sight for third downtown session. Last week, "Black Shield" (U) and "Tanganyika" (U), $7,000 at 90c scale.

Keith's (Shor) (1,500; 75-$1.25)— "Bridges at Toko-ri" (Par) (3d wk). Sturdy $8,000 or near after $10,000 second round.

Palace (RKO) (2,600; 75-84) — "New York Confidential" (WB). Good $10,000. Last week, "Jupiter's Darling" (M-G), same in 8 days.

Key City Grosses

Estimated Total Gross
This Week $2,612,800
(Based on 24 cities and 226 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,565,200
(Based on 23 cities and 214 theatres.)

'Girl' Mighty 14G, L'ville; 'Line' 15G

Louisville, March 8.

New boxoffice entries this week are making a great stand against variable weather, and a steadily rising Ohio River. Predictions of a crest in the river by Sunday (6) had to be revised to later date. When rising waters create concern cutting into the firstrun biz. However, despite all this, all houses are doing fine. "Country Girl" looks terrific at the Kentucky while "Long, Gray Line" at the State is excellent. "6 Bridges to Cross" at the Rialto also is good.

Estimates for This Week

Kentucky (Switow) (1,000; 75-$1) —"Country Girl" (Par). Solid b.o. impact at opening, and terrific $14,000 looms. Last week, "Yellow Mountain" (Par) and "Abbott-Costello Meet Keystone Kops" (U), $6,000.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (4th wk). Maintaining hefty stride at $7,000 after $9,000 last week.

Rialto (Fourth Avenue) (3,000; 50-75)—"6 Bridges to Cross" (U) and "Sleeping Tiger" (Indie). Good $11,000. Last week, "Racers" (20th), $10,500.

State (United Artists) (3,000; 65-86)—"Long Gray Line" (Col). Shaping excellent $15,000, and may hold. Last week, "Hit Deck" (M-G) and "White Orchid" (Col), $11,000.

H.O.s Hot, New Pix Dull In Mpls.; 'Darling' Lean 8G, 'Toko-ri' Big 10G, 2d

Minneapolis, March 8.

Holdovers rule the roost here currently. They're in the majority and getting the bulk of the total gross. "Jupiter's Darling," "Many Rivers to Cross" and "Captain Lightfoot" comprise the newcomers and none is able to hold a boxoffice candle to the h.o.s "Cinerama," "Battle Cry," "Country Girl" and "Bridges of Toko-ri" all are continuing big. "Battle Cry" is in its fourth and "Country Girl" in third round. A second lofty canto is being racked up by "Bridges." The weather still is a handicap.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (4th wk). Holds at powerful pace with sold-out special matinees. Tall $14,000. Last week, $15,000.

Gopher (Berger) (1,000; 65-85)— "Many Rivers to Cross" (M-G). Taylor's mixed opi ions probably holding back patrons. Mild $4,500. Last week, "Black Tuesday" (UA), $3,000.

Lyric (Par) (1,000; 85-$1)— "Battle Cry" (WB) (m.o.). Here after three wow weeks at Radio City. Stout $7,000. Last week, "Golden Mask" (UA) and "Yellow Tomahawk" (UA), $2,900 at 65c-85c scale.

Radio City (Par) (4,100; 85-$1)— "Jupiter's Darling" (M-G). They're not lining up for this. Light $8,000. Last week, "Battle Cry" (WB) (3d wk), $11,500.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Captain Lightfoot" (U). Slow $6,500. Last week, "Far Country" (U), $8,000.

RKO-Pan (RKO) (1,600; 65-85)— "Far Country" (U) (m.o.). Did well enough at Orpheum in initial stanza and it's good $5,000 here. Last week, "Shield for Murder" (UA) and "Golden Mistress" (UA), $4,000.

State (Par) (2,300; 85-$1)— "Bridges at Toko-ri" (Par) (2d wk). Another b.o. champ. Still big at $10,000. Last week, $18,500.

World (Mann) (400; 65-$1.20)— "Country Girl" (Par) (3d wk). Boff $7,000. Last week, $8,300.

Det. Spotty; 'Deck' Fast $16,000, 'Line' Loud 17G 'Country' Moderate 15G

Detroit, March 8.

Biz shapes only fair generally this outing at the downtowners, but there are a couple of strong spots. They are "Cinerama Holiday" in its fourth big week at the Music Hall and "Long Gray Line," smooth at the Adams. "Far Country" looks fair at the Michigan. "Big House U.S.A." is mild at the Fox. "Hit the Deck" is rated loud at the United Artists.

Estimates for This Week

Fox (Fox Detroit) (5,000; $1-$1.25)—"Big House U.S.A." (UA) and "They Were So Young" (Lip). Sluggish $24,000. Last week, "White Feather" (20th) and "Crest of Wave" (M-G), $16,000 in second week.

Michigan (United Detroit) (4,000; 80-$1)—"Far Country" (U) and "West Zanzibar" (U). Mild $15,000. Last week, "Bridges at Toko-ri" (Par) (4th wk), $12,000.

Palms (UD) (95-$1.25)—"Underwater!" (RKO) and "Tarzan's Hidden Jungle" (RKO) (2d wk). Oke $12,000. Last week, $21,000.

Madison (UD) (1,900; 95-$1.25)— "Battle Cry" (WB) (3d wk). Fancy $16,000. Last week, $20,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Women's Prison" (Col) and "Pirates of Tripoli" (Lip). Fair $12,000. Last week, "Unchained" (WB) and "Black Pirates" (Indie), $9,000.

United Artists (UA) (1,938; $1-$1.25)—"Hit the Deck" (M-G). Loud $16,000. Last week, "Many Rivers To Cross" (M-G) (2d wk), $8,600.

Adams (Balaban) (1,700; 95-$1.25)—"Long Gray Line" (Col). Sharp $17,000. Last week, "Jupiter's Darling" (M-G) (2d wk), $6,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (4th wk). Swell $31,000. Last week, same.

'Feather' Fair $7,000, Omaha; 'Battle' 9G, 2d

Omaha, March 8.

Continued strength of "Battle Cry" at the Brandeis is the big news here currently. It still is sock in second week. The new entries, "Jupiter's Darling" at Orpheum and "White Feather" at the Omaha are no better than average. "Bad Day at Black Rock" is slow in second stanza at the State.

Estimate for This Week

Brandeis (RKO) (1,100; 75-$1)— "Battle Cry" (WB) (2d wk). Hot $9,000 or close after $15,000 opening frame.

Omaha (Tristates) (2,000; 65-85) —"White Feather" (20th) and "Black 13" (20th). Fair $7,000 or near. Last week, "Many Rivers to Cross" (M-G) and "Crest of Wave" (M-G) (2d wk), $5,500.

Orpheum (Tristates) (2,890; 70-90)—"Jupiter's Darling" (M-G). So-so $9,000. Last week, "Sign of Pagan" (U), $9,500.

State (Goldberg) (875; 65-90)— "Bad Day at Black Rock" (M-G) and "Young Wives' Tale" (Indie) (2d wk). Slow $3,200. Last week, $4,500.

Chi Strong; 'Line' Snappy $33,000, 'Hell' Hot 16G, 'Battle' Wow 50G, 2d, 'Country' Lofty 25G, 'Girl' Huge 33G

Chicago, March 8.

Biz continues strong here this round with top pix at key situations overcoming Lenten slump. Upbeat is boosted by continued mild weather as five new films preemed this frame. "Long Gray Line," hypoed by much drumbeating, should do a snappy $33,000 in first week at the Oriental.

"Gate of Hell" looms sock $16,000 opening frame at the Loop. First session at the World of "Illicit Interlude" is solid $5,000. "Belles of St. Trinian's looks nifty $5,500 at Carnegie for the same round. "Trouble In Store" at Ziegfeld is sturdy $3,000 on opener.

In second session, "Many Rivers To Cross," with Joyce Bryant helming vaude, looks sluggish at the Chicago. "Battle Cry" continues smash at the State-Lake in the same stanza.

"Far Country" at the Woods is holding well in the second round while "Black Tuesday" and "Lone Gun" combo shapes solid in the same week at the Roosevelt. "Capt. Lightfoot" is fairish in the third frame at the McVickers.

"Country Girl" continues terrific at United Artists also in the third. "Cinerama" stays sturdy in the 84th stanza at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Belles of St. Trinian's" (Indie). Wow $5.500. Last week, "Big Day" (Indie) (3d wk), $2,600.

Chicago (B&K) (3,900; 98-$1.50) —"Many Rivers To Cross" (M-G) (2d wk) with Joyce Bryant topping stageshow, Slow $32,000. Last week, $38,000.

Grand (Nomikos) (1,200; 98-$1) —"Abbott-Costello Meet Keystone Kops" (U) and "Ricochet Romance" (U) (2d wk). Dull $7,500. Last week, $9,000.

Loop (Telem't) (606; 90-$1.25)— "Gate of Hell" (Indie). Smash $16,000. Last week, "Rear Window" (Par) and "Stalag 17" (Par) (reissues), $4,200.

Monroe (Indie) (1,000; 98-$1.50) — "Romeo and Juliet" (UA) (2d wk). Nifty $11,000. Last week, $12,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Capt. Lightfoot" (U) (3d wk). Fair $17,000. Last week, $18,000.

Oriental (Indie) (3,400; 98-$1.25) —"Long Gray Line" (Col). Swell $33,000. Last week, "Green Fire" (M-G), $20,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (84th wk). Neat $26,500. Last week, $28,500.

Roosevelt (B&K) (1,400; 65-98)— "Black Tuesday" (UA) and "Lone Gun" (UA) (2d wk). Staunch $17,000. Last week, $24,000.

State-Lake (B&K) (2,400; 65-98) —"Battle Cry" (WB) (2d wk). Sock $50,000. Last week, $65,000.

Surf (H&E Balaban) (685; 95)— "Little Kidnappers" (Indie) (3d wk). Terrific $5,500. Last week $6,200.

United Artists (B&K) (1,700; 98-$1.25) — "Country Girl" (Par) (3d wk). Great $33,000. Last week, $46,000.

Woods (Essaness) (1,206; 98-$1.25)—"Far Country" (U) (2d wk). Lofty $25,000. Last week, $31,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie). Stout $5,000. Last week, "Aida" (IFE) (10th wk), $3,500.

Ziegfeld (Lopert) (430; 98) — "Trouble In Store" (Indie). Staunch $3,000. Last week, "Mlle. Gobette" (IFE) (4th wk) $3,000.

'Tuesday' Brisk $10,000, D. C.; 'Feather' Oke 14G

Washington, March 8.

General b.o. tone currently is downbeat except for a few bright spots among the holdovers plus one promising newcomer. Latter is "Black Tuesday," solid at Columbia. "Country Girl" continues sock, with renew strength in fifth stanza at the Trans-Lux. "White Feather" booms okay at Palace. "Gate of Hell" is brisk in second Dupont round. "Long Gray Line" shows real stamina with a rousing take in fourth Keith's session.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Battle Cry" (5th-final wk). Okay $4,500. Last week, $7,500.

Capitol (Loew's) (3,434; 70-95)— "Long John Silver" (Indie). Very weak $10,000. Last week, "Far Country" (U) (2d wk), $9,500.

Columbia (Loew's) (1,174; 70-95)

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Deck' Dandy 16G, Cleve.; Janie 14G

Cleveland, March 8.

Main stands are running into Lenten barriers but "Underwater!" is fine at Palace. However, "Hit the Deck" is standout with a big take at the State. Fourth laps of Allen's "Battle Cry" and Stillman's "Country Girl" remain great.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)—"Battle Cry" (WB) (4th wk). Lusty $18,000 after $19,000 last week.

Hipp (Telem't) (3,700; 60-90)— "Smoke Signal" (U) and "Jesse James' Women" (Rep). Average $11,000. Last week, "The Racers" (20th), $12,000.

Lower Mall (Community) (585; $1)—"Romeo and Juliet" (UA) (2d wk). Satisfactory $3,000. Last week, $3,500.

Ohio (Loew's) (1,200; 60-90)— "Bamboo Prison" (Col) and "Women's Prison" (Col). Light $7,500. Last week, "Timberjack" (Rep), $4,000.

Palace (RKO) (3,287; 60-90)— "Underwater!" (RKO). Big $14,000 for Jane Russell starrer. Last week, "Americano" (RKO), $12,000.

State (Loew's) (3,500; 60-$1)— "Hit the Deck" (M-G). Sharp $16,000. Last week, "Jupiter's Darling" (M-G), $12,000.

Stillman (Loew's) (2,700; 60-90) —"Country Girl" (Par) (4th wk). Great $12,000. Last week, $13,000.

'Darling' Lusty $15,000, Pitt; 'Holiday' Sockeroo 20G, 3d, 'Battle' 27G, 2d

Pittsburgh, March 8.

"Battle Cry" continues its blockbusting in Stanley second round after topping everything this house has had in a long time, including "Leagues Under Sea" and "A Star Is Born." "Jupiter's Darling" looks good at Penn. Pre-Oscar festival of reissues at Harris, "On the Waterfront" and "Caine Mutiny," at Harris, look nice. "Cinerama Holiday" is running far ahead of "This Is Cinerama" at this stage of run. Fulton is winding up "White Feather" in fairish fashion with second week.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1.10)— "White Feather" (20th) (2d wk-5 days). Looks fair $5,000. Last week, $8,500.

Harris (Harris) (2,165 ;65-$1)— "Caine Mutiny" (Col) and "On Waterfront" (Col) (reissues). Likely will hit $8,000, not bad at all. Last week, "Capt. Lightfoot" (U), $5,500.

Guild (Green) (600; 65-$1)— "Ugetsu" (Indie) (2d-final wk). Oke $1,500 or near. Last week, $2,000.

Penn (UA) (3,300; 65-$1)—"Jupiter's Darling" (M-G). Only musical downtown, and so it is partially paying off. Fairly good $15,000. Last week, "Bridges at Toko-ri" (Par) (2d wk), $14,000.

Squirrel Hill (SW) (900; 65-$1)— "Bread, Love, Dreams" (IFE). Crix weren't very cordial, and will get just one week. Nearly oke $2,200. Last week, "Trouble in Glen" (Rep), $2,300.

Stanley (SW) (3,800; 75-$1.25)— "Battle Cry" (WB) (2d wk). Biggest thing house has had in more than a year. Dropping little from sensational first stanza, wham $27,000. Last week, $30,000.

Warner (SW) (1,365; $1.60-$2.40) —"Cinerama Holiday" (Indie) (3d wk). Off to excellent start, much better than original Cinerama pic at this stage of run, and staying around $20,000 mark. Last week, ditto.

'COUNTRY' CRISP 11G, PORT.; 'GIRL' 12G, 2D

Portland, Ore., March 8.

"Far Country" is standout newcomer here this session with big takings at the Broadway. Best coin, however, is going to "Counry Girl," still socko in second Paramount session. "Mr. Hulot's Holiday" looms fine at the Guild. "Battle Cry" still is tall in fourth week at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Far Country" (U) and "West Zanzibar" (U). Stout $11,000 or near. Last week, "6 Bridges To Cross" (U) and "Abbott-Costello Meet Keystone Kops" (U), $8,300.

Fox (Evergreen) (1,536; $1-$1.25) —"Battle Cry" (WB) (4th wk). Tall $7,500. Last week, $8,600.

Guild (Indie) (400; $1)—"Mr. Hulot's Holiday" (GBD). Fine $3,000. Last week, "Romeo and Juliet" (UA) (2d wk), $3,200.

Liberty (Hamrick) (1,875; 90-$1.25)—"Jupiter's Darling" (M-G) and "Bob Mathias Story" (AA) (2d wk-3 days). Okay $3,500. Last week, $9,300.

Orpheum (Evergreen) (1,600; 65-90)—"N. Y. Confidential" (WB) and "Unchained" (WB). Moderate $6,000. Last week, "White Feather" (20th) and "Laughing Anne" (Rep) (2d wk), $4,500.

Paramount (Port-Par) (3,400; 90-$1.25)—"Country Girl" (Par) (2d wk). Sockeroo $12,000. Last week, $19,000.

'Holiday' Boff 29G, Philly; 'Line' 18G

Philadelphia, March 8.

Blue-chip films are snaring the major biz here currently, with steady 5-day rain plus few new pix hurting. "Many Rivers To Cross" is rated fast at the Goldman but is staying only one week. "Unchained" shapes poor at Stanton. "Long Gray Line" is stout in second Stanley stanza while "Battle Cry" is smash at Randolph, also second frame. "Country Girl" still is sturdy in fifth session at the Midtown. "Cinerama Holiday" continues boffo third Boyd week.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.35)— "Jupiter's Darling" (M-G) (2d wk). Nice $9,700. Last week, $13,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie). (3d wk). Boffo $29,000. Last week, $32,000.

Fox (20th) (2,250; 90-$1.40)— "White Feather" (20th) (2d wk). Fair $15,000. Last week, $23,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Many Rivers to Cross" (M-G). Fast $15,000. Last week, "Underwater!" (RKO) (3d wk), $5,000 in 3 days.

Mastbaum (SW) (4,370; 75-$1.30) —"Vera Cruz" (UA) (4th wk). Off to fair $11,000. Last week, $16,500.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB) (2d wk). Socko $26,000. Last week, $39,000.

Midtown (Goldman) (1,200; 65-$1.30)—"Country Girl" (Par) (5th wk). Sweet $20,000 or near. Last week, $27,000.

Stanley (SW) (2,900; 74-$1.40)— "Long Gray Line" (Col) (2d wk). Stout $18,000. Last week, $24,000.

Stanton (SW) (1,473; 50-99)— "Unchained" (WB) and "They Were So Young" (Lip). Poor $6,500. Last week, "Twist of Fate" (UA) and "Battle Taxi" (UA), $4,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Camille" (M-G) (reissue) (5th wk). Oke $1,800 in three days. Last week, $3,200.

Viking (Sley) (1,000; 74-$1.50)— "Tonight's the Night" (AA) (3d wk). Good $7,800. Last week, $10,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Green Fire" (M-G) (4th wk). Dim $3,200. Last week, $3,900.

'Deck' Hefty $12,000, Seattle; 'Feather' 8G

Seattle, March 8.

Not many newcomers here this session, but these few are doing well. "Hit the Deck" shapes big at Music Hall but "Many Rivers To Cross" is slow at Orpheum. "White Feather" is rated okay in second Coliseum week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Far Country" (U) and "West of Zanzibar" (U) (m.o.). Good $4,000 for third downtown week. Last week, "They Were So Young" (Indie) and "Sleeping Tiger" (Indie) $3,400 in 8 days.

Coliseum (Evergre.n) (1,830; 75-$1)—"White Feather" (20th) and

(Continued on page 16)

B'way in Doldrums; 'Deck'-Stageshow 125G, 'Battle' Brisk 51G, 5th, 'Girl' Great 27G in 12th, 'Line' 30G, 4th

Just when Broadway deluxers were starting to shake off the early March doldrums, the firstrun theatres were engulfed by Sunday's (6) all-day rain. This cut into one of the two really solid days of the week, and left the Street in a spotty condition for the current session. Biz had hit the skids starting last Thursday (3), and only a few spots had been displaying any real strength. Favorable keather that day and Friday left most managers blaming the b.o. doldrums on Lent, moderate product and a general business dip.

The two-hour "Peter Pan" tele show, early Monday night, also hit many theatres to some extent. However, biz has been so laggard recently on Mondays that this was not rated as any great influence.

"Hit the Deck" with stageshow looks to wind its initial week with a fairly good $125,000 at the Music Hall. Sunday's steady rain hurt and the telecast also were felt heavily at this house. "Innocents in Paris" with vaudeville shapes only good $19,000, below recent levels for the Palace.

Otherwise, the Street is 100% holdover, with many of the overly extended longruns starting to show signs of wear. Longrunners are paced by "Battle Cry," still big with $51,000 in fifth week at Paramount, and "Country Girl," continuing stout with $27,000 or near in 12th session ending today (Wed.) at the Criterion.

Second week of "Three For Show" slid to lightweight $25,000 in eight days at the Roxy. "Leagues Under Sea" also is off with around $13,500 in final six days of 11th week at the Astor. "East of Eden" replaces today.

Despite all obstacles, "Cinerama Holiday" still is packing them in at the Warner. This second Cinerama production landed a giant $56,300 in the fourth full stanza, close to second week's take.

"N. Y. Confidential" is down sharply to a fine $15,000 in third round winding up tomorrow (Thurs.) at the Victoria. "Long Gray Line" also suffered but looks solid at $30,000 for current (4th) week at the Capitol.

"Gate of Hell" continues to amaze with a socko $11,500 for 12th stanza at the Guild. "Romeo and Juliet" still is sturdy with $6,100 in 11th frame at the Sutton. It is now set to hold on until April 11 at this house.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"East of Eden" (WB). Opens tonight (Wed.), with a benefit preem. Regular run starts tomorrow (Thurs.). In ahead, "Leagues Under Sea" (BV) (11th wk-6 days), off to okay $13,500 or near after $20,000 in 10th. Wound up highly successful longrun, one of biggest and longest here in some time.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20) — "Aida" (IFE) (17th wk). Current round winding today (Wed.) is heading for fair $4,000 after $4,800 for 16th week. Stays.

Baronet (Reade) (430; 90-$1.55) —"Game of Love" (Indie) (13th wk). The 12th round ended yesterday (Tues.) was fine $4,300 or near after $4,600 for 11th week. Stays three or four weeks longer, with "Trouble in Glen" (Rep) coming in next.

Capitol (Loew's) (4,820; 85-$2.20) —"Long Gray Line" (Col) (4th wk). Still in the chips with fancy $30,000 likely for current stanza ending today (Wed.). Third week hit $42,000, over hopes. "Purple Plain" (UA) announced as next pic, but date not set.

Criterion (Moss) (1,700; 75-$2.20) —"Country Girl" (Par) (12th wk). Present session finishing today (Wed.) probably will hold with smash $27,000 after $30,000 for 11th week. Stays on.

Fine Arts (Davis) (468; 90-$1.80) —"Holiday For Henrietta" (Arde) (7th wk). The sixth frame ended Sunday (6) held with fancy $6,400 after $7,900 in fifth week. Stays until March 28 when "To Paris With Love" (Indie) opens.

Globe (Brandt) (1,500; 70-$1.50) —"Far Country" (U) (4th-final wk). Heading for mild $6,000 in 6 days after $8,000 in third week. "Gilda" (Col) and "Deeds Goes To Town" (Col) (reissues) open Friday (11).

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (13th wk). The 12th week finished Monday (7) hit sock $11,500 after $13,500 for 11th week. Stays on.

Mayfair (Brandt) (1,736; 79-$1.80)—"Underwater!" (RKO) (5th wk). Fourth stanza finished yesterday (Tues.) was mild $11,000 after $14,000 for third week.

Normandie (Trans-Lux) (592; $1.15-$1.65)—"Camille" (M-G) (6th wk). Fifth session ended Monday (7) was stout $9,000 after $13,000 for fourth week. Holds on indef.

Palace (RKO) (1,700; 50-$1.60)— "Innocents in Paris" (Indie) and vaudeville. This stanza finishing tomorrow (Thurs.) ooks to reach good $19,000 or near. Last week, "Hell's Outpost" (Rep) and vaude, $21,000.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (6th wk). Fifth round ended last night (Tues.) held with big $51,000 after fourth week landed $53,000. Saturday biz topped fourth week on same day. Stays on through March according to present plans. "Strategic Air Command" (Par) is due in next, with theatre now constructing a giant screen to take care of the VistaVision of this pic.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (4th wk). Third week ended last night (Tues.) was fine $11,000 after $11,600 for second round.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Hit the Deck" (M-G) and stageshow. Looks to reach fairly good $125,000 i first session winding up today (Wed.). Holds. In ahead, "Jupiter's Darling" (M-G) and stageshow (2d wk), $100,000 and below hopes.

Rivoli (UAT) (2,093; 85-$2)— "Bad Day Black Rock" (M-G) (6th-final wk). Fifth frame ended Monday (7) was mild $8,500 after $12,000 in fourth week. Winds run on March 14 when theatre is scheduled to close to ready for launching of Todd-AO's initial pic.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Three for Show" (Col) (2d-final wk). Current stanza of 8 days looks to dip to light $25,000 or less after $33,000 opening week. "Untamed" (20th) opens Friday (11).

State (Loew's) (3,450; 78-$1.75)— "Timberjack" (Rep). Opens today (Wed.). In ahead, "Sign of Pagan" (U) (2d wk-11 days), dipped to fair $18,000 after $19,000 in second full week.

Sutton (R&B) (561; $1-$1.80)— "Romeo and Juliet" (UA) (12th wk). The 11th week ended yesterday (Tues.) was good $6,100 after $6,400 in 10th stanza.

Trans-Lux 52nd St (T-L) (540; $1-$1.50)—"Doctor in House" (Rep) (3d wk). Current session winding today (Wed.) likely will hit smash $13,000 after $14,500 for second. Stays on indef at current gait.

Victoria (City Inv.) (1,060; 50-$1.75)—"N. Y. Confidential" (WB) (3d wk). This stanza ending tomorrow (Thurs.) is heading for fine $15,000 after $21,000, over expectancy, in second. Continues, with "Man Without a Star" (U) du in March 23.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (5th wk). Fourth round finished Saturday (5) was huge $26,300, not far from terrific take of second full week. This week was $62,100, but this was for 19 shows or two more than the normal 17-show week. Stays on indef, with seats now selling into July.

Storm Hits Hub Albeit 'Girl' Lush $17,000, 4th; 'Crashout' So-so $16,000

Boston, March 8.

With a stormy weekend fouling up transportation plus the fact that most major spots are holding over, biz is taking a dip here this stanza. "Battle Cry" in third week at the Met appears standout with a stout session. "Long Gray Line," also in third frame at the State and Orpheum, still is sturdy. "Country Girl," especially strong at the Astor is off but still big in its fourth week. "20,000 Leagues Under Sea," in fourth session at the Memorial, also slipping. "Crashout" at the Paramount and Fenway shapes only so-so.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)— "Country Girl" (Par) (4th wk). Down to $17,000 but still sock following $25,000 for third.

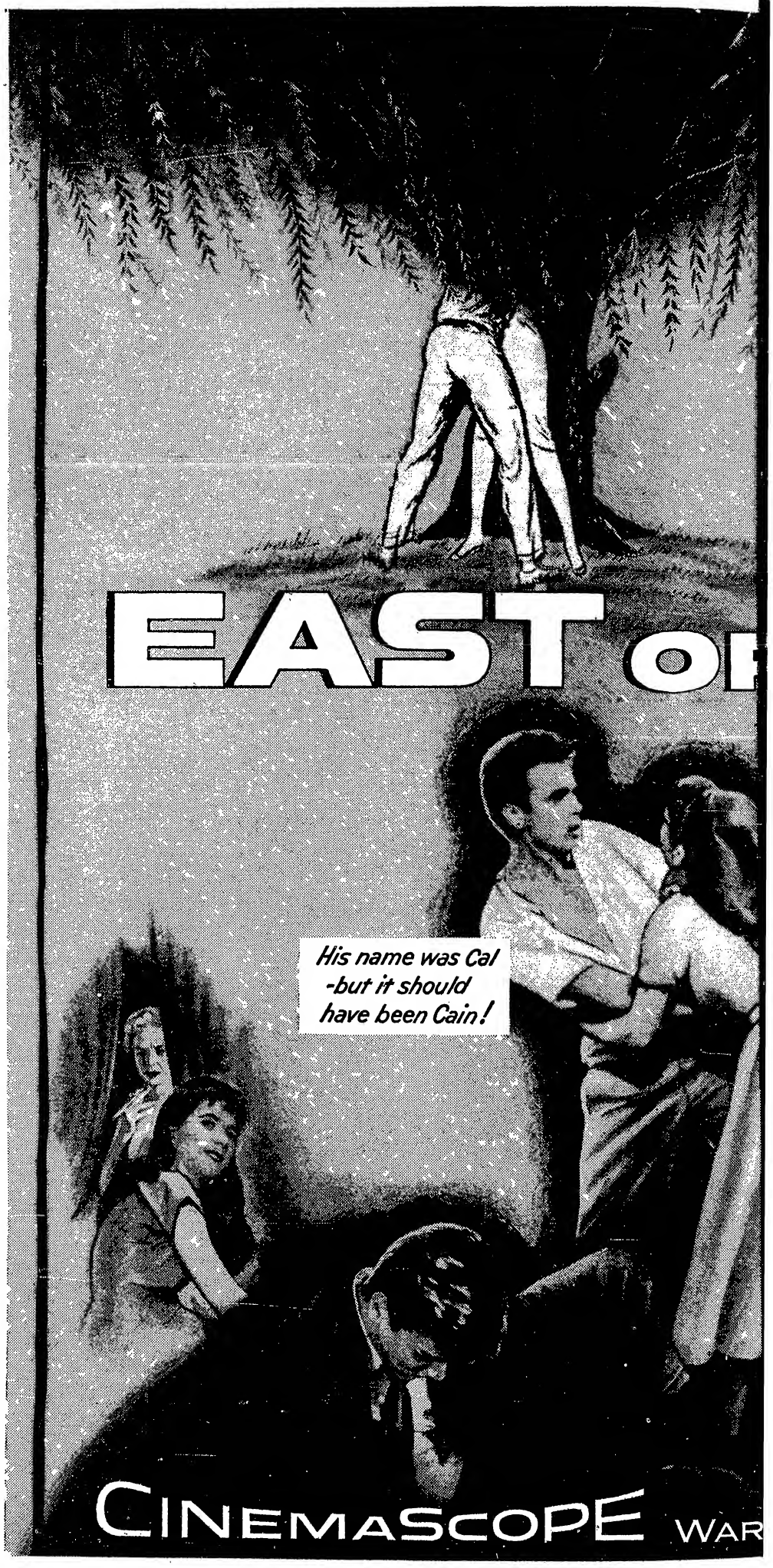
Beacon Hill (Beacon Hill) (800; 75-$1.25) — "Intimate Relations" (UA). Fairly good $8,500. Last week, "Romeo and Juliet" (UA) (10th wk), $2,500.

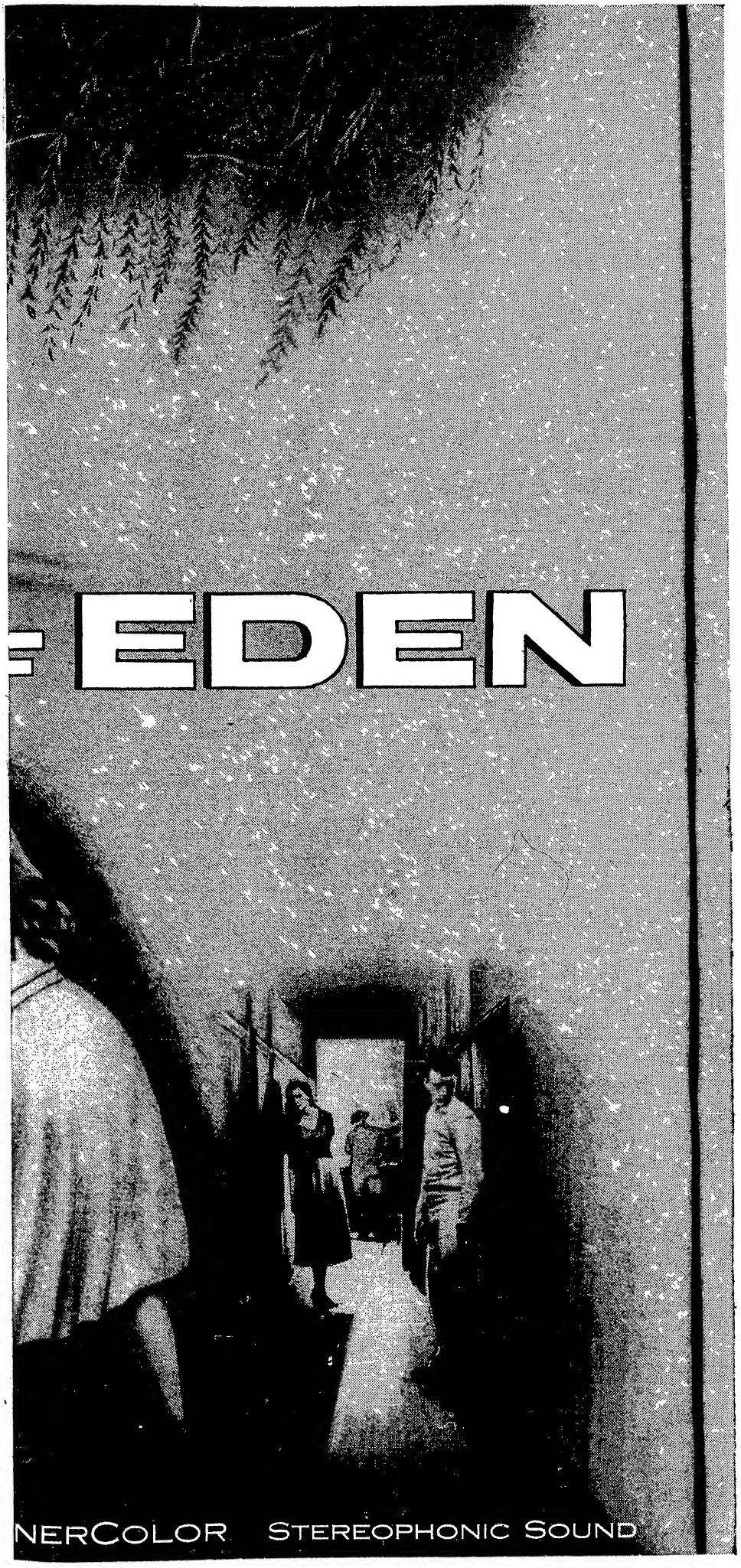
Boston (Cinerama Productions) (1,354; $1.25-$2.75) — "Cinerama"

(Continued on page 16)

TONIGHT WARNER BROS.' WORLD PREMIERE AT THE ASTOR, N.Y.

History right from the start! $50.00 a ticket for the Premiere! All the show-world's greats will be there to honor Elia Kazan and New York's famed Actors Studio! Glamor corps of society leaders and screen and stage stars will be "usherettes"! Half-hour telecast will hail the premiere!





A motion picture of shattering power-

ELIA KAZAN'S

explosive production of

JOHN STEINBECK'S

greatest book!

STARRING

JULIE HARRIS

JAMES DEAN

IN HIS VERY FIRST PICTURE

—A VERY SPECIAL STAR!

RAYMOND MASSEY

WITH BURL IVES

RICHARD DAVALOS · JO VAN FLEET

ALBERT DEKKER · LOIS SMITH

SCREEN PLAY BY

PAUL OSBORN

MUSIC BY LEONARD ROSENMAN

DIRECTED BY

ELIA KAZAN

PRINT BY TECHNICOLOR

WB

See Early Okay of Protective Film Law, Resumption of Full Italo Prod.

Rome, March 1.

Relief from the production slowdown current in Italian film studios, which saw only nine pix going into production last January as against 27 for the same month in 1954 (ANICA head Eitel Monaco termed the situation critical and threatening to stop all film production) is expected shortly following the House of Deputies approval of an extension to the old protective film law until next Dec. 31.

The House move on this statute, extension of which had previously been limited to June 30, thereby discouraging production, would be followed by approval from the Senate. After that the law goes into force.

Meanwhile, a completely new protective film measure, said to include sharp changes in method and quantity of government subsidization of the local film industry, with particular attention to the elimination of speculation in the documentary and newsreel field, a previous sore point, is reportedly ready to be submitted to the proper authorities for approval.

The new law has been under study for considerable time, with interference from pressure groups designed to preserve previous advantages in various sectors, holding up final shaping of the edict.

CNC, Opposed by Most French Film Producers, May Soon Be Liquidated

Paris, March 1.

At a recent film industry dinner, Henri Ulver, Minister of Industry and Commerce, under whose aegis the welfare of the film industry is administered by the governmental bureau, the Centre National De La Cinematagraphie, headed by Jacques Flaud, intimated that this body may be liquidated in the near future. Most of the film producers are against the CNC which they claim has infringed on their complete creative liberty. They cite such things as the conditions set up for pic production plus receiving film aid under the Film Aid Law, foreign negotiations and censorship.

The CNC was a wartime measure, created under the occupation, for film control. Now producers feel there is no need for it. Exhibs, whose opinion was voiced by Adolph Trichet, also were behind its dissolution as was Henri Flouvier, Deputy Minister in charge of Cinema, who felt its bureaucratic setup interfered with real efficiency. Ulver promised that if his government remained in power he would do something about it and create a special cinema section to deal with his pic problems.

Bernstein Would Buy St. James's, Stoll Houses

London, March 8.

Sidney L. Bernstein, head of the Granada Theatre circuit, has made an offer to buy the St. James's and Stoll theatres, both of which have been in the news with reports that they are to be razed and replaced by office buildings. His intention would be to retain them as legit theatres.

Circuit topper revealed last week that he had made a bid to Prince Littler which was now being considered by his board. It is understood that if Bernstein's offer were accepted, he would not enter into legit management but would lease the houses to other managements.

Jacques Pils Signed For Littler Musical

London, March 1.

Jacques Pils, husband of Edith Piaf, has been signed by Emile Littler for the lead in "King for a Night," a British musical authored by Eric Maschwitz with score by Sam Coslow. Georges Guetary had been originally paged for the role, but will not be available in time.

The production is skedded to go into rehearsal in June. It starts an out-of-town tryout in Bournemouth Aug. 7. It is due in the West End early in September, probably at the Palace.

'Fewfers, Nofers' Again

London, March 8.

Commenting on the studio grab by commercial tv interests and its possible effect on feature film production, Anthony Asquith, in his presidential address at the Assn. of Cine Technicians annual meeting last weekend, said he felt he could borrow and slightly adapt that recent headline "from that peer of unique newspaper headlines, VARIETY, which the other week referred to 'Twofers, Fewfers, Nofers.'"

Freely translated and applied to their problems, said the ACT prez, that would mean there would soon be fewer two-feature programs and in due course none at all.

ACT Chief Sees TV Helping Pix

London, March 8.

If only one-third of the programming required by the new commercial tele web were to be recorded on film, the output required would be equivalent to more than 1,000 features a year. This was the estimate given by Anthony Asquith when, as the union's president, he opened the 22nd annual general meeting of the Assn. of Cine Technicians here last Saturday (5).

Although the additional volume of employment to be provided by the new outlet would be fairly considerable and most welcome, Asquith warned that the association must avoid another South Sea Bubble from which industry had suffered on past occasions of sudden expansion. At the same time he didn't consider that the solution to a program shortage would be the importation of foreign programs. And that was why act had supported the labor campaign for an 80% British quota.

Demands of the new tele system were leading to a considerable shortage of studio space, Asquith observed, and that his association did not want the development of commercial tv to be at the expense of film production. Video production, he insisted, must be in addition to and not an alternative to films for theatrical exhibition.

The union prexy joined in criticism of the Board of Trade which has authorized considerable expansion by the three major circuits. This he averred was scandalous as it would allow the J. Arthur Rank groups to acquire a further 51 theatres and Associated British, 182. It was a policy, in his opinion, which put the independent producer completely at the mercy of the circuits and must in turn lead to his extinction.

BRIT. COM'L TV ASKS COPYRIGHT PROTECTION

London, March 1.

A new bill to amend the 1911 Copyright Act and extend its scope to embrace tele has been introduced by the government in the House of Lords. It is designed to come into force Oct. 1, coinciding with the advent of the commercial network. It will be debated in both Houses of Parliament as soon as time can be provided.

Known as the Copyright and Television Exhibiting Right Bill, it incorporates the amendments agreed on at the International Brussels Convention in 1948 and the Universal Copyright Convention in Geneva in 1952.

Principal provision of the new legislation is to give either BBC-TV or the Independent Television Authority a 25-year protection on telecast programs. Where both have televised the same show, the rights will be shared.

Brit. Pic Ad Group

London, March 8.

A merger of two major screen advertising groups which will bring coverage of 2,000 indie theatres under a single control announced here. Amalgamation embraces the companies of Pearl & Dean and Younger Publicity Service, within the framework of a new company to be known as Pearl, Dean & Youngers.

Pearl & Dean will continue as exclusive screen ad reps of Associated British circuit, and joint activity by new outfit will be restricted to the independent field. There is to be no personnel change in either company.

Scot Legit Biz Upbeat; 'Dolls,' 'Judy' B.O. Hits

Glasgow, March 1.

Biz is good for legit shows in Scotland despite strong counter-attractions of tele. Quality shows are being rewarded by packed houses, as in case of Emile Littler's "Love From Judy" at King's Theatre here. Jeannie Carson, star of this English musical, is the current toast of Glasgow in role of Judy Abbott. She exits from the musical after a date at Stockton, Eng., and is pacted for star role in the new pic "An Alligator Named Daisy." "Judy" has played to SRO biz at all night performances, with matinees good.

"Guys and Dolls," after two weeks at the H. M. Theatre, Aberdeen, has moved into the King's, Edinburgh, for a three-week stint, with Jacqueline James in the part of Miss Adelaide.

Scot customers are also getting their share of legit preems. "The Lovers," starring Eva Bartok, Sam Wanamaker and Helen Haye, preemed at Lyceum Theatre, Edinburgh, Monday (21) on pre-London tour.

New play by Eric Linklater, Scot novelist, is set for world preem at Citizens' Theatre, Glasgow, Monday (28). Titled "The Isle of Women," it is comedy with settings in a London theatre and on an island off the west coast of Scotland. Linklater's two previous plays, "Love in Albania" and "The Atom Doctor" (later renamed "The Mortimer Touch"), were both given their first performances by Citizens' Theatre.

Moira Shearer is due at Theatre Royal, Glasgow, April 4 in "I Am A Camera." "Tam O'Shanter's Tryst," musical about Robert Burns characters, drew spotty biz at Citizens', Glasgow, during an overlong four-week run.

Duke Hosts 200 Leaders Of Britain's Film Biz

London, March 8.

Nearly 200 leading personalities in the British picture industry were guests of the Duke of Edinburgh at an informal cocktailery in Buckingham Palace last Tuesday (1). They were received by the Duke and Lt.-Gen. Sir Frederick Browning, chairman of the National Playing Fields Assn.

The invitees included the general council of the Cinematograph Exhibs Assn., the council of the Kinematograph Renters Society, the head of the British Film Producers Assn., and three trade union secretaries. Also present were such leaders as J. Arthur Rank, John Davis, J. D. (Jack) Goodlatte, C. J. Latta, Alfred Shipman, Sam King and Sol Sheckman.

Although the occasion was strictly informal, it is understood the reception was the Duke's way of thanking the industry for the help it has given in raising coin for the National Playing Fields Assn. of which he is president. The CEA council likely will vote this week to help further, the aim being to collect a minimum of $150,000 for the Duke this year.

American distributing reps who went to the Palace included Sam Eckman Jr. and Charles Goldsmith (M-G), James E. Perkins (Par), Arthur S. Abeles Jr. (WB), Max Thorpe (Col), James F. Pattinson (20th) and Montague C. Morton (UA).

Fewer Brit. Exhib Quota Defaults; Big Chains Top Obligations on Pix

London, March 8.

British exhibitors are putting up a better performance in meeting their quota obligations. An analysis compiled by the Board of Trade shows a substantial decline in the number of defaults, with all the three major circuits topping their legal commitments.

The BOT survey, covering the 1953-54 quota year, notes that after allowing for reliefs accorded theatre owners in competitive situations, the average prescribed quotas for the country as a whole were 25.2% for the first features and 23.7% for the supporting program. Over 1,500 theatres were given modified percentages ranging from 10% to 25%.

Out of a total of 4,210 theatres required to comply with the quota law, 734 (representing 17.5%) failed to meet their obligations, but many by only a narrow margin. In the previous year the defaulters numbered 884.

In the supporting quota class, the number of defaulters was higher at 1,116, but substantially below the previous year's total of 1,626.

Although none of the major circuits is entitled to quota relief under the Act, the three main theatre groups-screened British product in excess of their obligations. On the Odeon and Gaumont-British circuits the proportion of British first features and supporting program amounted to 36%; on the Associated British group the comparable figures were 35% and 38%.

London Film Notes

London, March 1.

Jean Carson gets starring role in "An Alligator Named Daisy," from best seller by **Charles Terrot**, which **Raymond Stross** is to make for **J. Arthur Rank**. Pic goes into production April 18 . . . will take 10 weeks to make . . . After which La Carson goes to America for series of tele appearances for NBC . . . **Tommy Trinder** signed contract with **Arthur Dent** to star in film for him . . . film is titled, "You Lucky People," Trinder's catch line . . . goes into production late in March. **Maurice Elvey** will direct, with **David Dent** producing.

15 Pix in Mex By U.S. Prods. in '55

Mexico City, March 1.

Now that the Mexican pic trade is losing money, decision of Hollywood producers to make 15 pix down here during 1955 is a welcome one to the natives. It will mean a round $560,000 to the film trade. Yank productions are skedded to get going pronto. The beginners will be at the Churubusco studios here, March 9-April 30.

Ball starts rolling with King Bros.' "The Boy and the Bull" early this month. Numerous Mexican secondary and bit players as well as extras have been employed. Columbia follows March 15 with "The Gilded Rooster," starring Victor Mature.

A week later, 20th-Fox begins "Seven Golden Cities," starring Spencer Tracy. RKO swings into action April 11 with "Pancho Villa's Treasure," starring Van Heflin. Then on April 30, "The Tall Man," with Clark Gable and Jane Russell co-starred, gets under way.

SPIKE JONES JUNKET TO AUSSIE ON SHELF

Sydney, March 1.

Next big-name import for the Aussie public will be Spike Jones or British bandleader Ted Heath, but probably Heath. Heath is due here March 10. Jones seems to be temporarily mislaid. Date for the U.S. band is not yet definite. Jones was to have opened here February 18—then Feb. 28. Now his arrival date is indefinite. The Mike Castor office here is vague regarding details that should be ironed out.

It will cost $1,100 to air-freight the Ted Heath outfit's instruments to this country from London. Heath is bringing 17 instrumentalists and three vocalists, including Kathy Lloyd, a local band warbler who will come home as a star thrush after 11 months abroad.

Entertainment Enterprises and Aztec Services are handling Heath, who will do two shows at the Sydney Town Hall March 11. Later the combo does three shows at the Sydney Stadium and one night at the biggest dance hall here. It will also play six stints in Melbourne at Wirth's Olympia; two shows in Brisbane, four in Adelaide, two in Newcastle plus a visit to New Zealand.

Abbey Players to Paris 1st Time Since War

Dublin, March 1.

Abbey Players Co. will make its first overseas tour since before the last World War when the Irish players go to Paris this spring to present Sean O'Casey's "Plough and the Stars." It will be given at the International Theatre Festival in the Sarah Bernhardt Theatre.

Lead roles in O'Casey drama will be played by Philip O'Flynn and Angela Newman. Ria Mooney, who played Rosie in original Abbey production, will direct. Abbey prexy Ernest Blythe said he had not yet received invitation sent to Abbey Players to appear in Johannesburg, South Africa, next year in connection with that city's 70th anni celebrations.

M.P. Would Compare How Brit. Pix Fare in U. S. With Yank Take There

London, March 1.

While a question on dollar earnings of British pictures and dollar expenditure on American imports was deferred in the House of Commons last week, the Board of Trade head, Peter Thorneycroft told another questioner that the government does not intend taking any further action to promote increased British production as a dollar saver.

F. M. Bennett, Conservative M.P., asked the BOT prez to report how many dollars had been earned by the exhibition of British films in the U. S. during 1952, 1953 and 1954; also how many dollars have been spent in the same period for U. S. films exhibited here.

The other question was put by Stephen Swingler, a Labor supporter, who asked the BOT prexy what action was being taken to promote greater production of British films so as to save dollars and facilitate a higher standard of quota observance.

The reply, given by the Parliamentary secretary to the BOT, suggested that the quota legislation, together with the facilities provided by the National Film Finance Corp., was designed to create favorable conditions for British film production.

BRIT. CHANCELLOR MUM ON COIN FOR TELEPIX

London, March 8.

Despite a barrage of questions by one of his own supporters, R. A. Butler, Chancellor of the Exchequer, refused to divulge in the House of Commons on March 1 how many dollars were spent on the importation of telepix into the United Kingdom. He took a similar stand in regard to a series of questions on the dollar cost of imported panel games. The Chancellor insisted throughout the debate that it was the normal practice to withhold such info, as details of individual exchange facilities were not revealed.

Butler also stood firm when one of his own party supporters challenged the payment of dollars for the British rights of "Twenty Questions" which, said his questioner, had been played in this country over 100 years ago. The Minister agreed that he had a paper of 105 years ago describing the game but noted that copyright can subsist in the literary form in which the rules of the game are expressed.

Paris Legit Season Slows Down To Walk, One Click in 3 New Entries

By GENE MOSKOWITZ

Paris, March 1.

The legit spurt here has slowed down to a mere walk as the season rounds itself out, but the trend of reprises and foreign plays goes on. Three shows have opened with one, an adaptation of Noel Coward's "Quadrille," looking in for a run. Reprises of Moliere's "L'Etourdi" (The Madcap) and a retelling of an old Greek legend, Kostas Zaroukas' "Erotokritos," probably will be only shortermers mainly because of lagging mounting and acting.

"Quadrille," called "Quatour" here, and adapted by Paul Geraldy, though fragile in outline and form benefits from bright performances by Alice Cocea and Pierre Dux. On this top thesp pull and the charming quadrangular affairs of two asserted couples this play looks to tenant the Capucines Theatre for a long time. It is amusing throughout and adds a wistful, charming touch helped by the telling acting of Miss Cocea as the bright, gentle and wise English Lady and Dux as the robust, forthright American. Beguiling period sets and costumes make this easy on the eyes. Good crix and word-of-mouth all will help this—probably way into next season.

"L'Etourdi," put on by a young company at the Theatre Mathruins, is the first and weakest of Moliere's plays. The unsure thesping and lagging production does not help to put this over. The Theatre National Populaire has added this little known piece to its future rep where it will probably fare better, since obviously needing full professional staging.

"Erotokritos" is a dreary bauble in which an old legend of lovers suffers from a trite presentation and adaptation. Put on as the filler in the new theatre, Theatre De La Comedie De Paris, this looks in for a short stay as it marks time for the arrival of Paul Claudel's "Prote" (Proteus), which will be the official curtainraiser at this new house, formerly the Theatre De L'Humour. Crix rapped this slipshod show.

Arg. Film Biz Holds Up Well Despite Heat, Mardi Gras Opposition

Buenos Aires, March 1.

Although last week was Mardi Gras week, with three non-working days splitting it up, firstruns were filled to capacity. Added handicap of many going to the summer resorts did not appear to cut much into business for this season of the year.

"The Merry Widow" (M-G), running day-date at three firstrun houses, has held for three weeks so far. "Mogambo" (M-G), first released day-date at three firstruns, has held for seven weeks at one of these houses. So far it has grossed close to $100,000. "Prisoner of Zenda" (M-G) grossed $152,628 in a 14-week firstrun. "The Man Between" (UA) did $100,370 in five weeks. All of these are unprecedented figures for the strawhat season.

"The Robe" (20th) has now run consecutively for 46 weeks with a total gross of $1,220,644 in the first 43 weeks. It has played at the higher admission scale or almost four times the ordinary rate.

"Bread, Love and Dreams," the Italian pic with Gina Lollobrigida, has now run 23 weeks at the Luxor and grossed $303,623. "Phone Call from a Stranger" (20th) racked up $46,425 in a firstrun which lasted three weeks. Local product predominates at most firstrun houses. Five out of 18 major firstruns currently are showing native pictures.

Valentine Skedded As Palladium Headliner

London, March 1.

British vocalist Dickie Valentine has been signed as a Palladium headliner for a fortnight's season starting April 11. He will follow Eddie Fisher, who opens the vaude season on March 28 and precede Johnnie Ray.

A former call-boy at the Palladium, Valentine has already been seen on American tv and was in last year's Royal Command vaude gala. Last month he won the top male singer award in Britain.

ARG. CITY UNDER-SEATED

Mar del Plata's 19 Cinemas Unable to Handle Crowds

Mar del Plata, March 1.

The 19 film theatres in this great beach resort city are proving insufficient to cope with the outstanding popularity of pic entertainment, even in face of competition from almost every kind of sport, apart from surf bathing, and the lure of the gaming tables at the Casino.

Admission to all cinemas is only after prolonged early-morning queuing. It has spurred financiers to seriously consider building new film theatres for next year.

With a 300,000 all-year population, Mar del Plata's populace swells at this time of year to around 1,000,000. However, motion pictures do well all year. In 1954 the 11,199 film performances were attended by 3,613,476 patrons and a total gross of about $1,964,642.

Brit. Pix May Top '54 By $3,000,000

London, March 8.

British films in their biggest postwar boom this year are likely to top last year's gross by at least $3,000,000. Already in the first six months of the current Eady year from Aug. 1 last, the b.o. revenues are up by approximately $1,500,000.

According to a breakdown of British film rentals during the last half year, the upward trend has been consistently maintained. In the first quarter, gross rentals of approximately $5,300,000 were up more than a $1,000,000 over the corresponding period in the previous year. One month later showed that the improvement had been maintained, and in the subsequent four weeks British rentals were running $1,300,000 ahead.

Gross rentals earned by British pix, however, is not being matched by the income of the Eady levy. Results for the first six months show a slight decline, mainly because the interim rate of levy in operation during the first quarter. In the last 14 weeks, however, there has been a slight improvement.

Winnick Wins Damages In '20 Questions' Suit

London, March 1.

Agreed damages of $5,600 to be paid Harry Alan Towers and Towers of London Ltd., to Maurice Winnick were approved in the High Court last week. They arose out of a case back in 1952 in which Winnick was granted an injunction.

Under that injunction, Towers was prevented from being concerned in broadcasts of any show under the name of "Twenty Questions." It also prevented records of "Twenty Questions" from being used without Winnick's consent.

Mex Clasa Studio Set For Big Facelifting

Mexico City, March 1.

Clasa Studio, Mexico's original modern pic plant, is to be facelifted with repairs and installation of latest equipment, thanks to a credit of $80,000 granted by the trade's own bank, the Banco Nacional Cinematografico. Improvements are counted upon to save Clasa $1,600 per production.

Clasa continues to be federal government property. The administration runs the studios through its fiscal agency, the Nacional Financiera. The government recently called off its offer to sell Clasa.

Granada Forms TV Co.

London, March 1.

A special company to operate its commercial television outlet has been formed by Sidney L. Bernstein, the Granada Theatres' boss. The new company was registered here last week. Known as Granada TV Ltd., the new outfit includes on its board Cecil G. Bernstein and Joseph Warten, who is secretary of the theatre group.

Building 1st Cuba Ozoner

Havana, March 1.

Construction has started on Cuba's first drive-in. With space for 800 cars, it is to be located outside Havana on the Rancho Boyeros road. Opening is scheduled for June or July.

Owners of the ozoner are Herb Copelan, who owns the Miramar Theatre; Eleir Rodriguez, owner of the Rodi and America theatres, and Albert Alejo, boss of the Polar brewery. They have formed the Cine Aeroes to operate the drive-in.

Bank Rate Tilt In London Hits Brit. Pix Prods.

London, March 1.

British film producers will have to pay more for borrowed money as a result of the increase in the bank rate from 3½% to 4½%, announced by the Chancellor of the Exchequer last week. Interest rates will rise by at least 1% from 5% to 6%.

The situation has become more acute as the National Film Finance Corp. has exhausted all the $16,800,000 advanced by the Treasury and will now have to borrow from private sources to continue financial aid to producers. Authority for the State Film Bank to raise coin in the City was given in an amending Act passed by Parliament some time back.

Of the total original capital, something over $6,000,000 has already been written off as lost. The British Lion operation accounts for a major share, but some may eventually be recovered if the newly formed company arising from the NFFC receivership prospers.

Of the remaining capital tied up in recent and current productions, most of it will continue in the form of a revolving credit. But at this point, the NFFC has run out of actual cash and can only offer financial aid by getting it themselves on the regular financial market.

In its transactions with producers, the NFFC will make an adjustment on interest rates in order to provide a margin to meet operating costs. In other words the producer will actually pay more in interest for his additional coin from the NFFC than for the front money which is usually raised by discounting a distributor's guarantee.

The amount of cash which the NFFC may have to borrow from banking houses is now being calculated by the board and an estimate will be given in the annual report due for publication next month.

BRIT. TO SHOW 3 PIX AT CANNES FILM FETE

London, March 8.

As a result of representations by the Foreign Office, British film makers are to be allowed to show three pix at the upcoming Cannes Film Festival instead of only two. The films selected are "The Prisoner" (Col), "End of Affair" (Col), and "Kid For Two Farthings" (Korda). On the basis of British output in the past year, native producers could really only claim the right to two entries but the Foreign Office considered two inadequate and applied for a third entry.

The Foreign Office, which is becoming increasingly active in regard to foreign films fests, is also urging the British Film Producers Assn. to give utmost support to the annual Berlin junket due to open June 24. In view of the strategic situation of that festival the Foreign Office usually agrees to pay transportation charges for British stars who make the trek.

Justice-Meyer TV Prod Co.

London, March 1.

James Robertson Justice and Richard Meyer have joined forces in a new tv production company named the Four Falconers. The former is a w.k. screen actor and Meyer is his personal manager and also on the board of Essanay, a local booking firm.

London Pix Biz Holds Up Despite Cold; 'Affair' Lush 11G, 'Riot' Wow 9G, 'Prize' Trim 8G, 'Biz' 8½G, 4th

London, March 1.

Despite near-arctic conditions, most firstrun situations report better than average biz in the last session, with best results chalked up by the strong holdovers.

Of the new entries, "Prize of Gold" grossed a staunch $8,000 in its second frame at the Odeon, Leicester Square, while the Empire's "End of Affair" is heading for a strong $11,000 opening week. The new British comedy, "Raising a Riot," shapes terrific $9,000 in its first Plaza week.

"Show Business" looks big $8,500 at the Odeon, Marble Arch, in fourth round. The London Pavilion's "Vera Cruz" shapes fancy $8,000 in its third round. "Young at Heart" at the Warner looks to do $10,000 in its fourth frame.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Desiree" (20th) (3d wk). Steady $6,000 after $6,700 in previous week. "That Lady" (20th) preems March 10.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (21st wk). Still big at over $14,000. Continues.

Empire (M-G) (3,009; 55-$1.70)—"End of the Affair" (Col). Heading for solid $11,000.

Gaumont (CMA) (1,500; 50-$1.70)—"Underwater" (RKO). Below hopes at $7,000 or near.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Out of Clouds" (GFD) (3d wk). Poor $2,800. Second round was $3,600. "Long Gray Line" (Col) opens March 3.

London Pavilion (UA) (1,217) 50-$1.70)—"Vera Cruz" (U) (3d wk). Still big at around $8,200. Previous week was $9,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Prize of Gold" (Col) (2d wk). Heading for stout $8,000 or near after $9,000 opening round. "As Long As They're Happy" (GFD) opens March 2.

Odeon, Marble Arch (20th) (2,200; 50-$1,70) — "Show Business" (20th) (4th wk). Hitting fancy $8,500 after $9,600 in third week. Continues.

Plaza (20th) (592; 50-$1.30)—"Raising a Riot" (BL). Looks wow $9,000 or near. "Country Girl" (Par) bows March 11.

Rialto (20th) (592; 50-$1.30)—"Carmen Jones" (20th) (5th wk). Trim $4,500. Stays on.

Warner (WB) (1,735; 50-$1.70)—"Young at Heart" (WB) (4th wk). Great $10,000. Last week, $11,000. "Star Is Born" (WB) opens March 3.

SEES TV AS NO THREAT

Mex Amusements Chief Also Won't Okay Cinema Admish Tilt

Mexico City, March 1.

Adolfo Fernandez Bustamantes, chief of the City Amusements Supervision Department, who enacted the ceilinged admission prices for local cinemas in 1952 (a 20% slash many exhibitors still fight in the courts), aired his views on two big things in a recent interview.

"Right now, there is not the least prospect that cinema admission prices will be modified," he said. "Television is certainly no threat to the cinema, and has not yet become serious competition to it."

The fixed cinema admission prices benefit the public and most exhibitors, he contended. Film theatres are enjoying higher box-office returns than ever, and more people, many of them those who never before went to the cinema, are attending pix houses, he asserted.

"Though many people here have television receivers, the poorness of programs is no inducement for them to stay home," the top amusement supervision official claimed.

U.S. Distribs Give German Pix Boost

Frankfurt, March 8.

American member companies of the MPEA in West Germany are becoming more and more active in developing foreign export markets for some outstanding German films. This is not a move being done on an industry basis. And it has received little publicity, either from the German press or from the U. S. But it is being efficiently accomplished to the benefit of the German film industry, with the Yanks taking top German pix for release in various territories outside of Germany.

RKO, for instance, has licensed to take the biggest German moneymaker since the war, "08/15" from Gloria, into France. And it is understood here that three other deals are being set to give outstanding German pix worldwide distribution through American firms.

Gloria's "08/15" is described as the German equivalent of some GI's in training, their escapades, romances and brawls, biggest moneymaking film to show in Germany since the war.

Pic has done record biz on its showings outside of Germany in Stockholm, Zurich and Brussels. Gloria now is offering other foreign deals, and bids have come in from Italy with the highest prices ever offered for a German film.

"08/15" is now being dubbed into English in Paris. It is reported that after several of the more sexy scenes have been removed, the pic will receive a major release in the U.S.

Mex Cinex Sets Check On Production Setup

Mexico City, March 1.

Cinex, the semi-official company which controls distribution of Mexican pix abroad, has named a committee to check and make "absolutely sure that cash advanced against profits to producers is handled justly and with equity." Membership of the committee changes, by appointment, every three months.

Producers Jesus Grovas, Eduardo Quevedo and Alfonso Patino Gomez are the members of the first committee. The committee which makes the cash advances is made up of Eduardo Garduno, Cinex chief who also heads the trade's own bank, Banco Nacional Cinematografico; Cesar Santos Galindo, manager of the Churubusco; Cesar Santos Galindo, manager of the Churubusco studios here; and Mario Zacarias, Pedro Galindo and Alberto Salas Porras, producers.

2 Major Cinema Chains Seen Sure of Stake In Aussie Key City Tele

Sydney, March 1.

Value of a commercial television license for Sydney would be around $2,250,000, a witness estimated at a hearing by the Australian Broadcasting Control Board. The board has been hearing apppications for two commercial licenses for this city. Seven applicants seek licenses.

It seems likely that one license will go to Amalgamated Television Services Ltd., a group which includes the Macquarie Broadcasting Network and the Sydney Morning Herald and the Sun newspapers, and that the other will go to the Consolidated Press group.

20th-Fox, through Hoyts Theatres; Greater Union Theatres, J. C. Williamson's (legit), Tivoli Circuit and Fuller's Theatres all have interests in one or other of the applications, for Sydney or Melbourne. Others concerned include radio interests, newspaper owners and electronics firms.

Late in the hearing, Hal Lashwood, president of Actors and Announcers Equity, urged a ban on importation of filmed tv commercials, a ban on telecasting any imported film within five years of completion and a quota for local talent. Representative L. C. Hayden, urging a 55% quota for native program material, declared there were 30,000 shipments of "canned horror" in America waiting for the Australian tele market to get started.

THE PRE-SELLING HAS STARTED ON

VIOLENT SATURDAY

COSMOPOLITAN

NOW! THRILLING MORE THAN 3,000,000 READERS OF COSMOPOLITAN MAGAZINE!

WILLIAM L. HEATH

Violent Saturday

VIOLENT SATURDAY Suspense Novel of the Year

NOW! HITTING THE NATION'S BEST-SELLER LISTS!

a novel

BANK OF BRADENVIL

APRIL! YOU PLAY IT WHILE EVERYBODY'S READING AND TALKING ABOUT IT!

in CINEMASCOPE from 20th Century Fox

starring VICTOR MATURE · RICHARD EGAN · STEPHEN McNALLY · also starring LEE MARVIN

Produced by BUDDY ADLER · Directed by RICHARD FLEISCHER · Screen Play by SYDNEY BOEHM

Color by DE LUXE

"It's a pleasure to do business with 20th!"

Stock Prospectus X-Rays Universal; Reissues Gross $8,156,000 to Nov., 1954; 163 Trust Suits Ask $382,700,000

Universal reissues in the U. S. and Britain up to November, 1954, netted the company a lucrative $8,156,000. Involved are U's own releases in the U. S. up to 1945-46 and in Britain to 1941-42. In the period thereafter U farmed out its reissues to other distributors.

Figures are set down in a U prospectus in respect to a series of outstanding warrants for the purchase of common stock at $10 a share. Prospectus is dated Feb. 24, 1955 and shows that, as of Oct. 30, 1954, there were 995,289 shares of common outstanding, including 118,075 held in U's treasury. Also as of that date, the company had out warrants for the purchase of 53,143 (exclusive 12,800 held in the treasury).

Decca ownership of U common as of Dec. 31, 1954, was put at 68.9% of the voting stock. Record outfit as of that date owned 718,585 shares of common.

As of Dec. 31, U warrants evidencing rights to purchase 222,566 shares had been exercised to the extent of 201,833 shares. In another series of warrants to purchase 232,000 shares of common, 189,850 shares have been picked up prior to Jan. 1, 1955. Universal itself had bought in 7,000 shares of its own stock.

Prospectus showed 186 civil suits pending against U, 163 of them asking treble damages amounting to $382,700,000. Seven of these actions asked in excess of $6,100,000, i.e., 15% of the company's current assets.

U rental breakdown showed that a little more than 35% of the company's revenue in 1954 came from abroad (counting in Canada as part of the domestic field). Whereas global rental revenue last year ran to $77,887,000 (a record for U), the foreign take (excl. Canada) ran to $27,029,000. Largest revenue producing country abroad for U was Britain with $5,508,000 in '54 as against $4,677,000 in 1953. Canada in '54 earned U $4,029,000 last year as against $3,488,000 in '53. Miscellaneous foreign revenue was up to $19,625,000 in '54 from $16,898,000 in '53.

Reissues in the U. S. are being handled for U by Realart under a 1947 deal which guaranteed U a minimum of $3,250,000 and 35% of the gross over $9,714,000 on pix through 1945-46. Under this arrangement, U reported that, up to Oct. 30 last year, it had earned an additional $3,476,000, bringing its total U. S. reissue take to $6,726,000.

In Britain, where Eros Films handles the U reissue product through 1941-42, the total earned by U via that arrangement to Oct. 1954, was $1,430,000.

U annual stockholders meet is skedded to be held at the U home-office in N. Y. today (Wed.).

COLUMBIA PICTURES BUYS 711 5TH AVE.

Columbia will invest $3,000,000 in remodeling the 15-story and penthouse office building at 711 5th Avenue, N. Y., purchase of which was finally consummated this week following months of negotiations. Col bought the property from Webb & Knapp and will occupy it as its new home-office early next year, switching from 729 7th Avenue.

The building at one time housed NBC and present tenants include radio station WMGM and MGM Recording Studios, Marcus Loew Booking Agency, National Concert Artist and Henry Soule's Pavilion Restaurant.

2,000-Car Drive-In

San Diego, March 8.

One of the biggest drive-in theatres in the land, with a capacity of 2,000 cars, will be built here by Wade E. Allen and Associates of Phoenix. Ozoner is expected to be ready to open late in May.

J. E. Poynter Film Booking Service of California has been signed to handle the film buying and booking.

'Them' Cops Sound Award

Hollywood, March 8.

Motion Picture Sound Editors presented its 1954 award to Warners' "Them" as the best sound-edited picture.

Producer David Weisbart and sound editors David DePatie, Walter Feldman, Irving Jay and Lincoln Lyons received separate plaques.

Revised Academy Setup To Give All Nominees Part in Oscar Telecast

The Academy of Motion Picture Arts & Sciences in Hollywood will have a revised format for the Oscar ceremonial on March 30. Under an arrangement worked out by the plans committee chaired by Johnny Green, all the actors and actresses who are nominees will be part of the proceedings, not just those ultimately getting the tap.

Heretofore nominees were "part of the audience" while sweating out the suspense until the final moment. Now these artists will be utilized to make the preliminary awards in the writing, directing, musical and technical categories. The climax will come with the awards to stars and supporting players. At that point last year's winners will do the honors for this year's winners.

Use of the stars is expected to give added glamour to the proceedings and to enhance the showmanship facets of the occasion for the television sponsor, Oldsmobile. Efforts are being made to obviate criticisms made of the 1954 telecast.

Green, in New York last week, conferred with NBC officials in setting up the Gotham pickup of the telecast. He held sessions with Hudson Faussett, the NBC director of the New York end; Sid Eiges, NBC publicity topper, and Michael Dann. NBC studio to be used hasn't been selected as yet.

New format was dictated by the fact that there are to be awards in 26 categories, that they had to be presented within an alloted time, and that time also had to be reserved for playing the five nominated film tunes. For the first time, Green revealed, a committee of the "nominated" songwriters had been formed to act in a consultant and advisory capacity in casting the "song singers."

Trade Execs in N. Y. Meet on Attendance; Prowl New Pic Talent

Upwards of 70 of the top circuit operators and film company executives will convene at the Sheraton Astor Hotel tomorrow (Thurs.) to explore ways and means of boosting theatre attendance. Despite fancy financial statements of late, the trade's execs are frankly concerned over the number of ticket sales. (The earnings upbeat is largely attributable to streamlined economies and price boosts.)

According to the Council of Motion Picture Organizations, which is sponsoring the meeting, average weekly admissions are 49,200,000, which is only 3,300,000 above the all-time low and substantially short of the 1946 high point of 82,400,000. Also significantly, the nation's population has risen from 131,000,000 in 1940 to 164,000,000 presently.

Production-distribution officials as well as the exhibitors expectedly will focus much attention on pic talent. They're beefing that important "name" players have become too few in number. Ditto with new directors and writers. And they add that the artists' agents are exploiting the "seller's market" with continually rising compensation deals which are bringing pic costs up and up.

Pre-meet talk has been centering on the possibility of making a series of films for the sole purpose of introducing "new faces." The hope is that a greater roster of Hollywood stars ultimately will cut down on talent costs and at the same time lure the public.

Other subjects to be discussed are these: An audience poll on best pix and players as a device to bring Hollywood closer to the public; research on why there aren't more regular film theatre goers; ad-pub approaches; prices, particularly for youngsters, and how to woo the moppet trade; programming, including the pros and cons on double features and the possibility of running the main feature back to back in the evenings instead of alternately with the second feature; and, finally, press relations.

The filmmen relate they have no illusions about coming up with a panacea for the attendance ills. The conclave will be successful "if we come up with only three or four constructive ideas," commented one homeoffice v.p.

Gilbert Carter Suit

Kansas City, March 8.

Settlement out of court loomed today (Tues.) case of Gilbert Carter vs eight major distribs. Jury was dismissed by Judge Albert Ridge who stated "settlement is near and will be completed without additional testimony."

Case opened March 2.

New York City Politicians Profess Concern for Poor Man's Theatre If Video Switches To Pay-See

Oboler Bedevils UA

Los Angeles, March 8.

Arch Oboler and his 3-D picture, "Bwana Devil," are in the law courts again, this time with a breach of contract suit against United Artists asking $102,116, plus 7% interest dating from July 1, 1954.

Plaintiff claims his Qulu Pictures Co. had an agreement with UA calling for payment of $840,113. Of this amount, he says, only $687,072 had been paid.

Seek Dallas Smythe As Anti-Fee Consultant; New PR Firm Hired

Alfred Starr, co-chairman of the exhibitor's Joint Committee on Toll-TV, is sounding out Prof. Dallas Smythe, of the U. of Illinois, about becoming economic adviser to the theatre group which is fighting Federal Communications Commission okay of subscription television. Starr met with Smythe, an economist, in Chicago last week. He'll relay his report to the full committee shortly.

Meanwhile, after interviewing almost a string of public relations firms in New York and Washington, the exhibitor group has settled on Robert Taplinger & Associates to replace Harold Wolfe & Associates. Taplinger has a one-year contract. Wolfe had the job for one month only at $1,000 per week, and his exit is as unexplained as his hiring.

Retention of a legal counsel, economic adviser, and engineering expert is part of preparing answers for the FCC to guide the Government agency in its study of pay-as-you-see video.

Odd angle is that, as late as last November, Prof. Smythe offered his services to one of the toll-tv outfits, declaring himself to be in total agreement with their aims and stressing the positive public interest aspects of subscription-tv.

Duggan's Kaye Encore

Hollywood, March 8.

Pat Duggan, who worked on five Danny Kaye comedies when he was with Samuel Goldwyn, replaced Paul Jones as producer of the Kaye starrer, "Intermission," at Paramount.

Reason for the replacement is that Jones has been shifted to Paramount's remake of "The Lady Eve," starring George Gobel.

New York's City Council is as opposed to theatres snatching "free" tv programs from the networks as it is to subscription-tv doing the same thing, Leonard P. Stavisky, assistant to Abe Stark, Council president, said last week.

Stavisky maintained that the Stark resolution against toll-tv, which the City Council last week referred to its rules committee, properly belong within the province of the Council "because coin-box television would seriously affect the low and middle income families in the city."

He acknowledged his, and presumably Stark's, opposition to anything negatively affecting New York's 4,000,000 tv set owners, stating that the Council hadn't acted on theatre-tv so far "because the question hasn't come up." Stavisky indicated that, should the theatres grab off a prize-fight or some other important tv event in the future, exhibs may well hear from Stark.

In this connection it's noted that, in such future events (the theatres are currently bidding for a May boxing bout originating from San Francisco), toll-tv proponents are likely to make a big issue of the "blacking out" of such an event for home viewers in all or some parts of the country. It's their contention that toll-tv would do precisely the opposite, i.e. bring the big fights everywhere, including the towns where they originate.

New Yorkers in the past have particularly suffered from the desire of sports promoters to protect their gate by blacking out the N.Y. area where most title bouts originate.

Meanwhile, the City Council has heard from the toll-tv interests in connection with the Stark resolution.

In a wire to Council members and Mayor Robert F. Wagner, Zenith prexy E. F. McDonald Jr. maintained the Stark resolution was based on a misunderstanding. "Subscription tv, if authorized as a commercial service, will not interfere with the present system of sponsored television and will not take 'free' programs away from anybody," he stated. "Instead, it will provide, as an addition to present programs, fine entertainment not now available on television."

Stavisky's comment on this was that the fee-tv interests inevitably would have to "water down" their present envisioned high program standards to appeal to the general audience. This he equated with a tendency to charge for shows now going out for free.

Replying to a wire from Arthur Levey of Skiatron, Stanley M. Isaacs, minority leader of the Council, observed he was "very doubtful of the wisdom of any resolution in this connection with the City Council." He agreed with Levey that there should be a committee hearing prior to any action by the Council.

All Agree: Pay-See Is Revolution!

There is a surprisingly large area of agreement among both friends and foes of toll-tv that, if and when it comes, it'll eventually sweep the telecasting field by the sheer strength of its economic weight.

It's all predicated, of course, on the assumption that the Federal Communications Commission sooner or later will greenlight pay-as-you-see, as to which likelihood opinions differ. Subscription-tv proponents are as confident as ever that, come the fall, the Commission will hold a hearing and that it'll be favorable to them. The opposition doesn't see it that way at all.

In their official pronunciamentos so far, the groups favoring coinbox tv have taken the position that the new medium would serve only to bring to the air the type of programs not now available to home viewers, i.e. firstrun features, opera, educational shows, etc. Assurances have been given over and over again that "we don't want to deprive the public of anything they're now getting for free."

In private conversations, the future architects of toll-tv agree to a surprising extent with exhibs and others opposing them that, if pay-as-you-see is as successful as they envision it to be, it won't be confined to "new" programs but, very likely, will encompass a much larger range of attractions, including many now on the air.

The argument is comparatively simple: A producer of a film sells it to "free" tv and, unless it's a major attraction, gets peanuts in return. He now sees his competitor go to subscription-tv and—again assuming that the public will go for toll-tv as expected by its proponents—sees him raking in heavy coin.

How Long? Not Long!

How long, ask the exhibs and others, will producer number one be in a position to resist the lure of fee-tv? And for that matter, considering the economics of it, how long will the major shows like "I Love Lucy," "Toast of the Town," etc. hold out when faced with the prospect of heavy coin via the livingroom b.o.?

Exec of one of the toll-tv systems, on pondering that question this week, agreed that even though he or his company may not favor the conversion of a "free" show to a pay basis, the pressure may be on eventually from the other side, i.e. the program producers themselves, if they're convinced that the home b.o. offers a more lucrative payoff than a group of advertisers.

From here on in, of course, slants on toll-tv differ. Those in favor are hesitant to envision all of tv broadcasting adopting the "pay" basis, but at the same time they're not scared by the prospects of such a development.

Anti Angles

The "anti" forces make a big pitch on the basis of precisely that argument, holding that toll-tv might well have disastrous consequences to the economy of the entire nation. They see the advertisers crowded out of the "cream" time slots and deprived of the opportunity of selling their merchandise over the air. As did N.Y. City Council prez Abe Stark, they cry "foul" on behalf of the public which, they hold, will be deprived of its "right" to "free" shows.

Prime consideration, in the view of observers, isn't so much the "rights" issue, although this undoubtedly will play a prominent part in any FCC deliberations on the subject. Rather it's which system of broadcasting, in the long run, provides the program originator with more income. And there's no question that, if toll-tv catches the public fancy, it'll rake in the heavier coin.

HAYWARD'S PARIS MEET ON 'OLD MAN' FILM

Producer Leland Hayward planed to Paris today (Wed.) for a week of huddles with screenwriter Peter Viertel regarding the filmization of Ernest Hemingway's "The Old Man and The Sea."

Filming of the Pulitzer and Nobel prizewinning novel has been scheduled by Hayward to follow "Spirit of St. Louis," now in preparation, and slated for a June start.

While in Paris, Hayward will scout Le Bourget Field, actual site of Lindbergh's landing, which he will use in the CinemaScope filming of Lindbergh's bestseller.

Charles Lederer and Billy Wilder coauthored "Spirit of St. Louis" screenplay, and Wilder will direct.

Perlmutter To Be Honored

Albany.

Jules Perlmutter, who served for two consecutive terms as Variety Club Chief Barker, will be honored at a dinner dance in the Sheraton-Ten Eyck Hotel April 23. Lewis A. Sumberg is committee chairman.

Picture Grosses

BOSTON

(Continued from page 9)

(Indie) 62d wk). Trim $17,000 Last week, $16,000.

Exeter Indie) (1,300; 60-$1)—"The Detective" (Col) (4th wk). Off to trim $8,000 following $9,200 in third week.

Fenway (NET) (1,373; 50-90)—"Crashout" (FM) and "Race for Life" (FM). Okay $4,500 or near. Last week, "Unchained" (WB) and "Cry Vengeance" (AA), $4,000.

Memorial (RKO) (3,000; 75-$1.25)—"Leagues Under Sea" (BV) (4th wk). Fair $14,500. Last week, $26,000.

Metropolitan (NET) (4,367; 75-$1.25)—"Battle Cry" (WB) (3d wk). Holding up with stout $24,500 following $35,000 in second.

Orpheum (Loew's) (3,000; 75-$1.25)—"Long Gray Line" (Col) (3d wk). Good $17,500 following $24,000 in second.

Paramount (NET) (1,700; 50-90) —"Crashout" (FM) and "Race For Life" (FM). Fair $11,500. Last week, "Unchained" (WB) and "Cry Vengeance" (AA), $12,000.

State (Loew's) (3,500; 600-$1)—"Athena" (M-G) and "Crest of Waves" (M-G). Opened today (Tues.). Last week, "Long Gray Line" (Col), neat $8,500 in four days of third week.

'GIRL' GREAT $15,000, PROV.; 'ROCK' FIRM 13G

Providence, March 8.

The State with "Bad Day At Black Rock" has the only new bill in town; it's rated good. But most holdovers are doing very nicely. Majestic's "Battle Cry" in the third week is oke. "Leagues Under Sea" in same week is hotsy. "Country Girl" is prize h.o. with smash total for second Strand round.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Leagues Under Sea" (BV) (3d wk). Still hot $10,000 after $15,000 in second.

Majestic (Fay) (2,200; 70-$1)—"Battle Cry" (WB) (3d wk). Okay $9,000. Second week was $22,000.

State (Loew's) (3,200; 50-75)—"Bad Day Black Rock" (M-G) and "Southwest Passage" (UA). Good $13,000. Last week, "Jupiter's Darling" (M-G) and "White Orchid" (UA), ditto.

Strand (Silverman) (2,200; 70-$1) —"Country Girl" (Par) and "Assignment Children" (Par) (2d wk). Smash $15,000 after $19,000 opener.

'Darling' Solid $16,000, St. L.; 'Holiday' Hot 26G

St. Louis, March 8.

Sharp drop in temperature and snow flurries over the weekend will hypo biz at mainstem houses here this week. "Jupiter's Darling" shapes firm at Loew's and will hold. "Black Knight" shapes good at Orpheum. "Cinerama Holiday" continues its great draw at the Ambassador. "Hamlet" is best pic in arty houses, with big round at the Shady Oak.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (2d wk). Hotsy $26,000 after $24,500 opening session.

Fox (F&M) (5,000; 75)—"Battle Cry" (WB) (3d wk). Fancy $14,000 following $22,000 for second stanza.

Loew's (Loew's) (3,172; 50-85)—"Jupiter's Darling" (M-G) and "They Rode West" (Col). Solid $16,000. Last week, "Bad Day Black Rock" (M-G) and "Operation Manhunt" (UA), $9,500.

Orpheum (Loew's) (1,400; 50-85) —"Black Knight" (Col) and "Black Dakotas" (Col). Good $9,000. Last week, "Beau Brummell" (M-G) and "Drive a Crooked Road" (Col), $7,500.

Pageant (St. L. Amus.) (1,000; 82)—"Prince of Players" (20th). Okay $3,000. Last week, "Beauties of Night" (UA), $2,500.

Richmond (St. L. Amus.) (400; 82)—"Beauties of Night" (UA) (2d wk). Big $2,500. Last week, $2,000.

St. Louis (St. L. Amus.) (4,000; 90)—"The Racers" (20th) (2d wk). Fine $9,000 following $13,000 for teeoff stanza.

Shady Oak (St. L. Amus.) (800; 82)—"Hamlet" (U). Big $3,500. Last week, "Leonardo Di Vinci" (Indie), $2,500.

'BATTLE' WHAM 22G, INDPLS.; 'LINE' $12,000

Indianapolis, March 8.

Biz is more robust here this stanza, despite rain and snow over weekend. Not all entries are up to expectations. "Battle Cry" is great at Indiana to lead city, with "Country Girl" still solid in 2d week at Loew's. "Long Gray Line" shapes sharp at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-95)—"Country Girl" (Par) (2d wk). Hot $13,000 after $21,000 opener.

Indiana (C-D) (3,200; 60-95)—"Battle Cry" (WB). Great $22,000. Last week, "White Feather" (20th) and "Mighty Fortress" (Indie), $6,500 at 50c-85c scale.

Loew's (Loew's) (2,427; 60-90)—"Long Gray Line" (Col). Sharp $12,000. Last week, "Bad Day Black Rock" (M-G) and "Pirates of Tripoli" (Col), $7,000.

Lyric (C-D) (1,600; 35-70)—"Shield For Murder" (UA) and "Fast and Furious" (ARC). Modest $5,500, with All-Star Jamboree on-stage replacing second feature Sunday only at $1.25. Last week, "Unchained" (WB) and "Carolina Cannonball" (Rep), $5,000, same setup.

WASHINGTON

(Continued from page 9)

—"Black Tuesday" (UA). Brisk $10,000. May hold.

Dupont (Lopert) (372; 65-$1) — "Gate of Hell" (Indie) (2d wk). Solid $5,500 after $6,500 last week. Stays.

Keith's (RKO) (1,939; 90-$1.25) —"Long Gray Line" (Col) (4th wk). Pleasant $15,000 after $17,000 last week. Shows steady power though has never been up to hopes. Stays.

Metropolitan (SW) (1,200; 90-$1.25)—"Battle Cry" (WB) (5th-final wk). Handsome $8,500. Last week, $10,700.

Palace (Loew's) (2,370; 70-95)—"White Feather" (20th). Okay $14,000. Last week, "The Racers" (20th), $12,000.

Playhouse (Lopert) (435; 70-$1) —"Aida" (IFE) (3d wk). Steady, $5,000 after $6,200 last week. Stays on.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (5th wk). Continues to top town with wow $14,000 after $16,000 last week. Holds.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (69th wk). No signs of slowing up with trim $14,000 for second consecutive week.

SEATTLE

(Continued from page 9)

"Target Earth" (AA) (2d wk). Okay $8,000. Last week, $11,400.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Bridges at Toko-ri" (Par) (3d wk). Good $7,000. Last week, $9,400.

Music Box (Hamrick) (850; 90-$1.25)—"Violated" (Lip) and "Twilight Money" (Lip). Hep $5,000. Last week, "Illicit" (Indie), $3,400.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Hit the Deck" (M-G) and "Twist of Fate" (UA). Big $12,000. Last week, "Capt. Lightfoot" (U) and "Hell's Outpost" (Rep), $7,000.

Orpheum (Hamrick) (2,700; 75-$1) — "Many Rivers to Cross" (M-G) and "Carolina Canonball" (Rep). Slow $6,500. Last week, "Far Country" (U) and "West Zanzibar" (U) (2d wk), $4,500 in 4 days.

Paramount (Evergreen) (3,039; $1-$1.25)—"Battle Cry" (WB) (4th wk). Okay $6,000 in 5 days. Last week, $8,500.

LOS ANGELES

(Continued from page 8)

"Bad Day Black Rock" (M-G) (4th wk). Slow $2,500. Last week, $3,300.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"Battle Cry" (WB) (5th wk). Fine $22,000. Last week, $25,900.

Fine Arts (FWC) (631; $1-$1.50) —"Hulot's Holiday" (GBD) (6th wk). Good $5,500. Last week, $6,000.

Fox Wilshire (FWC) (2,296; $1-$1.50)—"Leagues Under Sea" (BV) (11th wk). Smooth $9,000. Last week, $11,000.

Warner Beverly (SW) (1,612; 90-$1.50)—"Country Girl" (Par) (11th wk). Snappy $9,000. Last week, $10,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (97th wk. Into current frame Sunday (6) after healthy $24,600 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (11th wk). Nifty $3,200. Last week, $3,600.

'Racers' Robust $13,000, Buff.; 'Battle' 12G, 5th

Buffalo, March 8.

Trade is uneven currently, with h.o.s better than some newcomers. "Racers" is rated sturdy at Century while "Green Fire" is nice at the Buffalo. "Battle Cry" still is brisk at Center. "Unchained" looms mild at Paramount.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Green Fire" (M-G) and "Lawless Rider" (Indie). Fine $15,000. Last week, "Jupiter's Darling" (M-G) and "White Orchid" (UA), same.

Paramount (Par) (3,000; 50-80)—"Unchained" (WB). Mild $10,000 or less. Last week, "Country Girl" (Par) (3d wk), $13,000 at $1 top.

Center (Par) (2,000; 65-$1)—"Battle Cry" (WB) (5th wk). Brisk $12,000. Last week, $15,000.

Lafayette (Basil) (3,000; 50-80)—"West of Zanzibar" (U) and "Keystone Kops" (U). Light $7,500. Last week, "10 Wanted Men" (Col) and "Pirates Tripoli" (Col), $11,000.

Century (Buhawk) (3,000; 50-85) —"Racers" (20th) and "Two Guns, a Badge" (Indie). Sturdy $13,000. Last week, "White Feather" (20th) and "Black 13" (20th), $15,000 in 11 days.

BALTIMORE

(Continued from page 8)

$4,500. Last week, "Treasure Sierra Madre" (WB) (reissue), $2,200.

Mayfair (Hicks) (980; 25-70) — "Smoke Signal" (U). Mild $3,500. Last week, "Far Country" (U) (3d wk), $3,000.

New (Fruchtman) (1,800; 35-$1) —"Women's Prison" (Col). Drab $6,500. Last week, "Racers" (20th) (2d wk), $6,000.

Playhouse (Schwaber) (320; 50-$1)—"Little Kidnappers" (Indie) (3d wk). Nice $3,800 after $4,000 in second.

Stanley (WB) (3,200; 35-$1) — "Battle Cry" (WB) (5th wk). Nice $7,000 after $9,000 in fourth.

Town (Rappaport) (1,600; 35-$1) —"Long Gray Line" (Col). Sock $16,000 or over. Last week, "6 Bridges To Cross" (U) (2d wk), $6,500.

Majors' Own TV

Continued from page 3

Screen Gems, and Republic has long been peddling its oldies to tv.

And now the big guns are getting set for their turn. Warner Bros., which recently sold 190 cartoons to tv, has been huddling with the ABC network and there are recurrent reports that the company is on the verge of unloading some of its oldies to the broadcasters. Metro also is studying the tv layout and has talked to ABC, and 20th-Fox's brass is up to its ears in tv plans and has just concluded extensive talks with networks and ad agencies. 20th's Western Ave. lot on the Coast is being converted for tv production.

Paramount, too, has its foot in the door and is said to be anxious to sell a slate of old Pine & Thomas features to tv.

Disney's Example

While Col paved the way, it would seem that it was Walt Disney's plunge into the video pool, and the impressive ratings of his show, that cued the new Hollywood interest. There's still a degree of caution evident on the part of some of the producing companies who prefer not to antagonize their exhib customers.

(J. Arthur Rank is peddling a bundle of 52 English features for U. S. video.)

WB, for instance, has set up Sunset Productions not only to take care of any tv film production, but also to handle possible feature sales at a later date. Persistent story is that WB, with ambitious plans for tv film lensing, is seeking a format under which it could integrate edited versions of the oldies in its vaults.

One of the conclusions reached at the 20th huddles in N. Y. last week was that, whatever the outfit decides to do in the production field—"live" or otherwise—will be on a scale and of a quality commensurate with the prestige of the studio.

While 20th hasn't reached any definite conclusions as to what properties it might turn into video fare, impression is gained that execs are aiming at a part "live" and part film package that may run an hour longer. Two properties mentioned in the past as being tv "naturals" are 20th's "Mr. Belvedere" and "My Friend Flicka." At the meet with the American Broadcasting-Paramount Theatres execs, 20th prexy Spyros P. Skouras disclosed he had had various bids in the past for "Mr. Belvedere" rights, but had turned them down. 20th also may bring the "Junior Miss" shows to tv.

Expect Producing

There is every reason to believe that, once 20th, WB and the rest fling caution to the side and take the plunge, they may be tempted not only to film properties, but to build "live" programs as well, utilizing their stars. At the moment, the contracts of many top b.o. stars still restrict them as to tv appearances.

It's long been reasoned that, once it caught the tv bug, Hollywood might well find video a useful training ground for new talent of which there is a shortage.

Observers see in the film companies' new slant on tv the possible dawn of a new entertainment era for the home viewers. Hollywood's attitude in the past has tended to downbeat the tv potential, the comment frequently being heard that the small screen was incapable of transmitting the true values of the type of show Hollywood is capable of providing.

Accent significantly now is on an approach involving tailor-made material for tv with all its limitations. At the same time, the companies aren't unawares of the popularity of feature films on tv and there is an open admission that the time may be at hand to consider all aspects of tv programming, and that includes feature film.

Film Music

Continued from page 4

tion is being given to selecting the right music for a particular picture."

Green believes that Hollywood has been influenced by the growing public interest in music, as evidenced by the increasing number of hi-fi fans. "The result," he said, "is a blossoming maturity in film music," the abandonment of assembly-line composing, and the drawing to Hollywood of gifted composers such as Leonard Bernstein, Leonard Rosenman, and Alex North. Even the old-line composers, such as Bernard Herrmann and Franz Waxman, according to Green, are changing their styles, the result being that the veterans and the newcomers, encouraged by producers, "are stepping away from the lush Hollywood sound" and are introducing "a sparse and linear" type of music.

Last year Green snared an Academy Award as producer of the nine-minute musical short, "Merry Wives of Windsor." Reel was one of the series made by the musical director to accompany Metro CinemaScope films. While sold as a package with a full-length feature, each of the musical reelers are available separately to exhibitors. This year, another of Green's musical shorts, "Strauss Fantasy," has been nominated for an Oscar award in the shorts category.

The shorts, all in the form of large orchestra overtures, Green believes, are starters toward reorienting audiences to musical portions of film programs. "Entertainment-wise," he said, "there is far greater interest in music, properly presented, than we suspect." The trouble with many musical shorts, he maintains, is that all the attention is concentrated on the music and "no one bothers to make a good picture." In supervising the production of the musical reelers, Green said, he took it for granted that "the musical performance would be as good as we could make it. Now our objective was to make a good movie."

In addition to employing such directors as Rogers Edens, George Sidney, Vincente Minnelli, and Charles Vidor, extra care was taken in the grooming of the orchestra, costuming the femme members, and designing an eye-catching set that would hold the aud's attention. A gimmick that proved effective was the use of the camera as the conductor, so that with every nuance of the music the eyes of the fiddle section, for example, lifted simultaneously as if catching the conductor's direction. "I couldn't depend on the music and performance alone to fight the popcorn," Green notes in explaining the many production details.

Goodwill

Continued from page 4

man who sees it cries out 'this is what they did to us too, under the Nazis.' They readily identify themselves with the persecution."

"In 'Teahouse,' the Germans see an expression of what's happening in Germany under the easygoing American occupation, but are too polite to speak out on the subject. Consequently, they identify that play with their own experiences."

American film musicals are very popular in Germany. The old crop of composers, Strauss, Lehar and the like, are gone, and the new batch haven't excited them as yet. Consequently, the big U. S. musical films make up for that void in a great way, Bus-Fekete said.

Commercial Titles

In a city divided such as Berlin, his own play, "Lot's Wife," was a revelation to those who came over from the Soviet side of the city. Here an entertainment hungry crowd virtually devoured everything because it was a non-propaganda piece. An actor just had to say "hello" to bring down the house. "They laughed in the most peculiar places, just because they appreciated a bit of entertainment that didn't have any political message."

The play, "Lot's Wife," incidentally was called "Hexenschuss" ("Lumbago") in Vienna, and "Seiltanzer" ("Tight Rope Walker") in Germany. They seemed to be commercial titles in both countries, since the play was a pronounced success.

The Germans, reported Bus-Fekete, are loathe to try out new playwrights, especially as most of the theatres receive some sort of state or municipal subsidy. "Consequently, the directors take the assured masterpieces and try to endow them with tremendous productions in competition with another theatre trying the same play."

While abroad, Bus-Fekete made a propaganda film which was a hit because it had no visible propaganda. The celluloid was based on Nora Kovach and Istvan Rabovsky, dancers who escaped from behind the Iron Country to the sanctuary of the United States. "The Russians," he said, "had been propagandizing that only failures who couldn't make good sought refuge in the west. We showed that they were good in this film, and that helped destroy their propaganda."

The Bus-Feketes are preparing for the production of a film, "The Other One," which he will shoot in several European countries.

He feels that the American cause in Europe is far from lost. "Why they're even playing bingo there," he noticed.

16m 'Consent'

Continued from page 5

a blanket that covers far more area than a plaintiff's alleged injury. Next, it's feared, could be a loosening of releases to tv and others to the extent that the entire theatrical market might be upet. Pic entertainment possibly would be reaching the public from variety of new directions because distributors, wary of violating the consent judgment and facing a contempt rap, would more and more unleash product to new outlets.

Encourages Suits

Also being given heavy thought is the possibility that any kind of a decree short of dismissal would encourage private antitrust suits. The divorcement and trade-practice edicts that culminated the first Government attack influenced many an exhib to trek to the nearest courthouse. This has resulted in a heavy drain on film company exchequers and the economy of the industry as a whole.

Any unfavorable windup of the 16m suit could set off treble-damage actions cut from the same pattern, with 16m operators, middlemen and telecasters as plaintiffs. At least, this is the pessimistic view expressed by some in the trade.

Majority of film companies are named defendants in the Government complaint. The prominent national and regional theatre trade associations and the Council of Motion Picture Organizations are listed as "co-conspirators." Federal Court in L. A. has set the trial date at Sept. 6 but chances are this will be postponed.



5,000 JUNGLE BEASTS ON A RAMPAGE OF TERROR ...IN THE BIGGEST WILD ANIMAL PICTURE EVER FILMED IN INDIA!

Sensational Entertainment

Frank Ferrin presents

"SABAKA"

Print by TECHNICOLOR

starring BORIS KARLOFF · and introducing NINO MARCEL

with REGINALD DENNY · VICTOR JORY

Produced, Written and Directed by FRANK FERRIN

backed up by Sensational Exploitation!

3 PRONGED TIE-UP SET WITH FAMED BUSTER BROWN SHOES!

Nation-wide store displays in 14,000 Brown shoe outlets covering every exchange area in the United States and Canada

8 solid weeks of TV network plugs—reaching an audience of 16,000,000 each week, slanted for both small fry and adults—via the Buster Brown program, "SMILIN' ED'S GANG", which stars Nino Marcel, who makes his screen debut in "SABAKA"

Coloring contests with prizes contributed jointly by exhibitors and Brown outlets.

thru UA

CASH IN ON THIS TERRIFIC BALLYHOO ...AND BOOK IT NOW!

Par's Special 'International Bureau' Solely to Plug DeMille's Super-Epic

ternational news bureau" to disseminate information about a single picture, "The Ten Commandments." The press, television audiences, clubs, schools, clergy, etc., have shown interest in the Cecil B. DeMille production, states Par adpub v.p. Jerry Pickman. He added that the info released to any one outlet will cover the particular field of interest involved.

Bureau will be under the overall supervision of Teete Carle, studio publicity chief. Director of the unit will be Art Arthur, DeMille's exec assistant in charge of public relation. Set to work under Arthur are Albert Deane, former editor of Paramount International News, foreign department house organ; Jack Hirshberg, Par staff publicist; Harry Mines, former drama editor of the L. A. Daily News, and two still photographers.

Others slated to work closely with the bureau include Rufus Blair, who heads Par's major city newspaper contacts, and Jimmy Sarno, in charge of still photos at the studio. Blair flew to Egypt during "Commandments" locationing. Deane was with the production company several months in the same country.

The setup is unusual not only for its scope but also because of the time angles. The bureau goes into full-scale operation immediately and will continue to function without letup, according to Pickman. Yet the DeMille epic, in Vista-Vision, will not be released before another year and a half.

Outlets for news and pictures include these: lay press, trade papers around the world, magazines of general leadership and those covering fields, industrial house organs, school and college publications, church and religious press, radio commentators and panel shows and a variety of tv programs.

Flock of Dailies Pressure MPPA For 'Equal Space'

Newspapers around the country are putting the pressure on the various film companies and the Motion Picture Assn. of America for advertising deals patterned after recent tieups with both the Dallas News and N. Y. Herald Tribune. Latter dailies recently printed special tabloid sections comprising one-page insertions each by the 10 MPAA member companies, eight by exhibitors and two by the Council of Motion Picture Organizations. The papers padded this out with 10 pages of editorial text, including articles by film critics, and cuts.

Dailies in Indianapolis, Denver and Milwaukee have made the pitch for "equal space" in formal letters and their counterparts in other cities have approached MPAA and the companies via telephone calls and personal visits.

Exhibs want in the act, too, offering to buy eight pages of ads for every 10 pages by the distributors. Indications are that the distribs will go along with the idea in various locations.

However, Milwaukee has become a problem situation. Theatremen in this area want to gear the special layouts to the Academy Awards. Film outfits which are out of Oscar contention this year have nixed this plan.

Biggest Is 2,070 Cars

Hartford, March 8.

Midwest Theatres of Boston has leased the world's largest drive-in theatre here from its builder A. J. Bronstein, local paper merchant. Ozoner will house 2,070 cars when completed next month at North Meadows. Costing $500,000, park will open on May 15.

Swimming pools, wading pools and an extensive kiddies playground are included. Midwest Theatres, controlled by Phillip and Richard Smith of Boston, owns 20 outdoor theatres. Lease is for 10 years.

RAPPAPORT CASE'S $65,000 SETTLEMENT

Washington, March 8.

The $2,700,000 treble damage suit brought by the Hippodrome and Town Theatres, of Baltimore, wound up last week with a cash settlement of $65,000 by the distributors to th[illegible]

Case, which had been on trial in the U. S. District Court here for three weeks, wound up in a settlement without reaching the jury. Defendants were Loew, Paramount, Warners, United Artists, Universal and the Loew and Stanley Warner circuits.

Action alleged that I. M. Rappaports' two theatres—Town and Hippodrome—had been unable to get enough firstrun pictures from 1947 through 1951. It charged a conspiracy among the distributors to favor the large circuits. About two years ago, the indie houses regained access to sufficient firstrun product.

Robert Wright, former specialist for the Justice Department antitrust division, handled the case for Rappaport. John F. Caskey tried the case for the defendants.

MPEA to Byrd: Foreign Take Is Pix Salvation

Washington, March 8.

Speaking for MPEA, Eric Johnston today called on the U. S. Senate to approve the House-passed bill extending the reciprocal trade agreements for three more years, with added authority for the President to cut tariffs.

In a letter to Senator Harry F. Byrd, Chairman of the Senate Finance Committee which is now studying the legislation, Johnston wrote:

"Our film producers now derive approximately 45% of their revenues from abroad. In relation to size, we are the largest single export industry in the United States. Without our export business, domestic film producers would be forced to curtail production and employment; without our export business, many foreign lands would suffer economic losses."

Johnston argued that the reciprocal trade policy strengthens both our allies and ourselves and should be expanded as a matter of "paramount self-interest."

HOLLYWOOD'S BIBLICAL SCHOLARSHIP DUBIOUS

Producers of Biblical films now have a place in the Holy Land that'll supply them with all the authentic research they need.

It's the Biblical research department of Israel's Forum Film which has been established by O. Sonnenfeld, managing director of Forum, and Theodor F. Meysels, art historian and archeological expert. At their disposal is the cumulative knowledge of Hebrew University, the Israel Exploration Fund, the Pontifical Bible Institute and the Ecole Biblique of the Dominican Fathers.

Sonnenfeld, who headquarters in Tel-Aviv, said Hollywood frequently made mistakes in its portrayal of Biblical times and characters. For instance, he pointed out, his staff might have warned 20th-Fox against using the Star of David in "David and Bathsheba." Seems it wasn't a Jewish symbol before the 17th century.

As for "Samson and Delilah," the Forum Film department might have improved on the finery of the beauties of Philistia via documented creations of the period. The real McCoy would have outshone in both originality and sex appeal any of the oriental costumes worn on the screen.

Oscar Ballots to 1,653

Hollywood, March 8.

Ballots for this year's Oscar Derby have been mailed to 1,653 active members of the Academy of Motion Picture Arts and Sciences.

Returned votes must be postmark by midnight on March 15, or 15 days before the presentations at the RKO-Pantages theatre.

European Crews

Continued from page 5

instance, able to meet the requirements efficiently."

The Hollywood films, "Decision Before Dawn," "Night People" and "Carnival Story," provided the vanguard in Germany for American procedure, D'eterle declared.

Director also stated that Europeans now are gathering American exploitation material during production, having briefed still fotogs in the needs of U.S. distribution. Further, he asserted, pictures being made on the Continent are being hypoed via large-scale publicity campaigns during production. His "Fire" set was visited by 80 newspaper correspondents from all over Europe, director reported, and a large group of U.S. wire service reps covered the filming phase.

Friends of Bayreuth, the Wagnerian society being run by the composer's sons in Southern Germany, is behind the picture for its European run, utilizing their extensive exploitation facilities, Dieterle said. In return for the use of the Festival amphitheatre at Bayreuth, he gave the society a small percentage of the picture's overall profits.

More Indie Pix

Continued from page 3

art Granger and Jean Simmons, for release by that company.

Theodora Productions, recently formed by actor Cornel Wilde, has entered a pact with UA to picturize "Storm Fear," novel by Clinton Seeley, with Wilde as star.

Horton Foote, stage and tv playwright, is doing the screenplay, this being his first film assignment. UA will finance and distribute.

Producer David E. Rose, who's also been linked with Col in past, over the past weekend entered a new agreement to lens three pix for the distributor. First is to be "Port Afrique," based on the novel by Bernard Dryer. Rose recently completed "End of the Affair," from the Graham Greene novel, which is set for release by Col in the spring.

The actor-turned-producer trend is continuing at UA, where Robert Mitchum signed to make five pictures—one a year—under the banner of DRM Porductions. This is his own outfit, just formed for the purpose of indie producing in the UA tieup. He's also to star in at least three of the five and the entire lineup will be financed by UA.

Racial Segregation

Continued from page 3

tents, municipal auditoriums, and theatres. Cinerama Inc., the equipment manufacturing company is busy working on a mobile unit. It had hoped to have a couple ready by this spring, but it appears that there will be delay of several months, if not a year.

In addition to the upcoming Buffalo opening, Cinerama outlets include New York, Detroit, Los Angeles, Chicago, Boston, Philadelphia, Pittsburgh, Washington, Cincinnati, St. Louis, San Francisco, Minneapolis, Dallas and Montreal. Abroad, under the supervision of Robin International, it's showing in London, Tokyo, Osaka and opens shortly in Paris, Rome and Milan.

Thursday for Negroes

Dallas, March 8.

The Melba Theatre evening performance on Thursday (10) of "This Is Cinerama" is being reserved exclusively for Negro patrons. David Garner, is in charge of ticket sales and has opened three ticket offices throughout the city.

Exhibs Push Distribs for Roundtable; The 'Or Else' Is U.S. Intercession

U. S. TO BELGIUM ON PRINTS: BE REALISTIC

American distribs are expected to take a much firmer stand on the Belgian color printing demands than they did vis-a-vis similar requests from the Italians. Belgians have been told the U. S. companies plan to "study" the situation.

Whereas the Italians had asked that the Americans do color printing in Italy, without fixing any exact amounts, the Belgian labs specified that 80% of the color prints being released locally should be processed in Belgian plants.

This, according to company execs, is an unrealistic demand in that Belgium only rates about three prints on each tinter whereas Italy goes up to as many as 30. Thus, it's pointed out, it's going to be a lot tougher to make the Belgian proposition pay off. It's not clear at the moment whether the Belgians intend to make the local printing issue part of the negotiations for a new film agreement with the government there.

French Carbon H'wood: Fewer, Bigger Films

French film industry, in keeping with the Hollywood trend, is turning out fewer but bigger pictures according to Henry Deutschmeister, head of Franco London Film. But, he added, despite keen Gallic interest in new projection and camera techniques most producers have not rushed to adopt the new methods principally due to the expense involved.

Deutschmeister, who returned to Paris yesterday (Tues.) after a month's U.S. stay, noted that while several CinemaScope films have been made by French filmmakers he personally prefers the 1.85-1 aspect ratio. "All Franco London product," he said, "is being made in this dimension since it affords a wide screen effect but still preserves a feeling of intimacy."

Although primarily in America on a vacation, Deutschmeister visited Mexico to arrange a possible coproduction there with a Mexican studio. But no deal, he emphasized, has been consummated as yet and the project is still in the discussion stage. Participating with him in the talks was Raoul Levy, Paris rep of Charles K. Feldman's Famous Artists agency. Venture, to be called "Camerone," would concern the French Foreign Legion in Mexico circa 1863.

Franco London, which customarily makes around six pictures annually, envisions production of the same amount again this year. Due to roll in two weeks is "Chiens Perdus" (Lost Dogs). A Jean Gabin starrer, it will be lensed in Eastman Color. "The Poison Affair" follows, "Camerone" is tentatively set as third and slated as fourth is "Modigliani," a biopic on the celebrated painter which Max Ophuls will direct. Remaining pix on the program have not been set as yet.

Meantime, Deutschmeister plans to return to the U.S. sometime in September to set American distribution deals for F-L's "French-Cancan" and "Le Rouge et le Noir" (Scarlet and Black). "Cancan," a Jean Renoir production filmed in Technicolor, is virtually completed. Jean Gabin, Francoise Arnoul and Maria Felix have top roles in this French-Italian coproduction. Also in Technicolor, "Rouge" is based on the Stendhal novel and currently is doing top b.o. in French theatres.

Joan Crawford Producing

Add Joan Crawford to the list of screen personalities who've formed their own companies to produce pix independently.

Mrs. Crawford yesterday (Tues.) closed a deal to make one film a year for the next six years for United Artists. She is to appear in at least three of them.

Wilbur Snaper, Allied States Assn.'s representative on the Council of Motion Picture Organizations, is expected to bring up the subject of the proposed roundtable industry session at the governing body's meeting tomorrow (Thurs.) at the Sheraton Astor, N. Y. Allied's move toward seeking Government intervention in industry affairs relies largely on the outcome of the proposed meeting at which, it's hoped, exhibitor leaders can sit down with the general sales managers and company presidents to discuss film rentals and other industry problems separating distributors and exhibitors.

The roundtable, officially proposed by the distrib's COMPO rep, 20th-Fox's distribution chief Al Lichtman, although long advocated by exhibitors, has already been delayed several times. When Lichtman made his proposal, he felt that the confab should be held outside the jurisdiction of COMPO. COMPO is an all-industry public relations outfit which is not geared for the handling of trade problems.

However, Allied leaders, in unofficial off-the-cuff statements, have said that it would be impossible to work with the distribs on other industry affairs if there were no eye-to-eye agreement on trade matters. In fact, Allied once intimated that it would pull out of COMPO if a better relationship between distribution and exhibition is not established.

Allied has refused to accept the distribution point that the roundtable session will be held as soon as the arbitration draft is completed. Allied wants no part of arbitration as long as it does not include the arbitration of film rentals but wants the all-industry meeting to be held at once regardless of the outcome of arbitration. Snaper will press hard for a fixed date for an all-industry meeting.

Allied and TOA have already agreed to a joint meeting, to be held prior to the roundtable, to map joint strategy in facing the film company executives. The date for this get-together depends on the one set for the all-industry session.

Distribs Want New Index For Foreign Wages

Concerned over the steady rise in operating costs abroad, some of the foreign managers for U. S. film distributors are advocating a firmer and more realistic policy re the constant demands for wage increases.

Feeling is that the industry is too easily given to granting pay boosts abroad on the basis of local pressures and, in the case of some individuals, on the assumption that the rise is comparatively minor if split up among 10 companies.

In one territory, where a pay increase had already been agreed on, investigation showed that it was a good many percent points above the local cost of living index. Elsewhere, the companies are said to be given to gauging the wage situation by American, i.e. dollar standards.

One of the difficulties, it's pointed out, is that the distribs' field execs, including the local film boards, are frequently apt to take the side of their employees. "The local managers want to keep peace in the family. They don't want to be bothered with fighting about raises," said one top foreign exec in N. Y. last week. "It's up to us to bring a bit of realism into this situation. There is no reason why, as it's done in the U. S., wages shouldn't bear some relationship to the cost of living. We tend to be pressured into granting wage rises blindly, without adequate investigation."

While they have to cope with such uncontrollable expenses as taxes and wage boosts, the companies are trying hard to keep the lid on foreign operating costs, with each outfit instituting its own economy schemes.

LIGHT UP YOUR MARQUEE WITH THE STAR OF "WHITE CHRISTMAS" AND "KNOCK ON WOOD"!

DANNY KAYE
IN
ASSIGNMENT CHILDREN

PRESENTED BY
THE UNITED NATIONS AND THE MOTION PICTURE INDUSTRY
A PARAMOUNT RELEASE

Color by TECHNICOLOR

This wonderful 20-minute featurette will do wonders for your theatre, for you and for the children of the world. Danny Kaye, with all his humor, talent, warmth and charm, was the ideal personality to be the United Nations' Ambassador-At-Large to the youngsters of India, Burma, Hong Kong, Korea and Japan. You never put on your screen a more appealing picture. And no picture ever offered you a more unique programming opportunity. Entire film rental proceeds will go toward furthering the work of UNICEF.

ALL HONORS TO DANNY...

Photoplay Magazine Achievement Award

•

Parents' Magazine Family Medal

•

Humanitarian Award of Denver Hospital



•

Foreign Press Correspondents Award

•

The Brotherhood Award of the National Conference of Christians and Jews

It's an honor for all our industry to join Danny in his great work!

Off-and-On, Including Amusements

Zenith Zooms—Wall Street Welcomes 'Friendly' Investigation With an Upsurge

By MIKE WEAR

The stock market fell off sharply yesterday (Tues.) and Monday, industrial averages showing a loss of more than four points. However, Amusement shares declined only minor fractions in most cases.

With market prices advancing five days in a row (hit 25-year highs for third consecutive day Friday), some of the bullish sentiment spread over into the Amusement Group last week. Wall Street paid little attention to the "friendly" Senate probe into stock market conditions excepting for a great show of strength the day that the quiz opened. Of 24 amusement issues, 14 showed gains, seven lost ground and three were unchanged. Three new highs were posted.

The gains in film shares were made in face of currently uneven boxoffice returns, with some keys reporting biz in the doldrums. Cinema stocks as a whole made a much better showing than film issues.

The sensational performer was Zenith Radio which soared past the century mark in Friday's (4) trading to register a fresh peak for a year and longer at 100¾. The stock closed at 100, a gain of 5¼ points for the week. Always a fast mover, either up or down, the price of $100 per share is the highest achieved by an amusement stock since pre-1929. It compares with Zenith's low price in 1954 of 63½. Reports of a stock split naturally follow such an achievement, and, of course, these were prevalent in Wall Street Friday.

Technicolor and ABC-Paramount Theatres were the other two to go into fresh ground. Former hit a new high at 16⅜ on what was regarded as an excellent earnings statement. It was up only an eighth on the week at 16⅛. ABC-Par climbed to 28⅛, for its fresh peak. This stock was one of the four amusement issues to sport gains of better than one point. It was up 1⅛ for the week at 27⅞.

The two CBS issues soared. Class "A" stock advanced $2 while "B" shares were up 3 points at 86¼. The "A" issue wound up at 86½. Zenith, of course, was the fourth stock to show real improvement.

Stanley Warner climbed five-eights to 21½, great returns from "Cinerama Holiday" no doubt causing the most interest. National Theatres went to 10⅛ at the close, where it was a quarter of a point from the year's best price.

Eastman Kodak climbed with other blue-chips, at one time being about a point away from the 1954-55 high. However, it was up only 25c on the week.

Decca, WB and Universal were up nice fractions. Columbia Pix was off half a point to 34. Skiatron was unchanged at 4⅜ bid.

OSCAR AWARDS EVENT PICKS THREE SCRIPTERS

Hollywood, March 8.

Richard L. Breen, Jack Rose and Melville Shavelson were named as scripters of the Academy Awards presentations show by general director Jean Negulesco. In addition the trio will turn out special material for emcee Bob Hope.

Ned Washington was appointed chairman of the Special Advisory Committee for the presentation of songs, under general supervision of Johnny Green, chairman of the Awards Planning Committee.

No UA Stock

Continued from page 3

est and (2), a N. Y. Sunday (6) Times story on the first page of its business section that commented on the Chaplin deal and the public stock conjecture. Actually, the subject served for the most part only as a peg for a long (and accurate) account of UA's history.

But is there really going to be any public participation in the distributor's capitalization? Answers board chairman Benjamin: "It's not in our thinking, not in our contemplation. But who can tell what's going to happen in a couple of years?"

'Guys' 20% Fees

Continued from page 4

the Merger, Goldwyn resigned to become an indie producer in 1924.

Goldwyn will film the picture on his own lot and is providing his own financing, with the budget said to be $5,000,000. Goldwyn paid $1,000,000 for the film rights to the Jo Swerling-Abe Burrows-Frank Loesser stage hit. Joseph Mankiewicz wrote the screenplay and is also directing. Picture will be filmed in CinemaScope, with Marlon Brando, Frank Sinatra, Vivian Blaine, and Jean Simmons in the leading roles. Choreography will be staged by Michael Kidd and Loesser will supervise and augment his original musical score.

6! to Yugoslavs

Continued from page 3

MPEA, the Yugoslavs have some 320 titles to choose from. Price being paid by the Yugoslav outfit for individual pix differs, with some bringing as much as $6,000 and others only $3,750.

Deal was negotiated in N. Y. by Bozidar Torbica, general manager of Yugoslavia Film, the Yugoslav industry's import-export agency, and the MPEA's Herbert Erlanger. Convertibility of the Yugoslav payments is guaranteed by the U. S. Information Agency. The Yugoslavs are under obligation to make their selections before the end of 1955 with payment on delivery of each individual pic.

While the Yugoslavs will do their own black-and-white printing from dupe negatives provided by the MPEA, they're ordering color prints in the U. S. and paying for them.

MPEA's deal originally was with Croatia Films. As it turned out, however, the local outfit couldn't get Belgrade okay on exchange arrangement and the pact was never consummated. It then became clear that the Yugoslav government wouldn't allow anyone but Yugoslavia Film to make foreign importation deals.

'Phenix City'

Continued from page 3

duction of the entire film in Phenix City "although it might not be too safe for us there." Film is about the vice capital and conditions surrounding death of Phenix City lawyer Patterson who won the state nomination equivalent to election in the Alabama Democratic primary. He was out to clean up.

Director Phil Karlson said he planned to use "fresh faces you may have seen on the U. S. Steel Hour" if the film is made in Phenix City. Karlson said he would head to New York for the casting if the producers decide not to film it in Hollywood.

Diamond and Karlson gave a buffet luncheon for the several dozen members of the press, radio and tv covering the Patterson murder trial now ending its second week. Both explained the purpose of the picture—to show Phenix City as a city with one industry—vice—and to show Albert Patterson "as a man who died a martyr's death." Honor guest was John Patterson, son of Albert Patterson who was later elected attorney-general. He will be the main character in the film.

Alaine Poire

Continued from page 5

ing the Gaumont Palace in Paris, is one with Jean Gabin. The theme: Dope smuggling. (That's a topic outlawed under the Production Code.) Gaumont has made a sequel to "Caroline Cherie" titled "Caprices de Caroline Cherie." However, said Poire, "we don't know what U. S. Customs is going to do to it." Both pix star Martine Carole.

Noting that the Michele Morgan film may end up as a Franco-Italian coproduction, Poire said one of the effects of this collaboration had been an increase in French production costs due to the high Italo player salaries. He observed, too, that the success of Italian releases in France had been spotty.

Poire said he expected to return to the U. S. within a few months for a more detailed study of French distribution problems. One of the solutions may be, he commented, for a group of French producers to get together and acquire a string of showcases in the major American keys. He said that, with French film budgets way up, it was get about 50% of his revenue on a big picture from abroad.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (8)

1954-'55 High	1954-'55 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	14½	Am Br-Par Th	317	28⅛	26½	26½	— ⅝
94¼	41⅝	CBS, "A"	44	87½	85½	86¾	+1
93¾	41½	CBS "B"	34	87	85¼	86¾	+ ⅝
39¼	19¾	Col. Pix.	39	35⅜	33¾	33¾	+ ¾
18⅛	9¼	Decca	169	16	15½	15⅞	—
74¾	46¾	Eastman Kdk.	487	73⅝	70½	70½	—1
5⅜	1½	EMI	553	4⅞	4½	4½	— ⅛
22	13¼	Loew's	375	19⅞	19¼	19¼	— ¼
10½	6⅛	Nat. Thea.	283	10⅛	9⅞	10	—
40⅜	26⅛	Paramount	62	38½	37½	37¾	— ¼
40	28	Philco	116	40½	37¾	38¼	—1¾
45¼	22½	RCA	353	44¾	40⅜	42⅞	—1⅜
8⅞	2⅞	RKO Picts.	19	8⅛	8	8	+ ⅛
10⅛	4½	RKO Thea.	58	9⅜	9	9	— ¼
7⅝	3	Republic	103	7⅛	6½	6⅝	— ½
14¾	10½	Rep., pfd.	9	14½	14	14⅛	— ⅜
22⅝	11⅛	Stanley War.	197	21⅞	21	21	—
31⅜	18¾	20th-Fox	283	29⅜	28¼	28¼	— ½
32¼	18½	Univ. Pix.	12	29⅛	28⅛	28⅝	— ⅜
91	63¾	Univ., pfd.	*11	89¾	88	88	—1
21⅛	13⅝	Warner Bros.	57	19⅝	19¼	19¼	— ⅛
102	63½	Zenith	128	102	94¾	97¾	+2¾

American Stock Exchange

6	3⅝	Allied Artists	61	4⅞	4½	4½	— ¼
11⅝	9¾	All'd Art., pfd.	41	10⅞	10¼	10⅜	— ⅜
17⅛	9⅛	Du Mont	259	17⅛	16	16	—1
16¼	11¾	Technicolor	193	16⅜	15¾	15⅞	— ¼
4½	2¾	Trans-Lux	6	3⅞	3¾	3¾	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4¼	4⅞	— ⅛
Cinerama Inc.	2	2½	— ¼
Cinerama Prod.	4⅞	5½	— ½
Official Films	4¼	4¾	+ ½
Polaroid	43½	45½	—
Skiatron	4⅜	4⅞	—
U. A. Theatres	18¼	19¾	+ ¾
Walt Disney	25	26½	+4½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Inside Stuff—Pictures

In a review of the motion picture industry published in the London Financial Times (the British opposite of the Wall Street Journal) the upswing in attendances is attributed mainly to new widescreen techniques and notably the development of CinemaScope. The paper estimates that of Britain's 4,500 picture theatres about 1,500, representing 75% of the country's entire seating capacity, are now either fitted for anamorphic exhibition or other widescreen processes. The 20th-Fox system, says the London sheet, has now established a commanding lead over its rivals.

In addition to the three major circuits it is reported that 664 independent theatres have been retooled for CinemaScope and this total will rise to 861 by the end of March and to 986 by the end of June. As a result of the new techniques the journal reports that the industry is now confident it can weather the approaching competition from commercial television and also the eventual introduction of color tv.

Harper's mag in its March issue gives the lowdown on the real monickers of 43 Hollywood thesps. Included in the list, by aliases (and the genuine article), are: Doris Kapplehoff (Doris Day); Bernard Schwartz (Tony Curtis); Mladen Sekulovich (Karl Malden); Marie Tomlinson Krebs (Marjorie Main); Arthur Gelien (Tab Hunter); Virginia McMath (Ginger Rogers); Claudette Chauchoin (Claudette Colbert); Ethel Zimmerman (Ethel Merman); Vito Farinola (Vic Damone); Tula Finklea (Cyd Charisse); Judy Tuvim (Judy Holliday); Aldo Da Re (Aldo Ray, naturally); Gwyllyn Ford (Glenn Ford); Frederick Bickel (Frederick March); Issur Danielovitch (Kirk Douglas) Ella Geisman (June Allyson); David Kaminsky (Danny Kaye); Jimmy Stewart (Stewart Granger, and that's a novel twist—now tradesters are guessing what Jimmy Stewart's true tag is); Archibald Alexander Leach (Cary Grant); and also included was the Harry Lillis (of Bing) Crosby. Harper's also listed Brian deLacy Aherne (for Brian Aherne).

Alex Barris, Toronto Globe and Mail's film critic, ended a rave review of "Carmen Jones" last week with this criticism:

"Despite the general high level of the picture, there is one lapse into questionable taste that I can't fail to mention because it seems to be an important one. I will never understand why Mr. Preminger and the others associated with this production should have found it necessary (or even desirable) to perpetuate the stupid notion that every time a Negro opens his mouth to sing he automatically changes 'I am' to 'I'se' and 'this' and 'that' to 'dis' and 'dat.' I know Hammerstei wrote it that way, but this is not enough of an excuse for Mr. Preminger. As to Hammerstein, there IS no excuse."

(Actually, Oscar Hammerstein, as a former member of the Writers War Board, has been a leader against racial stereotyping, has modified some of his old "Show Boat" lyrics—Editor).

Disclosure by Gulfport, Miss, police of a suicide attempt by Larry Cowen, former manager of Proctor's Theatre in Troy, before he was to be extradited to the Collar City to face charges of forgery and larceny, respectively, filed by his wife and his mother, was the latest chapter in his tangled affairs since disappearing last September.

Cowen, who served as lieutenant commander in charge of Naval Intelligence for the Albany zone during World War II, took an overdose of sleeping pills in his jail cell at Gulfport, authorities said. He left a note blaming the act on distress over publicity about his disappearance. After hospital treatment, Cowen was transferred to the Gay Clinic at Biloxi, Miss.

A Troy detective went there to pick up the ex-theatreman.

Harry C. Arthur Jr., prez of Fanchon & Marco in St. Louis, and head of the St. Louis Amusement Co., has agreed to contribute to the support of a 13-year old Greek girl as part of the program of the Foster Parents' Plan for War Children. Last week Arthur pledged to pay $15 per month to the girl's family that was impoverished as a result of the Nazi occupation and civil war. Her father was executed in 1948 during internal strife in 1948. The family lives in a two room hut and the family income is derived from the sale of farm produce and goat's milk.

Actor William Holden follows reviews closely but admits he's a "poor judge" of films in which he appears. "I get too emotionally involved," he told interviewers at a Honolulu press party hosted by Herman Rosen of Royal Amusements. "So I have to leave it up to audience reaction." Star had lavish praise for talents of Audrey Hepburn and Grace Kelly, noting that these two gals "have tremendous powers of concentration." Mr. and Mrs. Holden will return to Honolulu for 10 weeks this summer while he films exteriors for "Magnificent Devils," he said.

Emerging as the food page star of "Cinerama Holiday," is a Swiss dish known as cheese fondue. It's cheese melted with flour and butter and spiced with white wine and the Swiss cherry brandy Kirschwasser. Cheese fondue ritual is part of the Swiss Alps ski sequence of the new Cinerama picture. Publicist Lynn Farnol has latched on to the angle. A press party for food editors to plug a motion picture is an unusual departure, but it paid off with beaucoup space throughout the country. The recipe for the dish is also listed in the theatre program.

Responding to last week's VARIETY story, showing a 28% drop in the amount spent by film companies for ads in Sunday newspaper supplements, Parade has piped up with its own version; and it doesn't jive with that of the Publishers Information Bureau. Parade boasts that it led the entire Sunday supplement field in film ads, showing an impressive 72% rise in 1954 over 1953. PIB figures, while indicating a drop in film coin for the supplements, at the same time showed a 19% rise in coin outlay for mag ads.

For allowing "Princeton '55," the educational weekly tv program over WRCA-TV, to show scenes from "Mourning Becomes Electra," RKO's film version of the Eugene O'Neill play made several years ago, the film company received a plug for a current production. Recipient of the mention on the highbrow program was "Underwater," the Howard Hughes production starring Jane Russell.

Ohio's Education Director's statement that some cases of juvenile delinquency were directly attributable to ideas received from the films drew a heated denial from the Independent Theatre Owners of Ohio. ITOO denied there was any correlation between juvenile delinquency and motion pictures, inasmuch as Ohio had had censorship for 40 years (ending only last December) which was thought to combat delinquency.

The White House News Photographers Assn., will install one newsreeler as its president and two more as members of its executive board at the organization's annual dinner for President Eisenhower on March 19. Going in as president of the association will be Anthony Muto, of Fox Movietone. Elected to the board last week were Clarence Ellis, of Warner-Pathe News, and Hugo Johnson, of Paramount News.

Shades of the past will flutter over the Great Northern saloon scenes in Universal's re-make of "The Spoilers." Framed photographs of William Farnum and Tom Santschi, who appeared in the original version of the Rex Beach yarn, have been hung on the walls, to bring back cherished memories to anyone who saw the nine-reel 1915 edition. Jeff Chandler and Rory Calhoun enact the respective roles now.



A "HIT" CAST IN A "HIT" SHOW WITH "HIT" MUSIC AND HAPPINESS!



M-G-M presents in CINEMASCOPE and COLOR

"HIT THE DECK" ♪

Starring

JANE POWELL
TONY MARTIN
DEBBIE REYNOLDS
WALTER PIDGEON
VIC DAMONE
GENE RAYMOND
ANN MILLER
RUSS TAMBLYN

with

KAY ARMEN • J. CARROL NAISH
RICHARD ANDERSON • JANE DARWELL

Written by
SONYA LEVIEN and WILLIAM LUDWIG

Based On the Musical Play "Hit The Deck" by Herbert Fields
Presented On the Stage by Vincent Youmans
From "Shore Leave" by Hubert Osborne

Music by VINCENT YOUMANS

Lyrics by
LEO ROBIN, CLIFFORD GREY and IRVING CAESAR

Choreography by HERMES PAN • Photographed in EASTMAN COLOR

Directed by ROY ROWLAND • Produced by JOE PASTERNAK

RADIO CITY Music Hall

Hi-Jinks At The Hall!

Leave it to Leo who's made many top-rollicking Navy musicals (*forinstance, "Anchors Aweigh," "On The Town," etc.*) to come up with another wonderful entertainment. It's in CinemaScope and Color! And it's tops in the gobs-and-gals-musical division. A great audience attraction. A 21-gun salute to your fun-seeking patrons!

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Film Industry's Current Relations With Provincial Press Now Dandy

The film industry hasn't had it so good in years on the press relations front. Papers aeross the country have jumped on the bandwagon with editorial plugs for the picture business. Some dailies have gone into trade angles, such as exhibitor complaints about a shortage of supply, and others have considered the significance of the widescreens. But for the most part the papers have taken note of the trade's economie upbeat and ascribe it primarily to improved produetion quality.

Mot'on Pieture Assn. of America's clipping serviee has been cutting new editorials about the business regularly for well over the past three months. A few examples.

The S. Joseph, Mo., News-Press comments: "St. Joseph is getting bigger and better pietures than ever before. And we are getting them currently with eities many times our population. Indeed, the motion pieture business has come ahead by leaps and bounds in the last few years. It has aecepted the challenge of competing entertainment in elegant fashion."

The Bluefield, W. Va., Telegraph: "Current phenomenal improvement in the movie business is partly due to deep-perception films, and to the cut in the federal admission tax. But we believe it is primarily due to better movies. The studios are turning out bigger and better shows than ever."

San Francisco Examiner: "The glum in Hollywood predicted a few years ago that tv would relegate the motion pieture industry to the role of tv supplier, a sort of handmaiden to the new video giant. Instead, the industry overhauled itself, met the competition and is enjoying a boom."

Detroit Times: "In the years just past, the exhibitor has been hard pressed to keep up with new technical developments in the industry. Here in Detroit he has done a good job eonverting to bigger screen, greater sound fidelity and more general comfort."

VARIETY inspired some editorializing and reporting. A widely-used AP dispateh from Hollywood quoted boxoffiee figures picked up from this trade week.)

The Cincinnati Enquirer, in an editorial piece on highbrow entertainment in pix, led off with this: "Does Culture—with a eapital C—have boxoffice appeal. This is the absorbing problem that commands special editorial comment in the current issue of VARIETY, one of the most interesting foreign-language (sic) journals in the country."

Sissy Stuff

Hollywood, March 8.

The wild west ain't like it used to be, take it from Rex Lease, Philo McCullough and Jaek Perrin, veterans of silent films currently playing bits in Universal's "The Rawhide Years."

After watching a gun fight in whieh only one man was killed they said: "Shucks. In the course of our years as film cowpokes we three must have made more than 10,000 bite the dust."

Bavaria Rejects Germany's 3% Relief to U. S.

Frankfurt, Mareh 8.

Despite the fact that an "approval" by the German Board of Censorship makes a U. S. film released in West Germany eligible for a speeial 3% reduction of the amusement tax, the Bavarian government (one of the nine states of West Germany) has refused to allow this tax reduetion.

Bavaria is refusing to recognize the judgment of the Censorship Board, and so is including the amusement tax among the other taxes levied on U. S. pictures in its territory.

The Board, in designating "approved" features, tends to favor German films. In the period from Sept. '53 through Aug. '54, it gave the okay to 211 German pietures and just 30 Yank films. Recently, it at first refused the approved-seal to two outstanding foreign films, "On the Waterfront" (Col) and "Romeo and Juliet" (Rank), but on seeond application, issued the tax reduetion for this pair. Even on these two releases, however, the Bavarians are not letting go of the extra tax bite.

PROTEST LICENSE CURBS ON ROADSIDE VENTURES

Concord, N.H., March 8.

A bill whieh would regulate the eonstruction of drive-in theatres and other large roadside business establishments ran into stiff opposition in the Legislature her last week.

Foe of the measure included the Manchester Taxpayers' Assn., several outdoor advertising men, Atty. Joseph Staneik of Derry, part owner of drive-in theatres, and the New Hampshire Carbonated Beverages Assn.

House Bill 16, sponsored by Rep. Helen C. Funkhouser of Durham, would require a permit from the state commissioner of publie works and highways for the construction of drive-in theatres and other businesses with faeilities for at least 100 cars and loeated within 1,000 feet of a Class 1, 2 or 3 highway.

TORONTO TENT AIDS WHEELCHAIR GRADUATE

Toronto, March 8.

Prime Minister Frost, Mayor Phillips of Toronto, and George Hoover, International Chief Barker of Variety Clubs, were speakers at the dinner to annual graduates of "Variety Village," residential school for physically handicapped youths, maintained by the Toronto tent. It was the fifth graduation dinner, with 12 boys in wheel chairs or on crutehes being presented with their diplomas—and jobs. (Toronto tent has spent over $600,000 in the work sinee "Variety Village" was founded.)

Presiding was Harry Mandell, Chief Barker of the Toronto tent, with arrangements supervised by Sam Glazier, advertising manager for 20th-Fox in Canada. Some 600 members of the entertainment industry were present for the dinner in the banquet hall of the Royal York Hotel.

Polaroid's Patent Victory

Cambridge, Mass., March 8.

Federal Court Judge George C. Sweeney declared as valid those patents held by Polaroid Corp. covering basic polarizing materials used in the manufacture of 3-D film viewers. Decision was made in a suit between Polaroid and the manufacturers of Polalite viewers Depix Corp. and Alvin Marks.

Sweeney held thta the Polalite viewers infringed upon three Polaroid patents. Declared as invalid was a fourth Polaroid patent covering an after-treatment of polarizing material.

Eckler Rejoins Aniline

Dr. Leopold Eckler, general manager of the Plastics Division of the Celanese Corp. of America for the past six years, rejoined General Aniline & Film Corp. this week as v.p. of GAF and general manager of its Ansco Division.

Dr. Eckler was with the Ansco Division from 1928 to 1948 when he resigned to go with Celanese. known as a film produetion expert, he was production manager and works manager in his 20 years with Anseo.

Military Posts 14 Days Behind Nearby Towns

Washington, March 8.

Virtual Pentagon approval of a one-year trial of the proposal to elliminate pre-release showings in some military post theatres has been reaehed here. The plan, pushed by film industry spokesmen, is to help town theatres in some areas with large Army, Navy or Air Force bases.

Request for relief was first asked in December and a specific plan, naming the towns and military posts, was submitted to the Pentagon at a meeting on Feb. 17. Last Thursday (3), at another meeting, the one-year trial was approved, subject to a final okay by the Seeretary of Defense and the Secretaries of the Army, Navy and Air Foree. This is expected to be forhcoming.

Approval was threatened, several days earlier, when several military officials objeeted that the plan would nibble away another prerogative of the men in uniform who have been losing many fringe benefits since the end of World War II. It was asserted that military morale and reenlistments of key personnel were suffering as a result.

However, the okay was finally worked out. It provides that theatres in towns near the specified bases will reeeive a 14-dav clearance ahead of the post theatres.

However, if eommereial theatres do not play the films within 30 days of their first showings by key theatres in their exchange distriet, then the pix will beeome immediately available for the post theatres.

Present at he Pentagon meeting for the industry were: for the distributors — Kenneth Clark, viee president of the Motion Picture Association, and Mauriee Goldstein, of United Artists, chairman of the sales managers' committee; for the exhibitors—Ed Martin, president of TOA; Walter Reade, Jr., chairman of the TOA board; Robert O'Donnell, head of the Interstate Circuit in Texas; and A. Julian Brylawski, of Stanley-Warner.

YORK (LAST RUN) SUES MAJORS IN NEW YORK

Idaman Amus. Co'p., operators of the York Theatre on New York's upper eastside, filed a $600,000 treble damage antitrust suit in N. Y. Federal Court Monday (7) against the eight majors, American Broadcasting-Paramount Theatres, National Theatres, RKO Theatres and Loew's Theatres.

Objeeting to the Loew's-RKO "split" in the N. Y. metropolitan area, Idaman claims that the defendants caused the York "great financial damages" through conspiring to maintain a system of unreasonable runs and clearances. A last-run house, the York seeks first or second runs.

VARIETY CLUBS' ANNUAL BIG TENT MAY 4

Los Angeles, March 8.

Preparations for the 19th annual convention of International Variety Clubs will be handled by Dick Dickson, general manager of the United Artists Theatre Circuit in this area. Convention is slated to open here for four days, starting May 4, with Ezra E. Stern, chief barker of Tent 25, Southern California Variety Club, functioning as official host. More than 1,200 delegates are expected to be present.

Norman Manning will serve as Dickson's assistant. Arrangement committee, with Al Hanson as chairman, consists of W. H. (Bud) Lollier, John E. Lavery, Fred Stein, Morton Scott, Robert Brilliant, Edwin F. Zabel, Steve Broidy, Willard W. Keith, Ezra Stern, Pernie Wolf, O. N. (Bill) Srere, M. J. E. McCarthy, Ben Ashe and W. C. Ricord.

Chicago Tax Figures

Chieago, March 8.

Theatre amusement taxes levied in the City of Chicago totalled $102,488 for the month of February, 1955. This sum represents a slight increase over the $99,554 collected during the same month in 1954.

The total of all amusement taxes levied in Chicago was $166,103 for Feb uary, 1955, again an increase over the $148,279 collected in February, 1954.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 6
This Date, Last Year..... 2

"TIMESLIP"
(ToDon Produetion)
(Shooting in England)
Prod.—A. C. Snowden
Dir.—Ken Hughes
Gene Nelson, Faith Domergue, Joseph Tomeity, Vic Terry, Donald Gray, Peter Arne
(Started Feb. 4)

COLUMBIA

Starts, This Year..... 6
This Date, Last Year..... 7

"THE GENTLE WOFHOUND"
(Shooting in Japan)
Prod.—Fred Kohlmar
Dir.—Richard Murphy
Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors
(Started March 1)

METRO

Starts, This Year..... 3
This Date, Last Year..... 0

"IT'S ALWAYS FAIR WEATHER"
Prod.—Arthur Freed
Dir.—Gene Kelly, Stanley Donen
Gene Kelly, Cyd Charisse, Dan Dailey, Michael Kidd, Dolores Gray
(Started Oct. 13)
"BAR SINISTER"
Prod.—Henry Berman
Dir.—Herman Hoffman
Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, Roger Moore, Willard Sage, Sally Fraser
(Started Feb. 28)
"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)
"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Normand Wooland, Erie Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

PARAMOUNT

Starts, This Year..... 1
This Date, Last Year..... 4

"THE TEN COMMANDMENTS"
(Shooting in Egypt)
Prod-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering
(Started Oct. 14)
"THE COURT JESTER"
(Dena Productions)
Prod-Dir.—Norman Panama, Melvin Frank
Danny Kaye, Glynis Johns, Angela Lansbury, Basil Rathbone, Cecil Parker, Mildred Natwick, Edward Ashley, Michael Pate, Allan Napier, Patrick Aherne, Lewis Martin, Noel Drayton Robert Middleton, Richard Kean, Russell Gaige, Leo Britt, Larry Pennell
(Started Nov 22)
"ARTISTS AND MODELS"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin and Jerry Lewis, Shirley MacLaine, Eddie Mayehof, Eva Gabor
(Started Feb. 28).

RKO

Starts, This Year..... 1
This Date, Last Year..... 0

"PEARL OF THE SOUTH PACIFIC"
Prod.—Benedict Bogeaus
Dir.—Allan Dwan
Virginia Mayo, Dennis Morgan, Farrar, Lance Fuller, Murvy Lisa Montell
(Started Feb. 21)

REPUBLIC

Starts, This Year..... 5
This Date, Last Year..... 1

"THE TEXAS LEGIONNAIRES"
Assoc. Prod.-Dir.—Frank Lloyd
Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt, Ernest Bergnine, J. Carrol Naish
(Started March 1)
"THE CROOKED RING"
Assoc. Prod.—Rudy Ralston
Dir.—R. G. Springsteen
Rod Cameron, Allison Hayes, Gale Robbins
(Started March 3)

20th CENTURY-FOX

Starts, This Year..... 4
This Date, Last Year..... 2

"HOUSE OF BAMBOO"
(Shooting in Tokyo)
Prod.—Buddy Adler
Dir.—Samuel Fuller
Robert Ryan, Robert Stack, Yamaguchi, Sandro Giglio
(Started Feb. 3)
"HOW TO BE VERY, VERY POPULAR"
Prod.-Dir.—Nunnally Johnson
Betty Grable, Robert Cummings, Sheree North, Charles Coburn, Fred Clark, Charlotte Austin, Orson Bean, Tommy Noonan, Andrew Tombes, Rhys Williams, Alice Pearle
(Started Feb. 21)
"SIR WALTER RALEIGH"
Prod.—Charles Brackett
Dir.—Henry Koster
Bette Davis, Richard Todd, Dan O'Herlihy, Herbert Marshall, Jay Robinson, Joan Collins, Robert Douglas, Romney Brent, Lisa Daniels
(Started Feb. 21)
"THE LEFT HAND OF GOD"
Prod.—Buddy Adler
Dir.—Edward Dmytryk
Humphrey Bogart, Gene Tierney, J. Cobb, Agnes Moorehead, Marshall
(Started March 7)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year..... 6

"THE SPOILERS"
Prod.—Ross Hunter
Dir.—Jesse Hibbs
Anne Baxter, Jeff Chandler, Rory Calhoun, Ray Danton, John McIntire, Carl Benton Reid, Wallace Ford, Ruth Donnelly, Barbara Britton, Forrest Lewis, Raymond Walburn, Roy Barcroft
(Started Jan. 31).
"THE RAWHIDE YEARS"
Prod.—Stanley Rubin
Dir.—Rudolph Mate
Tony Curtis, Arthur Kennedy, Colleen Miller, William Demarest, Minor Watson, William Gargan, Peter Van Eyck, Donald Randolph
(Started Feb. 14)
"THERE'S ALWAYS TOMORROW"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Barbara Stanwyck, Fred MacMurray, Joan Bennett, Pat Crowley, William Reynolds, Gigi Perreau, Judy Nugent, Jane Darwell
(Started Feb. 18)
"FRANCIS IN THE NAVY"
Prod.—Stanley Rubin
Dir.—Arthur Lubin
Donald O'Connor, Martha Hyer, Richard Erdman, Jim Backus, Myrna Hansen, David Janssen, Leigh Snowden, Clint Eastwood, Betty Jane Howarth, Phil Garris
(Started Feb. 21)
"THE SECOND GREATEST SEX"
Prod.—Albert J. Cohen
Dir.—George Marshall
Jeanne Crain, George Nader, Bert Lahr, Paul Gilbert, Mamie Van Doren, Keith Andes, Kathleen Case, Tommy Rall, Edna Skinner, Kitty Kallen, Cousin Emmy, The Midwesterners
(Started Feb. 25)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year..... 1

"BLOOD ALLEY"
(Shooting at Goldwyn)
Prod.—Batjac Productions
Dir.—William A. Wellman
John Wayne, Lauren Bacall, Paul Fix, Anita Ekberg
(Started Jan. 10)
"THE ANIMAL WORLD"
Prod.-Dir.—Irwin Allen
(Started Feb. 14)
"ILLEGAL"
Prod.—Frank P. Rosenberg
Dir.—Lewis Allen
Edward G. Robinson, Nina Foch, Hugh Marlowe, Albert Dekker, Jayne Mansfield
(Started Feb. 14)
"JAGGED EDGE"
(Shooting at Lone Pine)
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Perry Lopez, Gonzales-Gonzales
(Started Feb. 16)

INDEPENDENT

"THE BEAST OF HOLLOW MOUNTAIN"
(U A. Release)
(Nassour Studios)
(Locationing in Mexico)
Prod.—William & Edward Nassour
Dir.—Edward Nassour, Ismael Rodriguez
Guy Madison, Patricia Medina, Eduardo Norriega, Carlos Rivas, Julio Villarreal, Pascual Garcia Pena, Lupe Carriles, Manuel Arvide, Jose Chavez, Margavito Luna, Roberto Contreras, Lobo Negro, Jorge Trevino, Armando Gutierrez
(Started Jan. 10)
"THE DEADLY PEACEMAKER"
(Shooting at Goldwyn)
Prod. Samuel Goldwyn, Jr.
Dir.—Richard Wilson
Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe, Emil Meyer, Leo Gordon, Florenz Ames, Robert Osterloh, Ted De Corsia
(Started Feb. 28)

Pete Wentworth's Duties

Roehester, March 8.

Paul R. (Pete) Wentworth has been named media buyer for Eastman Kodak. For the past year he was assistant manager of the ad department's package design division and prior to this was on special assignment investigating tv as an ad medium.

W. B. Potter, EK's ad director, said Wentworth will be in charge of market and media selection in trade papers, newspapers, general magazines and tv.

Sound Local's New Faces

Hollywood, March 8.

New president of Sound Technicians Local 695, IATSE, is A. Houston Barnet, with Thomas A. Carman as new business agent.

Other officers named in the national were Fred Echwald and John Stack, veepees; Fred McAlphin, secretary; and E. Weldon Coe, treasurer. New board members are John Stransky, William Thompson, Dean Spaneer and Gordon Day.

Elephants, Geishas and Indians

Chicago, March 8.

Old-time bally is coming into its own in Chicago as theatre operators and p.a.'s compete strenuously for the amusement buck. As part of the advance for "Jupiter's Darling," Metro had an elephant, appropriately named Jupiter, register at the Sherman Hotel here; Metro is also seeking a mate for Jupiter, a bull pachyderm, to be his "darling."

For the opening of "Gate of Hell," last week, six kimono-garbed Geisha dancers, accompanied by a samisen trio held forth in the lobby of the Loop Theatre here demonstrating the latest in Nip terp stylings, as an empty and unattended (no coolie union in Chi) jinrikisha waited outside.

Soon Chicago will play host to Ben American Horse, 81-year-old cousin of Chief Crazy Horse, and his granddaughter, Princess Darlene Rooks, runner-up Indian beauty contest winner. Redskin visitors will be here to help whoop it up for Universal's "Chief Crazy Horse."

Brooks Randell Guilty as Gyp Film Producer

Pasadena, March 8.

Brooks Randell, self-asserted film producer, was found guilty in Superior Court on charges of swindling investors out of $54,000 under pretense of producing a picture based on the "Black Dahlia" murder of 1947.

Defendant, who admitted he spent $50,000 in high living, pleaded guilty to felony counts of grand theft and conspiring to violate state corporate security laws. He will be sentenced April 13 by Judge Kenneth C. Howell.

New Frequency Filter By Cinema Engineering Co.

Hollywood, March 8.

New variable high-and-low frequency filter designed to eliminate unnecessary noises in sound reproduction has been developed by the Cinema Engineering Co. of Burbank.

Production has already started on the device which is equipped with a four-stage amplifier and an R-C interstage coupling network.

INDUSTRY EXHIBIT UP BEFORE COUNCIL

Hollywood, March 8.

Setup of Motion Picture Exhibition, planned as a permanent industry exhibit, will be explained by E. L. DePatie at the next meeting of the Hollywood AFL Film Council. All studio unions and guilds will be urged to take part in the new venture.

Screen Story Analysts, Local 854, joined the Council, with Kay Lenard named as delegate and Leroy M. Linick as alternate.

Swiss Pitch

Group of Swiss organizations have banded together to sponsor a public relations film made in New York but promoting tourism in Switzerland. Film was shot at the Swiss Center in N.Y., which houses the Swiss National Travel Office, Swissair and the Swiss Bank Corp., with Murial Williams narrating the pic, which detailed highlights of winter sports in Switzerland and travel and fashion designs. Pic was produced by Edward Kenner and Audrey Leeds, with Swissair, Swiss National Travel Office, Swiss Bank, Watchmakers of Switzerland and Specialty Importers bankrolling the pic.

Mail offer of the pic has resulted in applications by over 100 stations, according to Miss Leeds.

NO FLINCHING LYNCHING

Columbia to Retain Grim Theme Of Arthur Gordon Novel

Columbia will pull a switch in picturizing "Reprisal," Arthur Gordon novel which Col purchased for the screen last week. Arthur Gardner and Jules Levy have been assigned to produce.

Gordon's book, which is about racial intolerance and one man's fight against lynch laws, had the modern south as background. Screenplay being shaped by David Harmon will be laid in the Oklahome Territory circa 1890. The controversial nature of the story will be retained, however, according to Col.

Film is to be lensed in CinemaScope and location shooting has been pencilled in for late April or early May.

Same Tricks At Venice Festival

Regulations of the Venice International Film Festival, duplicating conditions for the Cannes fest, allow one feature entry per country plus a second for nations with large production. In addition, festival authorities are free to invite six additional entries over and above the number of films being shown.

Thus, as in Cannes, the American industry has to content itself with a setup under which its own official entries have been reduced, with local officials free to make their own choice as to additional features. Extension of this policy almost brought about withdrawal of the U.S. from Venice following the 1953 competition.

The Venice festival starts Aug. 25. Jury of seven will hand out a grand gold prize, four silver prizes and cups for best performances. Number of U.S. pix to be included in the six "invited" entries has not been determined.

False Boxoffice Reports on Increase; Snaper Argues That Distribs Create Resentment Among Theatre Men

Schine Case Ends

Buffalo, March 8.

After 13 weeks of intermittent litigation in Federal Court here, the contempt proceedings brought by the U. S. Dept. of Justice against the Schine Theatrical Enterprises and its officers came to an end on Wednesday (2).

Judge John Knight reserved decision indicating that a final ruling would not be forthcoming for at least two months during which attorneys for both sides are to submit briefs.

Rumors of a stepup in false boxoffice reporting among exhibitors, a condition that is not to be condoned, is nevertheless understandable, according to Wilbur Snaper, prexy of the Allied Theatre Owners of New Jersey and former National Allied topper. If there's an increase in presenting phony wicket figures, Snaper contends, it's due to the squeeze the distributors are putting on the small theatreowner. "When a man's livelihood is threatened and his family's security endangered by the willful practices of a few men, he will fight with every means at his command," Snaper asserts.

Snaper's comment is contained i a bulletin to Jersey Allied members. It rehashes many of the charges Allied has made in past against the distribution companies, noting that the film rental policies of the major distribs "might prove to be a death blow to many small independents." Snaper declares that it is to be hoped that the film companies realize "the fallacies of their sales policies before it is too late."

Noting that it has been to no avail to reason with the sales managers, Snaper says it might be wise to speak to each company president "wherever he might be, and discuss the welfare of his customers. If distribution does not see the storm clouds ahead, they are being blinded by the brilliance of their own sales policies." There seems to be a contest, he says, as to which company can demand the highest terms.

In advising exhibs how to meet the rental demands, Snaper notes: "Don't roll over and play dead. If this is a fight for survival, which it seems to be, make sure your enemy does not get off unscathed.

American Dubbing In Paris, Rome

American Dubbing Co., headed by Peter Riethof, is setting up subsidiary companies in Rome and Paris. Riethof recently returned from abroad after organizing the overseas operations.

The Rome studio, already in operation, will be employed mainly for the dubbing of Italo films into English for the U.S. tv market. The Paris branch will be for both tv and theatrical films involving French producers who pay off in francs. Pix involved in the Rome work are usually those owned by U.S. distribs of tv films.

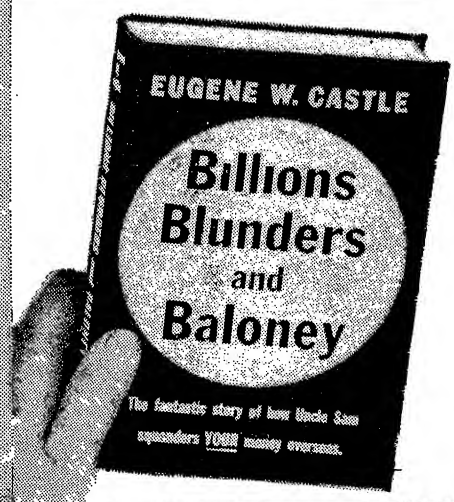
Riethof's American studio will continue to dub feature films scheduled for theatrical release in the U.S.

NOW A BEST SELLER IN LOS ANGELES!

Book sensation of the year. It has aroused the entire nation!

"Billions, Blunders and Baloney"

by EUGENE W. CASTLE



Everyone is reading it!

Everyone is talking about it!

- Read how Uncle Sam's amateurish propaganda movies create foreign ill-will for America!
- Learn *why* Hollywood's professional entertainment movies are America's best overseas salesmen!
- Find out why Uncle Sam's radio programs cost the U.S. taxpayers $100,000,000 annually—and "outshout" themselves to foreigners!

"Billions, Blunders and Baloney"

Publishers: The Devin-Adair Co., New York 10, N. Y.

$3.50 *At all booksellers*

Theatre Operators Alert to Angles

New Interest in Business Sessions, Concession Novelties at Metro K.C. Ticket Workshop

By JOHN W. QUINN

Kansas City, March 8.

Record turnout of 441 exhibitors and wives made the ninth ticket selling workshop held by Metro at the Hotel Continental here last Thursday (3) probably the most successful one to date.

Keen exhib interest was in evidence throughout the day-long meeting, conducted by Mike Simons of the Metro New York office, which put emphasis on promotion and exploitation measures for the small town exhib.

Many of exhibs were on hand for the annual Kansas-Missouri Theatre Assn. spring convention on Wednesday, where much of the emphasis was on drive-in operation and getting profits out of concessions.

Members of the Allied Independent Theatre Owners of Kansas and Missouri met on Friday, as did some circuit manager groups, to put the finishing touches on the three-day convention here. It's doubtful if the town has even seen as many film theatre operators on hand at one time.

Interest in the ticket-selling workshops is believed indicative of a growing realization that profits are to be had only for the striving. Circuit chief Bob Shelton of Commonwealth, Dick Durwood representing Durwood circuit, managers from Dickinson and a host of home office men and managers from Fox Midwest gave the workshop undivided attention, as did independents like George Baker, of Baker Enterprises, Ernie Block from Sabetha, Kans.; Clara Bullard from Arkansas City, Kans., and exhibs from hamlets all over Kansas and Missouri.

Not so long ago attendance was waning at nearly all exhib meetings here.

Out of the raft of ideas, some old and some new, one which drew a lot of inte est is a jumbo-size 30c drink at the concession stand. This is thought to be popular because (1) it gives the patron enough liquid to keep him through much of the feature, or (2) it quenches more than one member of the party. King-size swig started in the southwest.

An individual exhib's idea that drew attention here is that of Tom Edwards, veteran out-state Missouri operator. He recently had small stamps printed up reading "Have You Attended a Movie Lately.?" attaches them to every check he sends out in payment for theatre supplies or services. It is very effective in lifting the prestige of the theatre in the local community and consequently boosting biz.

Other ideas were injected by the score—hamburger sales can be made to equal or pass those of hot dogs, the stalwart of the concession stand; grocery night with the grocer giving a theatre ticket with every $10 grocery purchase is effective; generous use of 6-sheet and 24-sheet displays at drive-ins where the space is plentiful boosts biz, to name a few.

Oughta Have Water Tower Or Face Surcharge On Airconditioning-Argument

St. Louis, March 8.

The Missouri Public Service Commission has been petitioned by the St. Louis County Water Co. to hike rates for water used in air-conditioning systems without cooling towers throughout the state and many motion picture houses may be affected. The company would make the surcharge sufficiently high to justify conversion to the cooling tower system.

Should the request be okayed by the Commission it is felt that privately owned water companies throughout the state will jump onto the band wagon. The company would make the surcharge for a five-ton system $147.32 per year and $97.33 for a three-ton unit.

50 DATES LINED UP FOR GARBO'S 'CAMILLE'

On the basis of the test engagements of the reissue of Greta Garbo's "Camille," currently in the fifth week at the Normandie, N. Y., Metro has snared 50 additional bookings for the film. In addition to the N. Y. exposure, film was also tested in Philadelphia and Miami, where the film is chalking up better than average business.

Majority of the new bookings are in art situations which Metro is hitting before trying for circuit dates. Film company is furnishing theatres with a complete new campaign for selling the film.

METRO RETIRES SIX

30-Year Vets of Studio Saluted By Schary

Hollywood, March 8.

Six veteran employees of Metro who retired March 1 under the studio's Retirement Plan were honored by Dore Schary and department heads. Each was handed a check covering the first payment from the fund, and a 30-year service pi .

Recipients were: Harrie K. Dreyer, laboratory; Phil S. Emery, camera crane operator; Rudolph G. Kopp, music department; Robert A. Martin, engineer, and Richard D. Schurian and George Young, property department.

Briefs From the Lots

Screen rights to **Stirling Silliphant's** novel, "Maracaibo," have been purchased by Universal and turned over to **Howard Christie** for production . . . **Richard Quine** will direct "Held's Angels," **Jonie Taps** production for Columbia . . . **John Ireland** drew one of the top spots in **Jerry Wald's** personal production, "The Queen Bee," at Columbia . . . Metro signed **Jack Cole** as choreographer on its musical, "Kismet" . . . Columbia's aircraft picture, originally titled "Flame-Out," will be released as "Flight."

Charlton Heston and **Jerry Hopper** bought screen rights to "Mistake at Leavenworth," authored by **Don McGuire** . . **Kirk Douglas'** Bryna Productions moved into new quarters i Beverly Hills to prep its first picture, "The Indian Fighter" . . . **Bert E. Friedlob** readying an indie, "News Is Made at Night," to be followed by "Acres of Hell" . . . Universal handed **William Alland** producer reins on "The Lakewood Story," a yarn about the housing project . . . **Rhonda Fleming** will star for Warwick Productions in "Safari," to be filmed in Africa next July . . . **Marcel Hellman** expected to arrive from London next week to huddle with **Anne Jeffreys** and **Robert Sterling** about starring in "On the Wings of Song," a tale of Jenny Lind and P. T. Barnu

9 of 10 Drive-Ins Share Same Bill

Chicago, March 8.

Ten of the Chicago's area's drive-in theatres opened for the season last week. Theatre patrons had a rather limited choice of attractions, however, since, of the 10 opening ozoners, nine were showing "The Bridges at Toko-ri," generally paired with "The Cattle Queen of Montana." Only ozoner not showing "Bridges" was the North Avenue drive-in, owned by the Essaness theatre chain, where "20,000 Leagues Under the Sea" was featured. Thus, with 10 drive-ins open, theatre patrons had a choice of only two recent top features, both of which are also saturating the nabes.

CONFIRM LUBIN

Harriman Nominee Well Known to Motion Picture Industry

Albany, March 8.

Dr. Isador Lubin, who served as U.S. Commissioner of Labor Statistics during the Roosevelt administration and who later for a time, headed Confidential Reports, Inc., checking organization for the major motion picture distributors, has been confirmed by the Senate, 51 to 7, as New York State Industrial Commissioner. The position pays a salary of $18,500 annually.

Governor Averell Harriman, who submitted the nomination in early January, expressed gratification over the Senate's action.

Clips From Film Row

NEW YORK

Strata Theatres Inc., a Fabian Theatres subsid, turned over its State Theatre, Middletown, N. Y., on a longterm lease to a corporation headed by Harry Brandt. Deal was consummated through Berk & Krumgold.

Edward L. Hyman, AB-PT v.p., appointed Leon Serin city manager of Paramount's Philadelphia theatres, the Tower, Roosevelt and Nixon. He moves into the new spot as a promotion from his previous post as manager of the Center, Buffalo, where he won considerable recognition with his selling campaigns.

Some 14 Shea Theatres in New Hampshire, Mass. and Ohio launching a pre-release contest to hypo biz on "Ma and Pa Kettle at Waikiki" (U) which will open in those houses early this month. Monetary awards will be made on basis of comparative b.o. increases over previous "Kettle" pix.

Stanley Theatre holding a three-day festival of Polish films starting today (Wed.).

CHICAGO

Max Roth to distribute "Gangbusters" in the Chicago area. It is slated for the Roosevelt in April.

Essaness Theatres Corp. here bought the ABC Drive-In Theatre, Posen, Ill. from its former owners Ted Borek, C. B. Atkins and Leonard Carriere. Essaness will remodel it for an April 1 opening.

Nate Barger, local theatre operator, sold the two ozoners he owned. The Twin Drive-In, Oaklawn, Ill., went to Loew's, as previously reported. Now Barger disposed of Morton Grove Drive-In, Morton Grove, Ill., to Avon Cosmetic Co. for a new factory site.

Ben Katz, Universal publicity head in Chi, to New York last week for confabs on exploitation of forthcoming pix.

Sid Mesibov, former Paramount national exploitation head, here last week. He is now publicity director for Television Bureau of Advertising.

Ben American Horse, 81-year-old cousin of Chief Crazy Horse, due in Chi March 17 in connection with bally of Universal's "Chief Crazy Horse." Indian elder is currently touring the Midwest.

DALLAS

Jack Swiger, of Phil Isley Theatre Circuit, named general chairman of golden jubilee banquet to be given Claude C. Ezell here March 9.

A five-city world preem of "Five Guns West" is scheduled to be held by the newly formed American Releasing Corp., with opening date not set. Pic is expected to make its bow in Dallas, Fort Worth, Houston, Corpus Christi and Austin.

Jerry Job, local operator, agreed to lease, equip and operate a theatre at Fairfield. The downtown Iris, which was destroyed by fire last March, was rebuilt by a group of Fairfield businessmen who felt the town needed a theatre.

James W. Robinson promoted to manager of Skyway Drive-In at Bryan; succeeds Bill Jones, who has gone with the Long Theatre Circuit at Bay City.

Construction is expected to start within the next several weeks on a new 725 car capacity drive-in to be owned and operated by the Laredo Theatres at Laredo, where it presently operates five theatres and one ozoner. The drive-in will be equipped for CinemaScope, have a concession stand and a children's playground.

Frank W. Nelson purchased the Ford Drive-In at McCamey, from H. Ford Taylor. Nelson already owns the Grand Theatre and Circus ozoner.

Doug Spieckerman of Gonzales transferred to Belton to become city manager of the Beltonian, Hood and Hardie houses which ar owned by Frontier Theatre Circuit. He succeeds M. J. Horton, who resigned to enter private industry.

Robert Scott in as manager of the Mexia, Parkway and National at Mexia for Video Theatres.

PITTSBURGH

Tri-State Drive-In Assn. elected the following officers for 1955: Joseph Volpe, prexy; Ernest Stern, veepee; Gabe Rubin, treasurer, and James Nash, secretary. Ted Grance, who has headed the association since its organization six years ago, gave up presidency for reasons of health to become chairman of board.

Jerry Wechsler, who headed WB office here until a year ago, appointed manager of Universal exchange in Buffalo, where he succeeds Dave Miller, who resigned after 30 years with the company.

William A. Mack, vet of more than 35 years in film biz, the last 15 as salesman here for National Screen, is retiring; will make his home in Syracuse, N. Y.

Frank Arena, who managed the Penn for Loew's until UA and Skourases took over house, being transferred from Cleveland to Chicago to manage an ozoner Loew's has just taken over there.

Frank J. (Bud) Thomas, with Lou Hanna Enterprises before Hanna merged with Bert Stearn's Cooperative Theatres, has gone with Milt Mooney's Co-Op organization in Cleveland as a booker.

Dick Cvetic, son of Matt Cvetic, rejoined the Stanley-Warner managerial fold after running theatres for a year in Sioux Falls, S. D.

DENVER

Five downtown theatres, the Centre, Denver, Orpheum, Paramount and Tabor, are giving discounts of 25c during higher scale hours to all who present a parking lot ticket. Patrons can park in any lot, and still get the discount.

Tom Bradley, one of owners of Paramount, Cheyenne, Wyo., will operate the theatre in the future. Houses was operated for years by Fox Inter-Mountain Theatres, and for a few weeks before the lease expired, by Carlin Smith.

Howard Banzhaf, Tabor projectionist and now a city councilman, will run again, as will also Ed Mapel, owner of the Gem Theatre. Mapel has been a councilman for 12 years.

Ralph Batchelet, veepee and general manager for Television Theatres Inc., resigned to enter other business.

Wm. Fitzgerald, Denham publicity director, underwent an emergency appendectomy at St. Luke's hospital.

The Paramount will be used for the CARE benefit closed circuit tele March 28.

Ann and Stanley Dixon bought the Motor-Vu drive-in, Delta, Colo., from Max Storey.

LOS ANGELES

RKO closed a deal to distribute two Walt Disney features and two shorts in Latin America and the Far East. Features are "20,000 Leagues Under Sea" and "Vanishing Prairie." Shorts are "Willie Operatic Whale" and "Toot, Whistle, Plunk and Boom."

Allied Artists appointed Alfred Crown veepee and special rep, as the studio's liaison with the company's global distribution offices.

Walter A. Klinger closed a deal as U. S. rep of Gloria Films of Germany starting with the release here of "08/15," currently being dubbed into English.

Advertising budget of $700,000 allocated by Allied Artists for four films to be released in next four months: "Big Combo," "Seven Angry Men," "Shotgun" and "Annapolis Diary."

Margery Kerr named sales rep for Guild Films in N. Y. area.

EXCEPTIONAL OPPORTUNITY

to acquire an outstanding

MOTION PICTURE OR TV STUDIO

One of the finest facilities in the Hollywood area for production of Motion Pictures or Television is being offered for immediate sale or lease. Covers 3 acres, 50,000 sq. ft. of floor space in modern buildings. Convenient location. Attractively priced.

- Luxurious offices.
- Projection rooms.
- 11 film vaults.
- Camera storage room.
- Refrigerated film storage.
- Editing rooms.
- Sound recording and dubbing dept.
- Optical effects dept.
- Wardrobe, makeup and dressing rooms.

. . . and with slight modification provides a 200 ft. stage and additional stages.

Must be seen to be appreciated

Write: Box V-1955, Variety, 154 W. 46th St., N.Y.

Phone: Victoria 9-4627

U.S. Won't Bar 'Secondary' Film Actors

Screen Guild Gets No Encouragement of Embargo Idea Against Foreign Players Under $1,500 Wkly.

Hollywood, March 8.

The U. S. Immigration Dept. here has rebuffed the Screen Actors Guild, which had asked for tightening up on restrictions on alien actors coming here to work. Department informed SAG if a foreign actor meets certain requirements, he cannot be denied entry. When SAG learned of these views via VARIETY, a spokesman first said the guild had not received any answer as yet from Immigration authorities; then he said a crackdown was in process as a result of the guild plea, it had been told by the Immigration Dept.

SAG made the pitch on grounds entry of featured and lesser billed players was making a dent on employment in Hollywood, complaining vociferously that this was unfair to actors here, and that only foreign actors of star stature should be allowed in. Guild then went on to suggest alien actors earning $1,500 a week or more might be permitted, but not those making less than that.

Guild had addressed its plea to Herman Landon, then head of the Immigration Office here. Albert Del Guercio, now in charge of that office in L. A., said SAG had been informed "there is nothing we can do about it. If an actor meets all the requirements of the law we can't arbitrarily deny him a working permit. It would take an act of Congress to change the Immigration Service regulations. We don't make the laws—we admi ister them."

"If the actor applying for a temporary permit is, in our opinion, of distinguished merit and ability and is coming here to perform a specialized skill, we cannot under the law reject his application. We have turned down many applications from actors whom we felt did not meet these specifications," Del Guerico said, citing the case of Simone Silva, whose application was nixed on grounds she did not have "distinguished merit and ability." Miss Silva, a British citizen, is appealing verdict of the Immigration Department.

Immigration chief made it clear that while he was sympathetic with the problems of the Screen Actors Guild, the bureau must and will be guided by the immigration laws as legislated by Congress.

Police Censor Data

Chicago, March 8.

The Chicago Police Censor Board reviewed 88 films in February 1955, of which 21 were foreign products. Of the 88 films reviewed one foreign import was rejected and one domestic film was tabbed for adults only.

A total of 21 cuts were made in pictures passed on by the board.

Just to Let My Show Biz and All My Other Friends Know That I'm Now Making Like A Wall Street Tycoon

JESSE BLOCK

Special Customer's Representative

IRA HAUPT & CO.

501 7th Ave., New York 18, N .Y.

LOngacre 5-6262

ACTRESS WANTED

To tell Hollywood story for big English paper; good fee, byline, big publicity; English girl helpful, but not necessary. New York Phone: WA 7-5253, or write c/o Variety, Box V-3755, 154 W. 46th St., New York.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"HIT THE DECK"
in CinemaScope and Color starring
Jane POWELL • Tony MARTIN • Debbie REYNOLDS
Walter PIDGEON • Vic DAMONE • Gene RAYMOND
Ann MILLER • Russ TAMBLYN
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

BERGER'S WAILING WALL

'If Your Theatre's Worth Anything, You Should Sell!'

Minneapolis, March 8.

Bennie Berger, North Central Allied president, is telling the territory's independent exhibitors they'd be better off if they could liquidate their theatres and realize enough from the sales for sizable investments in film company stocks.

While the small theatres are struggling desperately "to keep alive," the film companies' earnings continue to skyrocket, Berger is pointing out in a special communication to the exhibitors. He quotes from current and recent earnings statements.

Moreover, Berger says he believes that such film companies' earnings will remain at a high level, regardless of the demise of many small theatres that now, in his opinion, impends.

But the trouble is that the value of most of these small towns and subsequent run theatres has shrunk to nearly nil and nobody wants to buy them, Berger points out.

Accordingly, this proposed solution to small exhibitors present woes is impractical and the only way these exhibitors can be helped still is to enable them to buy the "good" pictures at prices they can afford to pay and still make a profit, he concludes.

Says Milwaukee Practices Censorship By Threat, Advocates the Ashcan

Milwaukee, March 8.

A proposal to abolish the Milwaukee Motion Picture Commission (local censor group) and the Milwaukee County Literary Commission was made by attorney Edward R. Snyder at the regular weekly meeting here of Milwaukee Democrats.

Research he personally conducted, said Snyder, indicated that both commissions are to function as advisers only but there's a threat of punishment when either unit's suggestions are not heeded. This sort of operation, he said, denies proper legal processes to individuals or companies rapped by either Commission and presents the danger that "the influence of dictators of conscience and morals will be insidiously extended."

Snyder suggested procedures in which a controversial film or book would be made subject to argument in the courts.

Carter Estate's Antitrust Case Now Before Court

Kansas City, March 8.

Damages of $1,500,000 are being sought in an antitrust violation suit brought against eight major film distribs in United States District Court of Judge Albert A. Ridge here.

Gilbert C. Carter, Nevada, Mo., plaintiff acting for the estate of Mrs. Mabel K. Carter, Sedalia, Mo., seeks damages of $500,000, alleging that the film companies conspired to monopolize distribution of films and agreed that only the Fox theatres in Sedalia, Mo., would receive first run films.

Defendants are 20th Century-Fox, Loew's, RKO, Warners, Paramount, United Artists, Universal and Columbia. The suit is being heard before Judge Ridge.

Early issue in testimony was the rental of the Liberty theatre which Fox Midwest operated in the early 1930's. At one time the rent was $1,800 per month, but later was reduced to $1,350 by Mrs. Carter. When denied further reductions, Fox declared it would build a theatre that would receive all the first-run product, according to William G. Boatright, plaintiff attorney. He is serving with Nick Spanos as the legal team for the plaintiff.

Attorneys for the defense are Thomas E. Deacy, Joseph Kelly, James C. Wilson and David R. Hardy.

It Figures

Burlington, Vt., March 8.

Sociology students at Cathedral High School conducted their own survey and came up with this conclusion:

The only people who oppose the Sunday film matinee bill now before the State Legislature are projectionists and cashiers who will have to work extra time.

The high school interviewers quoted Mrs. James Gamache, cashier at the State theatre, as saying "Sunday is a day to spend with the family and not working at movies or watching them."

Gerald Allard, projectionist, said, "Sunday is the only day I have to spend at home with my wife and children."

Allied Lighting Press Bonfires Versus Distribs

Minneapolis, March 8.

North Central Allied hopes to use the power of the press to help it whip film companies into a "live and let live" film sales policy. It has set wheels in motion to line up the press on the side of those who now are advocating federal legislation to regulate industry practices, including picture rentals.

"We hope to have an organized newspaper campaign throughout the territory in the struggle for film rental relief for small independent exhibitors," announces Bennie Berger, NCA president.

It's pointed out that in recent weeks a number of small town newspapers, suddenly awakened to the increasing danger that their communities may lose their own film theatres because of unprofitable operations, have embarked on individual drives to enlist better support and patronage for the showhouses so that the latter will not have to shutter.

The development has occurred almost simultaneously and spontaneously without any concerted or joint organizing. It's due to a realization that the most unfavorable weather conditions in years have intensified tv's encroachments on the boxoffice to such an extent that the exhibitors are near the end of their ropes.

Editorials and front page appeals have been appearing urging the public to rally to the theatres' support in better fashion. They point out how the showhouses are an asset to the communities and what a loss their closings would be. They ask for more frequent theatre attendance.

But North Central Allied is now making clear to the newspapers that decreased patronage is only one factor in the present "deplorable" situation.

The best way the newspapers can accomplish the purpose of keeping the theatres alive, they're being told by NCA, is to help Allied force the film companies to sell their important pictures to the towns' theatres at a price the latter can afford to pay and still earn a profit.

TOA's N. Y. Clean Sweep

For reasons not explained by its leadership, Theatre Owners of America is making a clean sweep of its New York office staff. In the wake of the dropping of public relations director Dick Pitts and service coordinator Howard Bryant, the TOA broom has extended to Alice Margolis, the exhib org's Girl Friday for the past nine years. Apparently every vestige of the previous housekeeping group is being eliminated. New staff is being headed by Joseph P. Alterman, as office manager and presumably public relations director, and George Gaughan, field representative. TOA, however, has given no indication of the duties of the new staff members.

The exhib org's housecleaning has assumed two aspects—axing of all previous employees and a complete overhaul of the physical surroundings of its Paramount Building office. Latter involves a complete paint job, wall-to-wall carpeting, new steel desks and other office furniture.

Projectionists Defend Their Walkout

Biberman Suit Seeks Damages Against IA Members' Boycott of 'Salt of the Earth'

Chicago, March 8.

Two Chicago motion picture projectionists, Louis Cleppe and Dudley Howell, have answered a suit filed against them in U. S. District Court here, charging them with alleged failure to show "Salt of the Earth," controversial labor film, at the Cinema Annex theatre here last summer.

The suit filed by Independent Production Corp., Inc., headed by Herbert Biberman, against Cleppe, Howell and officials of the Chicago Motion Picture Operators Union, Local 110 (AFL) asks $316,500 treble damages. The suit alleges Cleppe quit his job at the Cinema Annex, refusing to show "Salt of the Earth"; Howell replaced him and also allegedly refused to show the film, the suit charges. According to Clarence Jalas, secretary-treasurer of Local 110, the union pulled Cleppe off the job for his refusal and replaced him with Howell. According to Cleppe, he quit his job at the theatre because "it appeared to be a place for dissemination of Communist propaganda," and Howell said he would not help the cause of a picture which he believed fostered Communist aims.

Daniel Carmell, attorney for the operators union, filed an answer charging the film was written and produced by Communists and followed the party line. He has filed 150 interrogatories to be answered by officials of IPC, designed to show that these officials allegedly are members of the CP and that "Salt of the Earth" was produced with Communist funds. In addition, the answer, which seeks dismissal of the suit, contains the contention that the two operators had a legal right to quit as individuals and that therefore they are not actionable.

Loew's Illinois Drive-In

Chicago, March 8.

Launching its diversification program into the ozoner field, Loew's Theatres officially took over operation of the Twin Drive-In Theatres in Oak Lawn, Ill., a Chicago suburb, Friday (4). Theatre company, which is under consent decree restrictions, received permission from the Dept. of Justice to make the purchase.

"20,000 Leagues Under the Sea" was the inaugural attraction on the South screen, and "Bridges at Toko-Ri" on the North. Operation will be managed by Frank Arena, manager of Loew's Penn Theatre in Pittsburgh until its divesture by Loew's, and supervised by Frank Murphy, Loew's Great Lakes division manager.

Noman Kassel will be pess contact. Ernie Emerling and Jim Shanahan of Loew's homeoffice handled the opening campaign.

LAN-LAY

TOP STARS OF STAGE AND MOTION PICTURES AND TELEVISION MAKE-UP ARTISTS have been using Lan-Lay for three years. Through their praise and use of Lan-Lay, Lan-Lay has spread throughout the United States and foreign countries. IT IS THE PERFECT MAKE-UP REMOVER, MAKE-UP BASE AND NIGHT CREAM. Keeps the skin soft and protects from make-up allergies when used as a base.

• *NOTE ALL the OTHER USES FOR LAN-LAY—the WORLD'S FINEST OIL COSMETIC*



LAN-LAY IS YOUR BEST COSMETIC BUY
"IT'S GOOD FOR YOUR SKIN"

4 OZ. SIZE $1.00
PLUS FEDERAL TAX

16 OZ. FAMILY SIZE $2.50
PLUS FEDERAL TAX

Sold by Beauty Salons, Barber Shops, and Cosmetic Counters

SHIPPED DIRECT IF YOUR COSMETIC COUNTER DOES NOT STOCK PREPAID, IF MONEY WITH ORDER, ANYWHERE

LAN-LAY INC.

65 ELEVENTH ST. • SAN FRANCISCO, CALIF.

FOR WOMEN

CORRECTS DRY SKIN
(Used as a night-cream)

SMOOTHES DRY WRINKLED LIPS
(Used as make-up remover and base)

ELIMINATES DISHPAN HANDS
(Used as a hand lotion)

KEEPS CUTICLES SOFT
(Used as a manicuring oil)

HELPS FEET STAND-UP
(Used as a foot-oil)

SUN AND WIND BURN
(Used as a sun-tan lotion)

FOR MEN

A MAN'S HAIR GROOMER
(A little goes a long way)

A MAN'S SKIN PROTECTOR
(No alcohol, no water, 100% pure)

PROTECTS OUTDOOR WORKERS
(Hands, Face, Lips Won't Crack or Chafe)

NECESSITY FOR SPORTSMEN
(An all-weather all season protection oil)

CORRECTS SCRAPED SKIN
(Used as an after-shave lotion)

LICK'S KID'S COWLICKS
(Lays Jr.'s hair where he wants it)

IDEAL VACATION SKIN AID
(Used as a sun and wind burn oil)

Deglin-Lewisohn's New Approach To FM for N.Y.; 35-Word Comm'ls

As everyone else either leaves the field of frequency modulation (FM) or at least cuts back programming because it doesn't pay off, a N. Y. publicist and his partner have practically closed a deal for an FM station of their own, which they intend to keep on the air 18 hours daily. Publicist Ted Deglin teamed with Frederick Lewisohn (of the N. Y. Central board, among other posts) to buy out Ira Hirschmann's inoperative WABF in order to air a complete lineup of show music and light classics. Deglin's objective is to use music from his slowly accumulated tape library while trying to minimize costs in other directions as well, and to make profit by only slotting advertising at the quarter-hour breaks.

The transaction between Deglin and Hirschmann has intriguing business aspects. It's said that WABF's sale must wait on a decision by the United Nations in N. Y. whether to take Hirschmann up on a gratis offer of the FM outlet. Should the international agency accept Hirschmann's philanthropy, Deglin will still get the station's FM equipment (list priced at about $60,000) and space, but the UN will get the frequency plus a second and free transmitter from the donor. (Deglin and Lewisohn will have the existing transmitter atop the Hotel Pierre, in any event, it's said.) If the UN offer is consummated, Deglin will have to apply for a second frequency to the FCC. In either case, he'll change the call letters from WABF, which has been almost entirely associated with longhair music. The Hirschmann office would offer no confirmation of the arrangement details.

Deglin said that there is a wide market in N. Y. for lightweight music on FM. He points to the relative success of WPAT, Paterson, which has for the last several months concentrated on this "background" music pattern in the evening. However, the FM'er will do it throughout the program day. The only commercials will be allowed at the station breaks, and will be 35 words long. Deglin said that a number of listeners have begun attaching FM sets to their hi-fi speakers.

Deglin, who's been searching out a N. Y. FM station for about a year, originally began negotiating with WMGM-FM, the Loew's station, which recently turned back its license to the FCC. He said he switched to WABF when he found that it was available, because WMGM-FM's transmitter location, in New Jersey, provided maintenance and distance problems that would have proved too costly to fit into his low-budget plan.

The Nag Season

Just as this past season has emerged as a "dog's year," what with "Lassie" and "Rin Tin Tin" making their telepix appearances, next fall's major animal preoccupation will be with horses. There's two series announced as in the works for the fall, 20th-Fox's "My Friend Flicka" entry and Ziv Television Programs' "Black Beauty."

Ziv has acquired rights to the Anna Sewell horse story and has assigned John Warren Adams to develop the screenplay for a pilot. Meanwhile, it's planning story outlines and studying casting for an entire series to be shot later in the year at its Coast studios. 20th-has tapped "Flicka" as one of its early telepix entries.

WOR Shows How 'Movie', Baseball Can Live Together

WOR-TV, the General Teleradio station in N. Y., has developed a method whereby it has its cake and can eat it, too, insofar as "Million Dollar Movie" advertising arrangements during the baseball season are concerned. Figuring that night telecasts of the Dodger games will average about two a week throughout the season, the station is proportionately decreasing costs on each bankroller. Currently, on the first 30 films in the "MD" skein, each sponsor is shelling out $4,175 for an eighth share in 16 exposures weekly. With the number of times available during the lucrative ball season being decreased to a 12 to 13-weekly average, the price will be adjusted closer to the $3,000 mark.

Actually, the station missed by a hair the necessity of making a decision of this sort with regard to the 30 Bank of America feature films, generally felt to be the highest priced feature pix in the country and for which station adver-

(Continued on page 47)

'Janet Dean' Axed For Ziv's 'Science'

Emerson Drug, which for the past year has constituted Motion Pictures for Television and UM&M's only major client on the "Janet Dean" telepix series, has dropped the show to pick up Ziv's "Science Fiction Theatre" in 20 major markets, including New York, Chicago, Philadelphia, Detroit, St. Louis, Washington and Baltimore. Emerson, it's understood, had wanted out on its "Janet Dean" deal earlier, but was bound by a 52-week pact. Switchover is effective the first week in April.

Emerson's buy, along with a second major deal with PictSweet Foods, boosts the "Science" market total to 58 in only a couple of weeks of selling. PictSweet has taken the show on in 11 western markets, some of them jointly with Olympia brewing. Other regionals on the series were a deal for Cincinnati, Dayton and Columbus with Serutan and an expansion of Olympia's market list from seven to 16. Lennen & Newell, which repped Emerson, also picked up two other Ziv segments for three more markets for Emerson. "Eddie Cantor Comedy Theatre" will be sponsored by the drug outfit in Portland, and "I Led Three Lives" in Los Angeles and San Francisco. All three are markets in which "Science" was already sold.

MAIZLISH, PARTNERS BUY TUCSON TV'ER

Tucson, March 8.

Harry Maizlish and his partners in KFWB, Hollywood, purchased KVOA and KVOA-TV here for more than $500,000 last week. Outlet was purchased from John J. Louis, Chi businessman who makes Phoenix his winter home and who owns controlling interests in KTAR in Phoenix; KYCA, Prescott, and KYUM, Yuma.

Present personnel of the stations will be retained, according to KVOA manager R. B. (Bud) Williams, who made the announcement on behalf of Maizlish and Frank Oxarart and Mort Sidley, his partners. New sales manager for radio was appointed, however. He's Wayne Sanders, who up to last fall had been manager of KCNA here for several years.

Miner on a Major Key

Hollywood, March 8.

Three new series for NBC-TV are planned for early production by Worthington Miner Productions.

Miner, exec producer of "Medic," plans "Frontier," described as an adult oater series; "Briefcase," based on legal profession's work, and "Challenge," being produced with cooperation of the Fund for the Republic, headed by Mr. Robert Hutchins and operating under a grant from the Ford Foundation. Series all are repped by the Ashley-Steiner agency.

D.of J. Probing UAW Use of Dues On AM-TV Shows

Detroit, March 8.

The U. S. Justice Department is studying charges that the UAW (CIO) is misusing dues by promoting partisan television and radio programs.

District Attorney Fred W. Kaess said he has turned the facts over to Attorney General Herbert Brownell. The charges were made by John Feikens, Michigan Republican chairman, who objects to the UAW-sponsored tv and radio programs of Guy and Nunn over WJBK-TV and CKLW, respectively.

"These programs shrug off any code of ethics as well as the Corrupt Practices Act governing political contributions," Feikens said. "The union is forcing its members to contribute to television and radio programs which are political

(Continued on page 48)

Y&R NAMES BRADSHAW AS RADIO-TV MANAGER

David Y. Bradshaw has been made manager of the radio-video department at Young & Rubicam. The move may be a prelude to Nat Wolff's request to quit as head of the department next year. Wolff, agency broadcast-telecast factotum, said he wants to have the increasing pressures of departmental helming taken off his shoulders so he can move to the Coast at least six months of the year in order to be closer to the writer-producer-director creative facets of the biz.

Elsewhere in Y&R, veepee (Brig. Gen.) Ken R. Dyke, has been named Deputy Chief in the Office of the Chief of Information for the Department of the Army. It is a mobilization assignment under which, as a reservist, Dyke can be called up in an emergency.

Pinky In; Felton Out In NBC-TV's Sat. Status Quo

Exit of "Happy Felton's Spotlight Gang" doesn't upset the NBC-TV Saturday morning lineup of kid shows. Pinky Lee has gone into the 10 o'clock slot to extend his show to six days (Mon.-thru-Fri. at 5 p. m.).

The web's moppet span starts at 7 with Herb Sheldon and rides through to noontime with "Children's Theatre" films, the Pinky Lee kines, Paul Winchell & Jerry Mahoney, Jimmy Weldon's "Funny Boners" and "Tom Corbett, Space Cadet."

TV's '$64,000 Question'

The granddaddy of the popular radio quiz shows is becoming the end-all of the tv quizzers—and mark it up to the high cost of living, or more specifically, the high cost of network television. Louis G. Cowan has acquired the rights to the old "Take It Or Leave It" show and has increased that old $64 prize a thousandfold. Revlon has picked up the package, complete with the new title of "The $64,000 Question."

Plan is to give away a maximum prize of $64,000 to a contestant staying the four-week course, with the "take it or leave it" pitch being applied between shows. After the first week, he can take his winnings of up to $8,000 or decide to go on for the next three weeks in hopes of winning the total. Contestants will come out of the audience after "stringent screening."

Revlon and the William Weintraub agency haven't selected a time slot yet. Understood the agency is trying to get CBS-TV Thursdays at 10, where it shares time with Philip Morris on "Public Defender." If the ciggie firm is unwilling to go along, it would probably negotiate for a new time slot. Emcee hasn't been chosen, but Steve Carlin's been tapped for the post of exec producer. Cowan bought the rights to the show from Eversharp, which owned the radio version.

The Day That Jascha Heifetz Enlightened Pinky's Audience

By MANNIE MANHEIM

A new word has entered the mystic language of television. The word is "enlightenment" and was recently introduced by NBC president Pat Weaver, who said that "it is not enough that the American people shall be superbly entertained. They must be kept informed. This is not someone else's job. It is ours."

The NBC president explained his theory by suggesting that if Jascha Heifetz, as an example, were to appear on the Pinky Lee show to explai the violin to youngsters, the kids would enjoy Heifetz and learn something at the same time.

As there is no logical argument against any form of enlightenment, we thought of that day when Mr. Heifetz would appear on Mr. Pinky Lee's program—and as we gazed into our 21-inch screen something like this appeared:

It is Pinky Lee time and the studio is filled with little children and their parents. There is uncontrolled, almost nervous excitement as Mr. Lee makes his entrance. As he greets his childish audience he dances as he speaks. His dance isn't a tap or a clog—but a short kick and slide affair—so as he speaks he slides and kicks—

Pinky Lee (to his audience)

Now kids, we gotta a big treat for you today. I'm so excited I could cry. We gotta a famous guest—who do you think he is, kids?

Kids (from audience)

Captain Video?
Sheriff John?
Davy Crockett?

Pinky Lee

(*as he dances*) No—you're on the wrong track—I'm gonna give you a hint—it comes under the new enlightenment program. This means the boss of this company is making a deliberate effort to employ informational, instructional, cultural and inspirational material without vitiating the entertainment power of our shows—(gasps) those are awful big words for a little fella like me—(stops dancing for a moment apparently to catch his breath)

So I feel very lucky as my show has been picked as one of the first to be honored—and we got for our guest—none other than the greatest violin player in the world—Mr. Jascha Heifetz.

(*The dignified Mr. Heifetz enters, carrying his violin*)
(*Mr. Lee resumes his dance as he greets Mr. Heifetz*)

Pinky Lee (to Heifetz)

Welcome to the Pinky Lee show, Mr. Heifetz—
(*Mr. Lee tries to have Heifetz join him in his dance, but Heifetz shies away*)

Heifetz (sort of bewildered)

I'm happy to be here, Mr. Lee.

Pinky Lee (to kids)

Come on, kids, give a big hand to Mr. Jascha Heifetz—
(kids respond with loud applause)

Pinky Lee (as he dances) (to Heifetz)

See—the kids love you. And I wanna say, Mr. Heifetz, this is a great honor to have you—such a big time fiddle player to come on my show.

Heifetz
(to Lee)

Thank you, Mr. Lee. I hope that the experiment to provide enlightenment will be successful.

Lee

Kids love music—and you know something, Mr. Heifetz—kids like good music.

(to audience)

How many kids like good music?
(all raise their hands)

See.

(to Heifetz)

You'll excuse me for being inquisitive, Mr. Heifetz—but do your children watch my show?

Heifetz

I'm sure they do.

Lee

See, kids, Mr. Heifetz' children are the same as you—they watch our show every day—where are your kids today, Mr. Heifetz? (hopefully)

Heifetz

They're away to college.

Lee (as he dances)

Pulling my leg, huh? Just to get 'em even. (laughs) Okay, kids, what do you want to hear Mr. Heifetz play?

A Kid

Papa Loves Mambo?

Lee (to Heifetz)

I'm sorry, Mr. Heifetz—I forgot you're gonna play a piece of high class music. (to kids) Pay attention, kids, Mr. Heifetz is going to do the enlightenment bit—go ahead Mr. Heifetz.

Heifetz

Our plan was for me to play something classical—

Lee (as he dances)

I know the one (sings Humoresque as he dances around Heifetz. Kids laugh. Heifetz tunes fiddle)

Heifetz

(Waits for Pinky Lee to light, then speaks to audience of children) (holds up his violin)
This is a violin—

Kid (from audience)

No kidding—

Lee
(admonishes kid)

No interruptions, please, kids—just as soon as Mr. Heifetz finishes we're all gonna play games—so pay attention—(to Heifetz) I'm sorry, sir, go right ahead—

Heifetz

I think everyone has heard of Mendelssohn's Concerto for Violin—

Lee

Maybe you oughtta play a chorus so they'd recognize it.

Heifetz (bewildered and baffled)

A chorus of Mendelssohn?

Lee

You know—just so the kids will be hep—

Heifetz (baffled and bewildered)

Hep to Mendelssohn? (to kids) Before I play the co, erto for you, I think you might be interested in knowing that the man who wrote this piece was not a violinist—but a pianist—

Lee
(trying to help out)

Isn't that interesting, kids? Think of it—the fella who wrote the tune Mr. Heifetz is gonna play never played the fiddle

(Continued on page 46)

TV'S SPONSOR KETTLE BOILS

Robbing Peter to Pay 'Pan'

No tv event of the season occasioned so much social festivity and hoopla as did "Peter Pan" on Monday night (7), with the original $250,000 cost of the show probably being anted to a sizable sum by the network, agency and sponsors allied with the presentation.

Kenyon & Eckhardt, agency on the sponsoring Ford and RCA accounts, practically took over the plush "21" surroundings in N. Y. to party several hundred bigwigs associated with the bankrollers, the network and the stars.

Concurrently Jaffe & Jaffe, the theatrical lawyers closely identified with "Producers Showcase" (which served as the framework for "Peter Pan") had a shindig of its own running, with a dovetailing and shuttling of personalities from one party to the other. "Little parties" were going on in various departments at NBC.

Other "Peter Pan" highlights:

Some kids had a double picnic Monday night. On promise they'd look in on "Peter Pan," they drew a "no homework" assignment from teachers.

A couple of women's clubs in Westchester (N. Y. county) cancelled their traditional Monday clambakes to do an at-home with Martin (Mary) & Barrie (Sir James).

There was a record demand for seating room at the color monitors in the RCA Bldg.—and the RCA service dept. reported a peak in "rush repairs" of monochrome sets.

Syd Eiges, NBC press v.p., found himself in Columbus that night addressing the Ad Club of the Chamber of Commerce on color tv—but wondered how he could follow the two-hour specola and still retain the audience.

Cost-Per-Thousand: 10c

WABC-TV, Erwin Wasey Agency Package A Low-Cost Weather Show

In the face of television's growing high costs, WABC-TV, New York, and the Erwin, Wasey agency have worked out a package that boils down to an incredible cost-per-thousand of 10c. per commercial minute per 1,000 homes. Package is a group of 10 weather shows weekly featuring Scotty Scott in a humorous format, set by the agency on behalf of two clients, Consolidated Cigar and Barbasol. Series kicks off Monday (14).

Consolidated Cigar and Barbasol are reportedly getting the package at a weekly time-and-talent tag of less than $3,000, or a per-show price of under $300. Current American Research Bureau figures for the time periods, 6:55 p.m. and 11:30 p.m. cross-the-board, show a cumulative rating for the 10 periods of 30. Commercial time cost comes to a cost-per-thousand figure of 10c, less than an equivalent buy on New York radio. Besides the straight show, the two sponsors are getting hitchhikes on their alternating segments and five free run-of-station spots thrown in in the bargain.

Format will have Miss Scott conferring with a "weatherbird," operated out of a cutout and smoking a cigar. It'll be a humorous segment, with Miss Scott also handling the commercials. Gal has been handling weather segments for the station over the past two years. Glenn Riggs will do the voice of the bird. Unusual aspect of the setup is that Miss Scott will be pitching men's products.

Michael Levin, v.p. and director

(Continued on page 48)

Reynolds Mulls 'Peepers' Axing

Reynolds Metals is considering dropping its longtime identity with "Mr. Peepers" at the end of the current season. Final decision hasn't been reached yet, but the thinking at the Russel Seeds agency in Chicago is that there's little in the way of hopes for improvement in the way the Wally Cox starrer's ratings have been nosediving this season in the face of the Jack Benny-Ann Sothern opposition on CBS-TV. The Benny shift to an every-other-week basis is believed the key factor in the "Peepers" decline, and Benny is considering going every week next season, a move that doesn't make Reynolds optimistic about "Peepers."

NBC-TV hasn't decided whether it will drop "Peepers" in the event of a Reynolds cancellation or will try a new show in the time slot next fall.

OUT OF THE BLUE

Girl Spieler Makes Good As Life-Saver

Charles Carambeles, an engineer in the CBS-TV master control room in N. Y., inadvertently touched an open wire last week and was kayoed. One of two other technicians present at the time tried unsuccessfully to revive him; the other put in a rush call to Studio 41 asking if anyone knew how to administer artificial respiration. Bettina Thayer, on duty, rushed into the breach. A former nurse's aide, she passed up artificial respiration in favor of application of cold rags and a spiritous drink. These brought Carambeles around.

That achieved, Miss Thayer went about her business, calmly doing the commercials for Blue Cross and Blue Shield on the Bill Leonard segment of WCBS-TV's "Six O'Clock Report."

Quaker Oats In $10,000,000 3-Yr. Deal for Telepix

Chicago, March 8.

Quaker Oats is staking out a major claim in the telepix field in a deal closed with the Trendle-Campbell-Meurer packaging firm in Detroit for a celluloid version of "Sergeant Preston of the Yukon." Quaker reportedly is shelling out close to $10,000,000 for three-year rights for the half-hour adventure films.

Series is slated to preem in October on ABC-TV with the Saturday night 6:30 (CST) spot tentatively earmarked. Since the filmer will be targeted at the adult audience as well moppets, the Wherry, Baker & Tilden agency handling for Quaker, had been shopping around for an evening slot.

"Preston" will be lensed in color by the Charles E. Skinner firm in New York. Auditions are still underway for the lead role under the supervision of George Trendle who launched the original radio package still running on Mutual under Quaker's banner. Sale was made off the pilot with subsequent shooting to get underway shortly.

Cereal firm, meanwhile, is expected to decide within the next few weeks whether it will continue its longtime association with NBC-TV's Sunday afternoon "Zoo Parade."

GODFREY, 'LUCY' IN GRAB BAG

The tv sponsor kettle's been boiling these past few days—a preview of the drastic changes on tap in client-programming shuffling by the time the curtain goes up on the '55-'56 season.

New developments:

(1). Lipton Tea, one of Arthur Godfrey's oldest clients dating back to his emergence as a major CBS personality, is giving up half of its Monday night "Talent Scouts" sponsorship. The scheduled move-in of CBS-Columbia, the set manufacturing adjunct, as co-sponsor, is seen as the initial big push by CBS to get rolling on color television and sale of CBS-Columbia sets, with the network utilizing its star salesman, Godfrey, for the big sell.

(2). For the first time in tv's history, a sponsor is walking away from the medium's No. 1 show. The client is Philip Morris. The show is "I Love Lucy." Reason: a conflict between Desilu and the sponsor-agency. Effective next October, Procter & Gamble will share the toprated tv entry with General Foods. (Only recently P & G bought a half-interest in the Desilu property as an alternate-week sponsor under its new "cost no object" policy of seeking mass circulation through grabbing off established properties as co-sponsor, which also gave the soap manufacturer a 50% hold on "This Is Your Life" and "My Favorite Husband.")

Who Gets Wed. at 10?

(3). Don't be surprised, goes the report, if P & G also winds up inheriting the Wednesday night at 10 NBC-TV slot ("This Is Your Life") into which it bought this season by shelling out most of the show's production costs, giving Raymond Spector and Hazel Bishop practically an alternate-week free ride. The latter move is more or less in the hush-hush realm, with no one willing to confirm it, but it's understood that an eventual P & G inheritance of Wednesday at 10 ties in with the NBC-Spector feelings generated by Spector's downbeat attitude toward the Sunday spectaculars, into which Spector bought—and of his own admission, regrettably so.

Just what precipitated the break between Philip Morris and its Biow agency and Desilu isn't quite clear, although it's known that differences of opinion came up with the ciggie outfit finally notifying the Lucille Ball-Desi Arnaz Desilu partnership that it was calling it quits as of next season.

It will mean the loss of the lucrative Monday 9 to 9:30 CBS-TV billings for the Biow agency, which has added up to a tidy sum ever since, "Lucy" hit the tv jackpot. Young & Rubicam gets credit on the P & G alternate-week billings. What agency gets the GF billings is still to be determined,

(Continued on page 48)

STU ERWIN GETS AXE, 'MR. CITIZEN' SUBBED

Liggett & Myers has brought the axe down on the Stu Erwin show and is planning to put in a live documentary - interview segment, "Mr. Citizen," into the post-"Disneyland" Wednesday at 8:30 ABC-TV slot in "The Erwins'" place. Changeover takes place April 20, with the 26-week Erwin cycle running out the 13th.

Format on "Mr. Citizen" features people who've done outstanding deeds of heroism, community work, or other things to rate an award as "Mr. Citizen." Weekly winner will be flown in, his exploits dramatized, then he will be interviewed, awarded a plaque and $1,000. Show is a Cunningham & Walsh package, with Ed Byron slated to produce and Matt Harlib direct, Lee Cooley shot the original kine. Emcee hasn't been set yet.

Who Takes the Coin Rap For 'Show Wagon' That Didn't Show?

Chicago, March 8.

Bookkeepers will be kept busy for days trying to figure out who pays for what and why after Horace Heidt's NBC-TV "Swift Show Wagon" telecast from Ft. Lauderdale failed to get on the air Saturday night. Although the Heidt roadshow package, starring Judy Canova and the Vagabonds and costing some $35,000, played as scheduled at Memorial Auditorium, it never reached the web when the telephone company's temporary equipment set up to microrelay the signal from the auditorium to Miami end of the co-ax conked out.

To further complicate the financial accounting, the bankroller did get a complete show on the network when a standby kine of Heidt's initial Swift telecast was tossed into the breach from New York at the last minute. So it's not only a question of who stands the rap for the live show that didn't get on, but who pays the repeat talent fees for the emergency kine.

Adding further embarrassment to the fiasco was the fact the remote was highly-touted locally in Ft. Lauderdale as WGBS-TV first network originating with Chamber of Commerce tie-ins and much hoopla. WGBS-TV execs were plenty burned over the foulup and voiced initial reaction that a "friendly" lawsuit should be filed to clarify AT&T's and web's contractual responsibility for getting a show delivered.

It's Still 'Lucy'

The first February Nielsen again restores "I Love Lucy" to its No. 1 video perch. Jackie Gleason drops to fifth place, with Bob Hope taking over as No. 2. The standings:

Love Lucy (CBS-P&G)	55.1
Bob Hope (NBC)	54.7
Toast of Town (CBS)	53.8
Love Lucy (CBS-P.M.)	53.7
Jackie Gleason (CBS)	53.1
Disneyland (ABC)	50.3
Academy Award Nominations (NBC)	48.4
Jack Benny (CGS)	47.7
Dragnet (NBC)	46.0
Bet Your Life (NBC)	45.4

N. Y. Stations Set 7-Point Program On 'Bait & Switch'

N. Y. radio-tv station execs, after several weeks under fire for "bait" and "switch" advertising, have evolved a seven-point program of minimum advertising standards in conjunction with the N. Y. Better Business Bureau. The station men themselves indicate little doubt that each of the city's 22 radio and video outlets will follow the plan to the letter in view of possible FCC repercussions.

Until joint sanction by the N. Y. daily newspapers could be arranged, the station men intended withholding official announcement of the safeguard plan. Since the day Brooklyn D. A. Edward Silver brought the situation to public attention, the broadcasters have maintained that the same malpractices exist in papers; the plan, it's said, will be valueless without newspaper support.

The seven-point program is seen as a thorough means to end "bait" and "switch," with every dodge reported to D. A. Silver and other law enforcement agencies taken into account.

The preamble to the program reads: "This is a proposed minimum standard for copy acceptance by all advertising media from companies offering to demonstrate or sell products or services in the home," point by point, it reads:

(1) Advertising shall not create a misleading impression even though any and all statements taken separately may be true.

(2) All advertising statements shall clearly disclose the corporation or registered trademark of a company. (This is also required by FCC, but has sometimes been disregarded, according to reports.)

(3) All advertising or prospective advertising shall provide upon request data concerning the company and its principles and proof of its ability to sell and deliver.

(Continued on page 48)

'Omnibus' to Ride Another Season

It's understood that the TV-Radio Workshop of the Ford Foundation last week acted on a renewal of "Omnibus" to send the CBS-TV Sunday show into a fourth season in 1955-56. (Coincidentally, the show grabbed the merged educational-cultural-religioso kudos from the Television Academy (Emmy Awards) this week.) There's been some question on resumption, hinging largely on availability of funds, but this comes up annually.

"Omnibus" is getting its highest ratings this season with an average 25 on the Nielsens, about 20% ahead, and has also annexed larger markets in its station hike via the four-sponsor setup. Current 26-week cycle ends with the April 10 show.

Liebman's New 5-Year NBC Pact

Max Liebman, who will have brought in 20 color specs for NBC-TV by season's end, has negotiated a new contract with the web. Only a few minor details remain to be worked out that would give him a firm five-year deal, without options, with an identical financial stake per annum. Agreement for the producer's exclusive services, both on specolas and other related functions, is about to be wrapped up with v.p. Tom McAvity, who only recently was elevated to head the NBC television sphere, up from his program chieftain's status.

Liebman's present pact was to run to June, but the five-year paper scraps that.

TED MACK TV SHOW TO PREEM APRIL 2

NBC-TV has finalized its pact with Ted Mack whereby the latter moves into the 3 to 3:30 p.m. cross-the-board slot starting April 4. Being shifted and axed are the brace of quarter-hour soapers, "Greatest Gift" and "Golden Windows," with "Gift" moving to 3:30 to replace "One Man's Family." Mack show will originate out of N. Y. It'll be separate and distinct from his "Original Amateur Hour" (now off the air), but with negotiations also on for its resumption as an added starter via MCA's agenting.

Factor behind the Mack unbeat at NBC is the merchandising plusses over and above the show itself, which have given Mack a close sponsor identification and association on previous commercials.

MBS' Sleep-Eze Coin

A product called Sleep-Eze gave Mutual radio coffers a jolt in the arm last week. The San Francisco advertiser pacted for two network shows starting April 1.

Pact calls for bankrolling the first quarter-hour of the 11:30 to noon "Queen for a Day" airer on Fridays. Making it a real "blackink Friday," the drug manufacturer has also pencilled for participation in the radio web's Friday night segment ("Counterspy") of the "multi-message" setup.

Hearst Gets Okay on M'waukee V But Still Faces a Court Battle

Washington, March 8.

Hearst Corp. finally broke through the legal barriers it has been fighting for seven years and got itself a VHF station in Milwaukee last week when the FCC okayed its $2,000,000 purchase of WTVW. But the company is still facing a court battle against the deal by theatre operator L. F. Gran, who held 38% of WTVW but was outvoted when he objected to the sale. Transfer of the station is subject to outcome of the court fight.

Ironically, Hearst obtained through purchase the channel (12) it preferred not to apply for when it decided three years ago to fight it out before the FCC and the courts for channel 10 which the Commission set aside for education when it lifted the freeze. Hearst had an application pending for the channel in 1948 when it had commercial status.

After losing out on channel 10, Hearst succeeded in getting the Commission to assign channel 6 in suburban Whitefish Bay. There was opposition to this assignment by ultra high stations and applicants but the Commission allowed it. However, Hearst's bid for the channel was opposed by other applicants and was drawn into hearings.

Hearst's pullout from the channel 6 contest leaves two applicants in the race for a facility whose value has substantially deteriorated since the lift-freeze allocation plan of 1952 which assigned two VHF and three UHF channels for commercial use in Milwaukee. With CBS operating a UHF station, the Milwaukee Journal's WTMJ in possession of the NBC affiliation, and Hearst with ABC and DuMont, the best the channel 6 winner can get is DuMont. Whether Milwaukee can support four stations is a question being asked here.

It's understood, however, that the applicants are counting on future developments, including toll tv, which may raise the value of the channel.

The applicants are Cream City Broadcasting Co., controlled by Gene Posner, an attorney, and Independent Television, Inc., headed by Jack Kahn, hosiery manufacturer. Among Independent's stockholders are New York publisher Robert K. Straus of Omnibook, Inc., and Blair Moody Jr., who holds a 10% interest left by his late father, Sen. Blair Moody.

Meanwhile, the Commission approved sale of radio station WCAN in Milwaukee, owned by Lou Poller, to Milwaukee Broadcasting Co., headed by A. M. Spheeris, for $250,000. Poller had previously sold studio facilities of his UHF station, WCAN-TV to CBS. He has turned in the UHF permit and is planning to move to Washington.

Demise of WCAN-TV leaves two UHF channels begging in Milwaukee.

9 'ROAD COMPANIES' FOR 'JR. CHAMPIONS'

Gerry Gross and Norman Baer, of the packaging team, have just returned to N. Y. after setting up nine "road companies" of the sports-for-kids exposure "Junior Champions," which is now aired over WRCA-TV, N. Y. The producers have conferred with w.k. sports figures in each of the cities about a summertime start.

Gross-Baer says it has lined up as local emcees Bob Cousy in Boston; Stan Musial and Ed McCauley in St. Louis; Jesse Owens, Chicago; Robin Roberts, Philadelphia; Elroy Hirsch in L.A.; Tommy Henrich in Cincinnati; Otto Graham in Cleveland; George Mikan in Minneapolis-St. Paul, and Ed Mathews in Milwaukee.

WABC Goes Late Again

WABC, New York, an off-again, on-again in the late-night sphere, lights up again in the midnight to 3 a.m. period Sunday (13) with a disk-and-interview segment featuring Bill Silbert. Segment, titled "Basically Sound," will be a studio origination and will run seven nights weekly.

Deal won't affect Silbert's WMGM shows.

Pegeen Fitzgerald As 'Stork Club' Sponsor

With Pegeen (Ed &) Fitzgerald buying the entire first 15 minutes of Sherman Billingsley's "Stork Club" show, with its shiftover to Sunday nights starting this week (13), it makes it an ABC-TV "family package" deal, in some respects. The Fitzgeralds are ABC radio regulars, and have been for many years, but the distaff end of the team is currently marketing a Trim-10 mail order weight-reducing preparation.

She figured that the first quarter of an hour, following Walter Winchell, of the new Billingsley time (expanded to 45 minutes) will give further impetus to her straight newspaper advertising. Trim-10 is her own private enterprise, and off to a surprisingly strong public reaction.

Woolworth's 15G CBS Radio Hour

F. W. Woolworth Co. is on the verge of a splurge in radio, marking its initial splash into the medium. The five-and-dime outfit in the last two or three years has bought one-shot "tv specials" for its first advertising foray, having up to that time shared with Hershey Chocolates the distinction—considered dubious in agency circles, of course—of foregoing time and space representation in its generations in the business. However, a new administrative regime now masterminds the "red & gold" chain emporium, with Lynn C. Baker the agency.

The Woolworth show, for an outlay of about $15,000 in time and talent, has wound up in CBS' lap after other networks had a crack at shaping a format. It's designed as a full-hour stanza for Sunday afternoon slotting at 1 o'clock and will be billed "What's New in Music." Among the chief components are Percy Faith's 35-piece orch plus a chorus under his direction, Macdonald Carey as the emcee and a guestar policy, with Billy Daniels having cut an audition record last week as the first of such bookings. Howard Barnes has been assigned by program v.p. Lester Gottlieb as producer-director with Charles Monroe on the script.

Donovan's Tonsil Stint

Mike Donovan, doorman at CBS N. Y. hq., will "world preem" as a pro singer on St. Patrick's Day, when he'll make with "Galway Bay" on Robert Q. Lewis' daytime tv show. Donovan is also noted as a maker of miniature furniture.

That week, incidentally, will mark colorcasting cross-the-board for Robert Q. and troupe, but it won't be until Wednesday (15) that "Over the Ranbow" gets an airing by Earl Wrightson and Lois Hunt.

Elinor Lee Quits

Washington, March 8.

Elinor Lee, capital femmecaster for past 19 years, resigned from WTOP past week to devote full time to her duties as Food and Homemaking editor of the Washington Post & Times Herald.

Mrs. Lee, one of town's most popular personalities in both broadcasting and newspaper fields, left station with her two daily shows sponsored to the hilt and with both at top of the daytime rating scale.

PARK & TILFORD CAPSULES

Park & Tilford distillery has moved into the radio sponsorship field, but there's nothing illegal about it. Liquor firm has bought three five-minute capsules weekly on ABC Radio for its Tintex, a fabric dye. Capsules, skedded on Monday, Wednesday and Friday at 2:25-2:30, feature Bess Myerson in a women's fashions and household hints format titled "Bess Myerson's Almanac."

Storm & Klein agency placed the business.

WMGM's Banner Feb.

N. Y. radio indie WMGM had its biggest February in four years, with a 25% gross increase over the same month in '54. Right along with the continued trend of lots of spot radio for N. Y. indies, the Loew's station reports it did most of its February biz in that area.

The station came under the aegis of Art Tolchin five months ago, when Bert Lebhar ankled and then took up as sales boss of the WAAT-WATV operation in Newark.

Indict Recanter In Lamb Case; Now Faces Trial

Washington, March 8.

With the indictment for perjury of Mrs. Marie Natvig by a grand jury yesterday (Mon.) it is expected that the recanting witness at the FCC hearings on the Edward Lamb case will be tried before the U. S. District Court here in about a month. Mrs. Natvig will be arraigned as soon as a warrant for her arrest can be served.

The indictment apparently will have little bearing on the outcome of the Lamb hearings as examiner Herbert Sharfman has declared he will not give credence to her testimony. However, it completely exonerates former FCC Attorney Walter Powell of charges that he coerced Mrs. Natvig into testifying falsely against Lamb. Powell is now with the legal staff of the National Assn. of Radio and TV Broadcasters. A heart condition prevented him from taking the stand to deny charges.

Mrs. Natvig was indicated for perjury on nine counts. In one of these, the Grand Jury found that her testimony before the FCC last month that she had never told FBI Agent Edward J. Powers in Miami that she knew Lamb as a member of Communist Party was "false and untrue." Mrs. Natvig "well knew," the indictment charged, that she told Powers last September that she knew Lamb as a party member from 1934 to 1936 and that during this period she "consorted with and associated with" him at business and social meetings."

Murphy & Cowles In DesM Teamup

Des Moines, March 8.

An agreement signed here by Cowles Broadcasting Co. and the Murphy Broadcasting Co. by which the two will merge their tv interests, clears the way for operation of a new VHF television station on channel 8, and it is anticipated the new station will be on the air in about four months.

Cowles operates radio station KRNT and the Murphy Co. operates radio station KSO. Both had applied for permission to operate a tv station on channel 8, with applications pending before the FCC. Under terms of the agreement the Murphy Co. will withdraw application for the permit, leaving the Cowles Co. unopposed, with Cowles to organize a new company to be known as KRNT-TV. The FCC usually grants a permit without further hearing to a sole remaining applicant in such cases.

Original financing of the KRNT-TV company, according to the agreement will be by the Cowles Broadcasting Co., because by FCC policy Murphy Broadcasting Co. will be required to dispose of radio station KSO before acquiring an interest in the television operation.

Cowles Co. would provide original $200,000 capital stock and would lend the new corporation up to $800,000. Murphy Co. would then have a year in which to dispose of KSO and buy a 40% interest in the new corporation.

KENKEL, STISSER UPPED

Fred H. Kenkel and Frank Stisser were upped to v.p.'s in the radio division of C. E. Hooper, the rating coverage firm. Since the accidental death of C. E. Hooper a few months ago, the rating reins have been held by James Knipe, new prez.

There's No Biz Like Drug Biz

Columbus, March 8.

Elmore Hayes apparently is out $1.85 but the price was worth a chuckle and involved a self-styled celebrity.

Hayes, who operates a drug store in Reynoldsburg, was preparing to close up shop Tuesday night when a customer walked in and identified himself as Sid Caesar, television comic.

"He certainly looked like the real Caesar," attested Hayes and Mrs. Bert Ebright, an employe.

The "dead-ringer" for the television star said he was driving through but had run out of cash. He asked Hayes if he would trust him for a long-distance phone call to Bing Crosby who would wire the alleged comic some money.

Hayes said the man made the call which cost the proprietor $1.85. The "customer" said Bing was to wire him money to the Western Union office in Columbus. Neither customer nor the cash arrived at the office.

"Caesar" then wrote a check on the First National Bank of Canton, Ohio, explaining his father lived in Canton. He signed the check Sid Caesar and Edwin R. Billeter.

Hayes, who said the Caesar double was driving a car with a Texas license, admitted there was some doubt in his mind as to the man's story.

But, he says, it cost him only $1.85 and it was a good story.

Cleve. Radio Strikes Oil Gusher In Dept. Store and Auto Parlay

By SANFORD MARKEY

Cleveland, March 8.

Heavy department store and automotive agency time purchases have given radio outlets a major hoopla in this area's sales parade.

Outside the immediate financial take, the picture glows with added brightness since department store entry, with large time purchases on WTAM, WERE and WHK, marks the first major move into radio by the downtown mercantile interests in the city's broadcasting history.

Automotive-wise, car dealers, stimulated to some extent by new model offerings, are pouring large coin into news, disk jockey shows and spot purchases. What's more, dealers are able to point to attractive sales results from radio ballyhoo, and broadcasters report January time purchases by automotive accounts indicate this year may well surpass the record 1954 biz in that field.

Although Higbee Co. was the first major store to move into radio, with a WERE Bill Randle disk pitch to hypo the store's record shop (Randle has switched to WCBS, N. Y.), Halle Bros. has moved to the foreground with two major time commitments. Store picked up the hour-long Sunday WTAM Wayne Mack "Good Music" disk show, and then latched onto a 15-hour-weekly WHK offering via a cross-the-board disk-news stanza at 10 p.m., with Tom Brown doing the three-hour job. Also, Halle's has taken a half-hour daily Louise Winslow chitchat at 10 a.m. from the store's tearoom.

At Higbee's, which started its radio venture with a short time purchase in 1953 and then latched onto a daily quarter-hour plus a full Sunday hour, Henry Alexander reported results have been good; that radio is a specific asset i bringing customers to the company's 10th floor record shop.

Other department stores, watching the Higbee-Halle success story, are said to be interested, and, instead of a major spot-saturation for special occasion, there's likelihood of program sponsorship.

But, if the department store is the newest radio bonanza, automotive time has given broadcasters a new avenue of life. Recently, when Sohio dropped its WTAM 6:15 p.m. cross-the-board newscast, LaRiche

(Continued on page 44)

OF's 2-Ply Europe Sale

Official Films has set its first European deal, a two-ply sale to all the French-speaking countries. Some 250 of its "Music Hall Varieties," the three-minute musical telescriptions, have been sold to Roger Weil, a Swiss distributor who'll peddle them to French-speaking television stations, while a bundle of "Felix the Cat" and "The Little King" cartoons have been set with a distrib in France.

Deals were made through International Radio & TV Programs, the foreign sales reps.

CBS-TV Gets Pitt Setback on O&O

Washington, March 8.

CBS plans for an owned and operated VHF station in Pittsburgh, via purchase and relocation of WSTV-TV in Steubenville, O., were given a setback last week when the FCC advised the network that a hearing is indicated on the proposal. The web's deal to buy the station is contingent on FCC approval of the transmitter move.

Significance was attached to the Commission's action by its timing, which was simultaneous with issuance of proposed rules to limit transmitter sites to within five miles of the city to which a channel is assigned. Adoption of this rule, which the Commission favors, would appear to preclude the Steubenville move.

Agency, it was learned, informed the network most emphatically that it could not find its proposal in the public interest. Noting opposition claims that the purpose of the CBS application to move the Steubenville station to Florence, Pa., is to serve Pittsburgh, the Commission advised the web its rules could not be used as "a bridge" to establish a station designed to serve a city located more than 15 miles from the community in which the channel is assigned.

In proposing to locate its transmitter 3½ miles from Pittsburgh, the Commission further advised the network, CBS is apparently attempting to establish a station in a manner which is inconsistent with the purpose for which the channel was assigned — the Steubenville-Wheeling area.

Shuler, Oliver Tapped

Motion Picture Advertising Service and United Film Service, the two corporations who with Minot TV make up UM&M, the distribution outlet for Motion Pictures for Television syndicated product, have set two key execs as managers for their television activities. MPAS has named Don Shuler its tv manager, while UFS has tapped Neale Oliver for the same post. Firms, which specialize in production and sales of screen advertising, are new to telepix distribution, having entered into cooperation with Minot only about a year ago.

Shuler and Oliver will work directly under UM&M prexy Charles Amory and MPTV veep Ed Madden.

Como & Co. to Durham For 'Preview of Spring'

Bruno Zirato Jr., CBS Radio producer-director, returns to Duke U. in Durham, N. C., of which he's an alumnus, to arrange a special "Preview of Spring" half-hour airing featuring Perry Como and troupe (Jaye P. Morgan, Leo De Lyon, Mitchell Ayres orch, Ray Charles Singers). It's a St. Patrick's Day (17) promotion at 10 p. m. in the highlight of an all-day entertainment binge backed by the Durham Merchants Assn. It will mark the fourth year that Como has participated in the fete.

Durham just happens to be the home base of Chesterfield, Como's radio-tv sponsor as well as underwriter of the radio web's dual broadcasts of "Gunsmoke."

AT&T GIVES RADIO AN 'OUT'

Watch Your TeleP's & Q's

In a day and age of electronic show biz when the TelePrompter has become standard equipment at the major networks and wherever bigtime tv shows originate, there would appear to be little excuse for the kind of fluffing and carelessness in treatment of lines that characterize some of the coast-to-coast programs. It's particularly applicable to daytime shows, where the five-times-a-week exposure before the cameras, notably on the serials, is bound to invite some mental hazards in memorizing of lines.

Unlike radio, where it's just a question of bringing the correct nuances and delivery to prepared scripts, the "show biz in a hurry" pertaining to five-times-a-week video presentation can't but help induce a certain measure of sloppiness. Which is all the more reason why the "hidden" electronic factor can loom so all-important. Within the past few weeks, for example, some of the cross-the-board boys and gals on both NBC-TV and CBS-TV have been letting their P's and Q's get away from them, sometimes embarrassingly so.

It isn't quite that apparent on the nighttime entries where at least the bigtime personalities, with trained reflexes, at least know how to adlib their way out of a transgression.

'Listen While You Work-a-Day'

CBS' Eight-Week Campaign Designed to Promote Daytime Dialing

With the NBC radio network lately concerned, programatically, with setting up a round-the-clock weekend marathon to beat the rap on the declining aural sphere, CBS goes another way, promotionally, by hanging up the paper for daytime broadcasting. It's launching a "Listen While You Work" campaign to be spread over the next eight weeks, supported by newspaper advertising for the web's daytime schedule that will run on four successive days in U. S. markets.

As explained by a CBS spokesman, the "give a listen" push is aimed primarily at the housewife and is designed to promote daytime dialing in general. Under way this week were mailing of promotion kits to the affiliates' program promotion chiefs. Kit's central feature is a display piece styled in the form of a house and intended for counter and window display in local radio shops and department stores. Drawings in the display piece illustrate the hausfrau bending an ear to the radio set as she goes about her chores.

O'Connor, Texaco To Call It Quits

Hollywood, March 8.

Donald O'Connor and Texaco have agreed to disagree when his television contract expires late in August. According to Myron Kirk, veepee in charge of video operations for the Kudner agency, explained that the actor had asked to be relieved of the pact because of a difference of opinion over the number of shows next season.

Currently Kirk is talking a deal with the William Morris agency for 30 half-hour programs starring Jimmy Durante, some of which will be on film. Deal for Bob Hope to alternate with Durante has been temporarily stymied, but Bob has promised Kirk first call on his services in case he decides to increase his tv activity beyond occasional guest shots next season.

'Droodles' Summer Coin

A sponsor—name under wraps—has reportedly optioned Roger Price and his "Droodles" for a summertime reprise. Last year the Price paneler was on NBC-TV for the hiatus period, but got a "live and kine" kicking around on two separate nights, Monday and Tuesday in the 8 p. m. slot. Not known whether NBC or CBC will figure in "Droodles" this time.

Meantime, Price has been making hay with "Droodles" via a book, column syndication, Lucky Strike ads, beer jackets and other merchandise gimmicks.

'Norby' Live April 6

That "Norby" film-to-live shift has been definitely set for April 6, and with it has come a switch in the production reins of the David Wayne starrer. J. Walter Thompson agency has named Delbert Mann producer to succeed David Swift, who still retains his ownership in the package. Mann presumably was brought in by Fred Coe, for whom he worked as a director when Coe headed up the "Philco-Goodyear Playhouse" operation. Coe is consultant to the agency on the series.

Director hasn't been pacted yet.

CBS-TV Hatching Sun. Egghead Span Sans Sponsor Coin

CBS-TV is in the midst of setting its Sunday afternoon public affairs house in order against the day (April 10) when "Omnibus" will have wound up its 26-week session under the TV-Radio Workshop of the Ford Foundation. For the first couple of weeks after exit of the 5 to 6:30 "Omnibus" it'll be an egghead lineup from 2:30 to 6 with no coin attached. The first money comes in at 6 with reruns of "I Love Lucy" bearing the Lehn & Fink cosmetic stamp. Up to that point, the lineup will be "Face the Nation," Dr. Frank Baxter's "Now and Then," a kid show, "American Week," "The Search" and "Adventure."

The moppet slanter is headed for 3:30 as a live showcase (with "Let's Go See" as the working tag) with pickups from various places around the country. On May 1 the 2:30-3:30 slot will be under the auspices of the Anti-Defamation League which will kinnie Reginald Rose's "An Almanac of Liberty," originally given this season on "Studio One." "Face the Nation" will drop down to 4:30 to preempt "The Search," latter apparently taking a rest with its destiny unknown as far as next season is concerned although reruns are in prospect.

As the hot weather approaches,

(Continued on page 47)

WABC-TV's '3 Girls'

WABC-TV, New York flagship of ABC-TV, and the Gross-Baer packaging outfit are dickering a once-weekly live situation comedy which would star Sloan Simpson. Details haven't been finalized, but the show, "Three Girls," would occupy the Sunday at 1 p. m. slot starting March 27.

Jeannie Johnson and Barbara Gaylord would be featured. Sandy Sheldon and Howard Rubin are scripting.

NEW CABLE FEE CUE FOR WEBS

American Telephone & Telegraph has provided the radio networks with a logical reason for curtailing service or shutting down at night entirely. The phone company's long lines division has instituted a cut in the minimum daily cable contract hours, from 16 to eight. The cut, which takes effect April 1, would give those networks who've been considering a curtailment of service the wherewithal to do so, especially in cases where the only reason the webs had continued was that they had to pay for 16 hours daily of cable regardless of the number of hours they actually used.

Reduction of minimum contract hours comes at a time when the radio pot is boiling, especially at NBC, where a major reshuffle has been in the works and where there's talk of a taped network. Such a cut would enable NBC, for example, to continue as a live network during the daytime, which is the more lucrative period, while sending out tapes of its nighttime shows and thus eliminating those excess cable charges. Situation's no different at the other webs, for that matter, what with all of them getting the lion's share of their billings from the daytime shows. Under the new AT&T arrangement, a network could start service at 10 a.m., use its eight minimum hours by 6 p.m., and remain in service for two additional hours till 8 p.m. at a cable savings of about 17% of the previous charges.

Way the new AT&T arrangement works is this: The charge for the new minimum of eight hours is $4.50 per mile. Each additional hour for the next three hours is 25c per mile more, while all hourly surcharge thereafter is 13c per. Effect of the sliding scale is to bring the charge back up to $6 per mile for 16-hour use, which is the old figure. In other words, though AT&T has cut the minimum contract hours in half, it hasn't done so for the price, but has so prorated it as to maintain the old minimum price if the web chooses to continue on a 16-hour basis. Consequently, a network choosing to use only eight hours daily can save 25% of his old charges, 10 hours can save 17%, 12 hours about 10%, 14 hours about 5% and 16 hours nothing at all. AT&T said it was cutting the minimum to allow the webs greater flexibility. The eight-hour minimum is still a consecutive-hours arrangement.

WGA Powwows On TV Demands

The first negotiations by the Writers Guild of America with the networks, packagers and ad agencies take place tomorrow (Thurs.) at NBC. The initial powwow will concern video only. Radio demands have been served on employers but no date for meeting has been firmed.

The television writers branch of WGA will be repped by an 11-man negotiating committee headed by John Duff Stradley. Since the bargaining sessions are for both WGA East and West, two Coast scribes will fly to New York to aid N. Y. counsels, Richard Jablow and Evelyn Burkey. Two radio writers branch members will sit in with the 11 tv scribes on the web-producer-agency meetings this week, with the numerical situation reversed when radio demands are discussed later on. For the video meetings, to be held at NBC, WGA is using the two-year-old National Television Committee plan as the basis for its demands. The NTC plan called for a minimum of $525 for a half-hour stanza and $950 for an hour, but WGA will raise the minimum, it's reported.

In the meantime, WGA East finds it now is "necessary for us to reevaluate" the radio-or-tv or both status of each member.

Categorically Speaking, Emmy's Just A Mixed Up Kid on Annual TV Kudos

By LEONARD TRAUBE

The Academy of Television Arts & Sciences was a real mixed up kid Monday night (7) in the seventh annual ritual out of Hollywood and the first networked showcaser, with NBC taking the spread and Charles Antell and Maybelline supplying the bread and butter for the first hour of the 90-minuter kicking off at 11:30 a.m. eastern time.

Emmy committee with some 750 membership under prexy Don DeFore pulled a series of rockolas. It equated live and film of various lengths in the same trough; gave the first of two palms to Walt Disney as a "variety" showman; to Danny Thomas as an actor (for which he expressed shock in mock); cited a comparatively obscure oater in the western-adventure sweepstakes (and a syndicated package to boot, the sole such selection against 20 major classes in the network classification); put singers with their own shows against those who are only part of the fray; lumped religious, cultural and educational for an eyebrow-raising catchall; bypassed Jackie Gleason but cited his two chief supports; and subjected the New York pickups at Nino's LaRue to perhaps the biggest brushoff in tv history, often failing to show the winners receiving their trophies from emcee Dave Garroway while giving full play to m.c. Steve Allen and half a dozen name "presenters" dittoing on the Coast out of Frank Sennes' Moulin Rouge cafe.

Daisy Chain of Stars

But the show itself was generally good though failing to achieve the glam and air of expectancy of the older Oscar parade (slotted for March 30 in an NBC simulcast). The six citationers were on their best behavior and armed with some of the top quips in their respective arsenals. Succession kicked off with Jimmy Durante and ran overtime to about 1:05 a.m. in a daisy chain encompassing George Burns, Danny Thomas, Jack Benny, Ralph Edwards and Dr. Frank C. Baxter. The awards themselves were a bit anticlimactic with little speeches

(Continued on page 48)

Surefire Segue

Practically every packager in the business has been beating a path to the Compton agency doors ever since it became known that P & G was on the prowl for a replacement for "Fireside Theatre" in the 9 to 9:30 Tuesday night NBC-TV slot.

It's no secret (particularly to anyone following the rating trends) that the Tuesday period is one of the most coveted in all television, for the audience inheritance from the 8 to 9 slot is a surefire guarantee for a 35 to 38 rating on the Nielsens. That's what "Fireside's" been averaging, but it's anticipated that a boffola entry can't miss hitting the high 40s.

TV Playwrights Double in Brass; Got That 'Feel'

The "script mastermind" bug has taken hold of some of tv's dramatic stanzas as playwrights who have made their imprint on the medium turn editors. At the same time, the dramatists continue their writing chores while riding herd on the product of other craftsmen in an attempt at maintaining the qualitative level of the shows involved.

Initial invasion of a major vidramatist into the overseer fold was made early in the season by Robert Alan Aurthur, who for several years has been one of the top suppliers of themes for the Philco-Goodyear "TV Playhouse" series. When Fred Coe stepped out of that Sunday nighter to become script consultant for "Lux Video Theatre" (and having exited that function long before the pact expired, at a reported $40,000 as his fee), Gordon Duff took the reins as producer, up from his "associate" status. In the reshuffle," status. In the reshuffle, Aurthur became the No. 2 man plus script editor.

Two others primed for the editor's uneasy chair are Reginald Rose and Rod Serling. They've been tapped as a team to boss scripts for "The Challenge," half-hour documentary package (out of the Ted Ashley office) produced by Tony Miner, with Sidney Lumet staging, under auspices of the Fund for the Republic (the $15,000,000 outfit, that, for instance, provided the coin for college distribution of the J. Robert Oppenheimer exposure on "See It Now," with an extension to 60 minutes from the Ed Murrow-Fred Friendly tele film arsenal). Rose, who made his mark with "Studio One" and is now under a five-play contract to CBS, and Serling, whose biggest click was the reprised "Patterns" on "Kraft TV Theatre," will also supply the stories.

Novelist Gore Vidal, who's turn-

(Continued on page 47)

Hayes Leaving Broke's TV'er for Cafe Dates

First defection in the ranks of Norman Brokenshire's daytime crossboarder on WRCA-TV, N. Y., which was launched a couple of weeks ago, is Bill Hayes. The singer's click in "Ballad of Davey Crockett" on the Cadence label has upped his stock considerably on the nitery circuit and he's been booked for a number of cafe dates. He's also a possibility as a summer replacement for the Sid Caesar show on NBC-TV under the comedian's own production wand.

Hayes will finish up on the Brokenshire stanza in a fortnight with no replacement set as yet.

NARTB Irked As Ike Ain't Sayin'

Washington, March 8.

National Association of Radio-Television Broadcasters, whose annual convention will be held in Washington, May 22-26, is fidgeting uncomfortably while it awaits word from the White House on whether President Eisenhower will address the convention.

Invitation was first extended several weeks ago and the broadcasters have been repeating it through various influential channels since.

What especially irks broadcast industry biggies is that the President, who has never spoken at one of their conventions, has already accepted another invitation to speak to the American Newspaper Publishers Association.

He will address the annual luncheon of the Associated Press on April 25, one of the features of the ANPA convention in New York.

PHIL SILVERS SHOW BOUGHT BY CAMELS

R. J. Reynolds (Camel) has put in an order for the new Phil Silvers telefilm series, with a Sept. 18 starting date as the target. Sale is contingent on CBS-TV finding a good time slot for the show.

Silvers winds up his 13th installment this week and leaves for a five-week vacation soon. He plans to have 26 in the can by the kickoff date in the fall.

THE "EMMY" THAT

WASN'T AWARDED

We are delighted, of course, that six major "Emmies" were awarded Monday night to ABC-TV shows and stars.

What delights us even more is the caliber of all network award winners. It seems to us that the recognition of every one of them was well earned and thoroughly deserved.

But if we had an "Emmy" of our own to present, it would go to television for its dramatic progress in the last year . . . in bold concept, in creative programming, in imaginative production, and for the artistry of its many wonderful performers.

Our sincere appreciation to the Academy of Television Arts and Sciences for our "Emmies":

Best News Reporter or News Commentator: John Daly
Best Actor Starring in a Regular Series: Danny Thomas (*Make Room For Daddy*)
Best Variety Series, Including Musical Variety: *Disneyland*
Best Situation Comedy Series: *Make Room For Daddy*
Best Dramatic Series: *United States Steel Hour*
Best Individual Program of the Year: "Operation Undersea" (*Disneyland*)

Our warm congratulations to CBS and NBC for their "Emmies":

Best Cultural, Religious or Educational Program: *Omnibus;* Best Children's Program: *Lassie;* Best Daytime Program: Art Linkletter's *House Party;* Best Actor in a Single Performance: Robert Cummings ("Twelve Angry Men" on *Studio One);* Best Male Singer: Perry Como; Best Supporting Actor in a Regular Series: Art Carney (*The Jackie Gleason Show);* Best Supporting Actress in a Regular Series: Audrey Meadows (*The Jackie Gleason Show*).

Television's Outstanding New Personality: George Gobel; Best Sports Program: *Gillette Cavalcade of Sports;* Best Guest, Audience Participation or Panel Program: *This Is Your Life;* Best Actress in a Single Performance: Judith Anderson ("Macbeth" on *Hallmark Playhouse);* Best Female Singer: Dinah Shore; Best Actress Starring in a Regular Series: Loretta Young; Best Mystery or Intrigue Series: *Dragnet.*

ABC TELEVISION NETWORK

Television Followup Comment

Color doesn't hurt Jack Benny; especially if there's an amusement park attached; especially if the CBS tinter's on film. Leave it to the headman to give a lot of the laughs to Mr. Kitzell-ne-Artie Auerbach, with latter veteran of the JB radio-tv wars breaking up all and sundry on Sunday's (6) midway strip with his dialectics as he took over a multiple of hawker-barker-gorilla-etcetera roles in "Operation Ubiquitous." Benny had his Bevhills Beaver Patrol moppets (4) on a tour of the Calif. park to give tone to the proceedings via the balloons, riding devices and such—these and other atmospherics, including sideshows and hi-strikers, serving as springboard for a load of fun-on-the-run. Even the Sportsmen foursome got into the act, as "Flying Trapeze" songsters working their way up the Lucky Strike ladder for a boffo plug.

Mahlon Merrick and Ralph Levy brought in a fast one at leisurely pace in the neatest trick of the tv week, with McCadden (Burns & Allen) shooting the sequences. There were half a dozen snappers, mostly good, particularly Benny's capers with a caged lion he presumed to be an Auerbach-encased prop. Over on the radio side half an hour earlier (with Danny Kaye guesting), Benny was putting up the paper for his oncoming tv'er and on latter was plugging his Ann Sothern alternation, with nary a word therein to dial his next week's AM'er. In other words, the sound medium to 24-sheet video but not vice versa. There's a moral here somewhere. *Trau.*

A behind-the-scenes show biz yarn about a comic-and-crooner team (no relation to Dean Martin & Jerry Lewis) was turned into a sparkling stanza on the NBC-TV "Philco Television Playhouse" Sunday night (6). For the genre, it was a near-perfect model. The drama had color and laughs, a minor degree of pathos and, above all a high degree of credibility.

Scripter David Shaw rates the primary bows for the simple, but neat story framework, the racy dialog and the overall savvy that gave this hour the ring of an authentic show biz saka. Perhaps the actor-agent colloquies were a bit overdrawn, but generally, Shaw's delineation, with the help of VARIETY headline montages, of the accidental formation and the inevitable breakup of a topflight tv team was basically sound and persuasive.

As the comedy half of the duo, Joey Adams' portrayal was a tour de force. Adams, of course, is a comic so his expert handling of the gag lines in the script was not surprising. But he dug far deeper in his characterization of a brash comic with a big mouth and a bigger ego, but likeable nevertheless. Adams' performance was right in every respect, and his impact was so strong that he overturned the basic premise of the script, namely, that the crooner was actually as important to the team as the singer. And if, in the show-within-the-show framework, Adams was supposed to be a stage hog, he did manage to dominate the screen completely by virtue of his bite and vitality.

As the crooner, Johnny Desmond was wholly competent in a role that was destined to be overshadowed. He handled the straight dramatics surely and gave a strong vocal buildup to a new song, "Play Me Hearts and Flowers," which was written especially for this drama. For dramatic purposes, the song was adequate and it's irrelevant whether it becomes an actual hit. It was, however, given enough exposure via the theme backgrounds; several vocal choruses by Desmond and a final plug for the Coral Record. This type of showcasing for a tune may be a songwriter's dream but, fundamentally, the material itself will have to pay off as it did in the pioneer "Let Me Go, Lover" song exploitation on the "Studio One" broadcast a couple of months ago.

The excellent supporting cast in the Philco drama was headed by Luis Van Rooten, as the harried comic's agent, with Ellen Cobb-Hill, Kay Medford as the femme interests. *Herm.*

The touring "Colgate Comedy Hour" seems to have utilized its latest "on location" stint better as publicity fodder than an aide to programming. After sessions in Miami and New Orleans (for the Mardi Gras), the troubled-by-that-Sullivan-fellah variety show ended up last Sunday (6) on the plush SS. United States.

It was obvious that the producers were pressing extra hard to achieve a continental flavor commensurate with a majestic ocean liner. There was a plethora of accents: the Gabor sisters and mama Jolie were handy as were the three Weire Bros., and even comic Ronnie Graham tested his English accent. The entire effort was a strain, with the hour-long show not surmounting its recent standard of mediocrity. It's going to seem great when somebody doesn't cast the gabby Gabors as gold diggers. They were asked to sing (in the finale) on this one, but that didn't work either.

The Weire Bros. were supercharged in spots but they couldn't sustain laughter throughout their too many appearances. Team of Herbert, Sylvester and Harry Weire show considerable diversity, playing violins, singing and shoeing as they did, but chatter consisted mostly of waste material. One week "Comedy Hour" is too heavy on music, the next it's overboard (on the United States) in comedy; Ronnie Graham was around with a couple of songs about Freud and psychoanalysis that had click lyrics, but he rattled 'em off too rapidly to gain maximum audience support.

Counting emcee Gordon MacRae who was fine in a couple of tunes, particularly "I've Got You Under My Skin," the musical portions were standouts. Jaye P. Morgan manifested charm and pepper in her turns. Her "Takin' A Chance on Love" came across well. Carmen Dragon backstopping was excellent.

The program can blame its chief overall failure to come with anything different, paradoxically, on its almost frantic desire to be different. Here, they had the S.S. United States in all its glorious appointments, and what was shown on the screen could easily have been duplicated, for probably as little or as much cost in a video studio. Atmosphere angle also made scribblers and the rest forget entertainment per se. Moreover, the remote evidently posed technical problems that took away more than any slight measure of "unique" atmosphere offered. For about a minute and a half there, the video screen carried a double image, and the aural went dead—right through part of the commercial too. *Art.*

Ed Sullivan's show went on a disk-kick on Sunday's (6) edition over CBS-TV. Sullivan showcased Roy Hamilton and the Fontane Sisters from the shellac shops and Lillian Roth who has made good in a multitude of other fields, including the literary since her autobiography "I'll Cry Tomorrow" is still on the topselling lists.

This big batch of singing made the show somewhat one-sided, inasmuch as good routining required alternating a singing act, with a dumb act. This partially took the curse off the vocal surplus.

Miss Roth boffed across a medley of oldies including a pair from "Vagabond King" and hit applause jackpot. She was aided by a pair of lads and some production dancing. The Fontane Sisters hit it off well with a pair of tunes and Roy Hamilton made good with his single, "You'll Never Walk Alone" which he endowed with the values of a spiritual.

The silent turns were given added force by the profusion of tonsil turns. Thus Joe Jackson Jr.'s w.k. pantomimic bicycle act went over excellently and the knockabout acro work of The Romanos (3) also hit a top response. Paul Sydell's dog turn got its message across.

Sullivan has become a collector of Sullivan impressionists. This time he exhibited a Negro who has captured Sullivan's traits remarkably well. It was a good novelty.

Toppers were Mata & Hari in an imaginative and well executed dance in which a pair of display dummies become animated. Two male assistants were required in this choreo and results were excellent. Collier's All-American basketballers took bows. *Jose.*

Several months ago Jack Carson shed his clown suit to distinguish himself in a dramatic performance on the ABC-TV "U.S. Steel Hour" in "Goodbye . . . But It Doesn't Go Away." Last Tuesday (2) on the same Theatre Guild series the towering gent with the genial puss displayed another facet of his emoting talent, as an easygoing, self-effacing fellow kicked around at the factory — and to a certain extent at home — in a teleplay by Ernest Pendrell called "Man in a Corner."

As the underdog, it was a role bound to elicit sympathy, and his promotion at the slave-driving plant in a stock happy-ender after he had actually quit the job to try for a policeman's post at which he failed, lacked the element of surprise. But under Alex Segal's sensitive direction the play moved along gracefully to reveal some fine characterizations, notably Carson's "good guy" who can blow up at the proper time to win his point on the human element in mass production.

In the overcrowded family phase of the saga, Phyllis Hill stood out as his ever lovin' wife, with capable work also by Harold Vermilyea and Betty Garde as his understanding in-laws. At the factory, the big noise was Ernest Truex as the bombastic owner with a step-on-the-gas mission in life, but not too thick to be unaware of Carson's truths, playing a role ideally suited to him. Some tender scenes were contributed by Claire Kirby as Carson's secretary, and there were realistic bits by Cliff Norton (another clown turned straight) as the foreman and Don Keefer as the production manager. *Trau.*

Ed Murrow paid a couple of visits to some dedicated people on his "Person to Person" last Friday (4). First was to the Roy Rogers family on the Coast, the second to Alicia Markova. The Rogers clan, for all their professional success, appear to be dedicated to humanity, and by way of striking contrast, Miss Markova appeared dedicated to one thing, her dancing. Aside from the warmth and interest in both sessions, the program provided some interesting philosophical food for thought on the way people choose to lead their lives.

The Rogers family (Dale Evans and the flock of adopted kids) seemed all humanity and all heart. Murrow didn't have to elicit any warmth from the parents and children—it was all there, with no phony patronizing of the kiddies by proud papa that's so often an element on the "Personcasts." The Rogers at play was an intimate and unembarrassed glance at a happy family, and in Rogers and Miss Evans the public got a good look at a couple of people who've gone out of the orbit of the everyday couple to put their money and energies to work in an effort to help others.

Miss Markova provided another type of dedication, the dedication of the artist to her art. By way of startling contrast, she seemed lonely in comparison to the Rogers. Interview took place in her two-room hotel suite in New York, between tours. An unpacked trunk in the middle of the room set the mood, and Miss Markova, generally acceeded to be one of the all-time greats of the ballet, fortified the impressions. She was a charming, voluble and intelligent guest and her descriptions, reminiscences and words of advice made good viewing and good sense.

This, whether by intent or indirection, was one of the most penetrating of the "Personcasts." In mood and in direction, it went beyond the customary "this is our playroom" bit and provided a little bit of insight into the real makings of people. *Chan.*

Walt Disney packaged three of his Academy-award-winning shorts for incorporation in this "Fantasyland" ABC-TV offering which he sub-tags, "From Aesop to Hans Christian Andersen." Tracing the age of fables and their writers down through the ages, Disney dishes up an animated treat for dialers of all ages here, making use also of other past theatrically released cartoons.

Trio of Oscar grabbers include "The Tortoise and the Hare," "The Country Cousin" and "The Ugly Duckling," drawn, respectively, from the tales of Aesop, Jean de la Fontaine and the Danish Andersen. They still carry all the charm of the originals, and Disney has pointed up each of their authors by brief animated descriptions. Overall subject is further enlightened by Disney's commentary on how fable writers always inserted some simple truth or moral, then goes on to prove it via selected cartoons.

One of the most charming highlights of the hour show was taken from the Grimm Bros. "Brave Little Tailor," after Disney dwelt briefly on his feature cartoon hit, "Snow White and the Seven Dwarfs." Clip from "The Frog and the Ox" were also shown. Disney artists have patterned their descriptive animation of the various writers to the spirit of the times. *Whit.*

Julius LaRosa is in the same relaxed groove as Perry Como, so he won't disturb peace and tranquility of the tri-weekly CBS-TV Chesterfield sweepstakes as the fixture works in a fortnight's vacation. Whether 7:30 or 7:45, NBC or CBS, it's a revelation how the late dinnertime chanters manage to work up high rating steam with such operators as Eddie Fisher, Dinah Shore and Tony Martin in non-competing (actually cross-dialing segues) song-a-blocks with Como, Jane Froman and Jo Stafford on the other side of the fence. NBC follows with the J. C. Swayze news and CBS precedes its song paraders with Douglas Edwards' recap of the day's events, and hence the rivalry is tunes versus topicals in all the slots.

LaRosa looks like a real nice youngster in his pinchhitting chore (also on the AM ramparts for Como), making sure in the patter that he's merely keeping the spot warm until the "quiet one" returns. Last Friday (4) in his finale of the first week, the ex-Godfreyite proved a handyandy at "Teach Me Tonight" and "The Gal (meaning the "Man," of course, in the original Harold Arlen-Judy Garland "Star Is Born" sexual context) "That Got Away" with looker Terry Stevens guesting. Ray Charles Singers and Mitchell Ayres orch were in there with their infectious licks and LaRosa spouted for the ciggie even though he doesn't have the smoker's aura about him. *Trau.*

As sort of a birthday present marking the start of its fifth year, Don Herbert's "Watch Mr. Wizard" has been moved up from its former Saturday afternoon NBC-TV berth into the web's Saturday morning moppet spectrum. Since it bowed on 14 stations back in 1951 as a joint NBC-TV-Cereal Institute venture, the youngster-angled video science demonstration has become one of the network's most prized educational showpieces with over 140 affiliates now on the string.

The edition reevaluated (5) evidenced anew the conscientious craftmanship of Herbert and cohorts, producer Jules Power, director Don Meier and the behind-the-scenes workshop staff. Headman's relaxed, easy manner before the cameras and his sincere "big brother" relationship with his young foils, this time Bruce Podewell who alternates with Susan Levine, have been well documented. Less frequently commented on is the obvious amount of careful planning and preparation that goes into making the scientifically complex both simple and understandable.

The principle of the lever and mechanical advantage was outlined on this outing and although it was told and visualized in terms the kids could dig, it also added up to a meaty refresher course for the adults who may have forgotten their high school science or college physics. Therein probably lies "Wizard's" success: the simplicity breakdown never does violence to the basic scientific laws so the most hardboiled laboratory egghead can watch the show without grunting in dismay.

Institutional blurbs on the benefits of a good breakfast were neatly woven in through the use of one of the specially built contraptions demonstrating the lever principle. All in all, it was a fine example of entertaining instruction with young Master Podewell contributing an excellent supporting performance. *Dave.*

Leave it to a longhair to make baseball seem like a dull game. That's just what composer William Schuman, with an assist from librettist Jeremy Gury, did to the national pasttime, when they pitched an operatic version of Ernest Thayer's "Casey at the Bat" on CBS-TV's "Omnibus" Sunday (6).

The hour-long one-act opera, retagged for some obscure reason, "The Mighty Casey," went wide of the plate musically and lyrically. Schuman's score was heavy-handed lacking the bright and breezy quality that usually goes with the game. His style is quasi-modern but it just doesn't blend with the Thayer poem or the Gury additions. De Wolfe Hopper's rendition had more swing to it.

"Omnibus" assembled a large cast to belt in the opus but the principals and chorus were hampered by the score, which seemed too tough to sing. They didn't get much help from Gury, either. Among the principals were Danny Scholl, Elise Rhodes, Rufus Smith and Nathaniel Frey. They were in their pitching but Schumann and Gury should have been sent to the showers.

Stanza opened with a half-hour tour through Harry Winston's diamond-land in midtown Manhattan. Alistair Cook guided the tour in an informative manner but the 30 minutes lacked lustre. *Gros.*

Through four generations the Kimballs and the Sawyers have been shooting up each other and the countryside in the fashion of the more publicized Hatfields and McCoys. Fifty years later they were finally caught up with for the public prints and last week's "TV Readers Digest" segment was an account of their exploits. As a documented telepic it carries a fairly good wallop and holds up through all the feudin' and fussin' despite that these backwoodsy folk don't move too fast.

When it dawns on the musket pumpers that "'tis better to heal than to kill" the sharpshooters start reachin' for Grey's Anatomy, which is a book of larnin' for premedics. Most of the action flashes back a half century to give the sequel its proper buildup. One of the young 'uns ain't much for shooting up his neighbors and wants to be a sawbones. When the story picks up 50 years later he's the one with the scalpel and taking the cut is a grandson of one of the old feuders. He pulls him through and a handshake ends the back country bickerin'.

Christian Nyby strikes a note of realism with his direction of the characters like a Van Buren cartoon from Esquire. Minor Watson and Bobby Driscoll are, man and boy, the chief motivators and keep the piece moving with able help from the lesser practitioners. *Helm.*

"Star Tonight," the Brillo-sponsored ABC-TV'er which stars comparative unknowns, backing them with established supporting players, came up with a beaut Thursday night (3) in Patricia Englund and "Zone of Quiet." Teleplay was based on Ring Lardner's hospital yarn about the guy who comes in for a rest and is driven nuts by the nurse. As adapted by David Shaw, it came off in ribtickling fashion, and Miss Englund (who must get it from father Ken) emerged as a fine young comedienne.

Miss Englund, natch, was the talky nurse whose all-encompassing chatter also went into the matter of the love affair between a sister nurse and the guy's doctor. And this subplot got the full treatment via some broad comedy scenes with the doctor (and patient) caught between the two gals. Four-actor cast was tops, with Miss Englund and Nita Talbot turning in hilarious performances as the nurses, Biff McGuire properly scatterbrained as the doc and Larry Blyden the picture of frustrated agony as the patient.

Shaw's script caught the full Lardner flavor, and Alan Anderson's direction started things moving immediately and didn't let up the pace. Harry Herrmann's J. Walter Thompson production staff turned out the entire segment with their customary professional flair. As the VARIETY review put it when "Star Tonight" bowed a couple of months ago, no youngster is going to make it on the show unless the script is right. JWT and Shaw (Lardner too) did right by Miss Englund. *Chan.*

Rakov's Hub Shift

Boston, March 8.

Avner Rakov, WBZ-WBZA program manager, will resign his post effective March 14 in order to become associated with the Master Picture Co. of Boston, producers of tv and industrial films. He will assume the posts of executive and production director of the pic company.

Prior to taking over as WBZ program manager, he served for many years as musical director for the station. In addition, he has been on the teaching staff of Boston U. School of Music and the New England Conservatory of Music.

TV On An Antiquity Kick

A large chunk of tv's dramatic stanzas in the last seven or eight days had the look of "Old Home Week"—with some of mortgages waiting for a taker. Each of the three major networks fronted classics of other generations. On CBS, Westinghouse's "Best of Broadway" series starred Claudette Colbert and Franchot Tone in Molnar's "The Guardsman," a 30-year-old Lunt-Fontanne legiter reworked into a film for them nearly a quarter century ago. It got a general drubbing from the critics.

Next night, "Pond's Theatre" on ABC revived Eugene O'Neill's "Anna Christie" with a bally aura that hinted at a "tv first" despite the fact that Alex Segal brought this in a couple of years back on the old "Celanese Theatre" with June Havoc in the name role. Last week's "Anna" seemed the better interpretation with Constance Ford, Everett Sloane, James Daly and Grace Valentine.

Same night, NBC's "Lux Video Theatre," as a four-week leadup to Academy Awards on tv, brought back a live "Casablanca" from its wartime celluloid trough in a glossy but pretentious performance headed by Paul Douglas, Arlene Dahl and Hoagy Carmichael—the latter as the cafe pianist in a puzzler, since the role was created for the film by the late Dooley Wilson, a Negro who boffed "As Time Goes By" into a tune clicker. (As host James Mason told Carmichael in the "admiration" afterpiece, "maybe next time you canplay your own songs," in an apparent stab at out-of-script realism to square the "unoriginal" casting.)

Preceding the threesome were "Donovan's Brain" on Westinghouse-CBS' "Studio One"—from Curt Siodmak's two-time film; and "Medic," which initiated a long-ago biographical documentary since up to now the Dow Chemical clinical operation has tackled up-to-date subjects.

Even a couple of the half-hour telepix dramas got into the vintage act. Last Friday, "Schlitz Playhouse of Stars" on CBS went on an antiquity kick. Up ahead (Thursday), a solid scorer against the Luxes, Ponds and Westinghouse was a delightful little farce based on Ring Lardner's "Zone of Quiet" which gave Patricia Englund opportunity for a talkathon terrif on ABC-Brillo's "Star Tonight" skein. *Trau.*

Billy Graham's '3 For God': N.Y. Garden SRO; Stumps In Ike Church; Meets 'Press'

"Meet the Press" departed from the political arena for perhaps the first time Sunday (6) with a plunge into religion, or more specifically, evangelism. Guest was Billy Graham, and producer-panelist Lawrence Spivak, operating under the theory that names make news and news makes a "Press" guest, was certainly justified in his offbeat choice. Hitting Page 1 of the New York Times twice within four days (Friday (4) after filling Madison Square Garden the night before and Monday (7) after preaching before President Eisenhower in Washington's National Presbyterian Church, is probably as good an average as anybody the show has ever had from politics.

Graham, as one of the modern-day phenoms (in the sense of a showman as well as a preacher—that's a trait that all great American evangelists appear to have possessed) must have shaped as a must for most viewers. He's had telexposure before, but strictly on an on-camera, on-film basis, via his erstwhile "Hour of Decision" films. But to see him operate on an off-the-cuff, spontaneous basis, is another thing, and the opportunity to see a spellbinder appear publicly in a casual, off-duty manner must have raised "Press" audience considerably.

When an evangelist becomes an attraction, as Graham indisputably has, the inevitable question is, What has the guy got? Is he just a skillful showman, is he a natural leader, a fanatic, or what? Graham's "Press" appearance should have settled the matter for most who saw it—he's a combination of a topnotch salesman who knows the value of publicity and exploitation, a consummate showman, a very handsome guy who has the looks to command the attention of women and the virility to command the respect of men, and a leader type with the poise and sureness that project him to the top and keep him there.

The opportunity to look Graham over firsthand gave the show more impact than the actual discussion provoked. In the way of news, Graham tactfully declared himself opposed to racial segregation, said that New York was sinful but not more so than most cities, said he'd like to come to Gotham for a conversion campaign but was awaiting an invitation from the city's ministers, claimed that there is a great hunger for religion in Russia, justified his frequent trips to Europe, defended his rate of conversions and the permanence of conversions and frankly admitted his penchant for salesmanship and publicity as a bona fide means of indoctrination. Questions from the NBC panel, comprising Spivak, columnist Marquis Childs, Time mag's George Harris and Religious News Service's Glenn D. Everett, were provocative.

Reported desire of several sponsors to put Graham on tele on a commercial basis in a format comparable to Bishop Fulton J. Sheen's ought to have gotten considerable impetus from the "Press" stint. *Chan.*

CELEBRITY PARADE
With Joseph McCaffrey, Drew Pearson
Producer: Milton Hammer
30 Mins., Sun., 2 p.m.
RETAIL CLERKS INTERNATIONAL ASSN.
WMAL-TV, Washington

This interesting combo of two-shows-in-one debuted on local ABC outlet with one eye frankly focussed on a web spot. Combining the news gathering technique of reported Joseph McCaffrey, ex-Mutual newscaster and currently a Capitol Hill radio-tv freelancer, and analyst Drew Pearson, show has a much faster and more varied pace than many of its older competitors in the Sunday afternoon tv forum sweepstakes.

McCaffrey, a veteran of Congressional interviewing, and an unusually photogenic newscaster, handles all commercials with a public service flavor, lending a dignity and news touch to them. Principal chore is a straight interview for first half of show, specializing in political figures, but with an occasional local civic, educational or showbiz figure.

At show caught, House Minority Leader Charles Halleck (R., Ind.) made an able sparring partner for newsman McCaffrey and provided an unusually newsworthy quarter hour. News breaks, the bread-and-butter of all interview and forum shows, depend equally on skill of interrogator and hep repsonses of guest. The Halleck-McCaffrey team ran the gamut of a second term for Ike; the Congressional pay raise; and the tax bill. Effect was that somewhere there should be a headline for someone.

Second segment of show is a revised version of Drew Pearson's "Washington Merry-Go-Round" telefilm. Accenting the usual "exclusive" feature of all Pearson broadcasts, new version also carries a strong human interest angle and a more leisurely review of the subject tackled. On past Sunday's (6) show, Pearson spent entire time analyzing the imprisonment and release of Herman and Noel Field and their families. Capitalizing on the cloak-and-dagger atmosphere around the disappearance of "an entire family" behind the Iron Curtain, word picture, pointed up with stills, was an exciting and skillful analysis, albeit with little new angles added, to one of the year's more intriguing news stories. Pearson appears more relaxed than in the past. His voice is pitched lower, and his manner has lost much of the stoccato effect which marked his tv work in the past. The columnist may have learned by trial-and-error or the new expanded format may have eliminated much of the need for breathlessness. At any rate, it is a defi ite improvement over previous Pearson efforts.

Combo of the two types of news presentation in a single show, making for variety and faster pace, plus the authoritative, but different styles of both men, make this a half-hour worth watching. *Flor.*

THE GUARDSMAN
(Best of Broadway)
With Claudette Colbert, Franchot Tone, Reginald Gardiner, Edith Ring, Mary Grace Canfield, Margaret Hamilton, others
Producer: Felix Jackson
Director: Paul Nickell
Writer: Reginald Lawrence
60 Mins., Wed. (2), 10 p.m.
WESTINGHOUSE
CBS-TV, from New York
(McCann-Erickson)

Too bad that the late Ferenc Molnar's "The Guardsman" was on tap as the "Best of Broadway" entry at the time when "Studio One" producer Felix Jackson and director Paul Nickell were called in to take over the once-a-month series. Not that the comedy turned out badly, but it was somewhat lightweight material, and with more meaty stuff to work with, Jackson might have been able to make his bow on the series more auspicious. "The Guardsman" was nicely turned out, but on the inauspicious side.

The Molnar comedy, adapted for tele by Reginald Lawrence, is all situation—no characterization, no dialog, nothing but plot. It's a toughie for the actors and directors (despite its 1924 Broadway success), and it's to the credit of Claudette Colbert that she made a charming creature out of the coquettish wife and of Franchot Tone that he got the right note of comic despair as the hubby. Credit Nickell also for getting the whimsy moving after a somewhat awkward start. Add some extra plusses for Edith King, called in at the last minute as a replacement for Mary Boland, for turning an amusing job as the bogus mother; for Reginald Gardiner as the straightfaced friend, and for Mary Grace Canfield and Margaret Hamilton in minor roles.

"The Guardsman" is paper-thin throughout, and the entire weight of the play falls on the husband's dilemma in making love to his wife in disguise. While it's a rewarding-enough premise, it's not enough to carry the entire play, not even in an hour-long televersion. But Miss Colbert and Tone made the best of it, and provided some pleasant if not inspired televiewing. *Chan.*

FAME
Narrated by Raymond Edward Johnson
Producer-writer: Michael Sklar
15 Mins., Sat., 11:15 p.m.
NATIONAL GYPSUM CO.
WRCA-TV, N.Y. (film)
(BBD&O)

With "The Lone Wolf" vidpix series ending its run for Chevrolet, NBC's N.Y. flagship has slotted "Fame" (ex-"The Greatest Drama") in the post-11 p.m. Saturday sweepstakes. Rerun syndicated package out of a Movietone News-General Teleradio co-op subsidiary is picked up by National Gypsum in the New York market. "Fame" is a biopic quickie highlighting American greats, with initialer recapping the significant events in the life of Henry Ford. It's largely a succession of newsreel clips—in this case some of vintage quality—and is reasonably interesting considering the hackneyed, panegyrical method of reporting. Narration is by Raymond Edward Johnson, who never lets up on the pitch, apparently because the pictures cannot tell the whole story.

Good opportunity is furnished to bring in other bigwigs—in this case former President Hoover, Thomas A. Edison and the other et als who crossed the late auto magnate's path in his more than 60 years on the industrial scene. Coming up are Admiral Byrd, Bernard Baruch, Edison, Eddie Rickenbacker, Babe Ruth and General MacArthur. They're not playing with any but the world headliners on this one. *Trau.*

GRADY & HURST SHOWROOM
Producer: Dennis Kane
Director: Kane
30 Mins.; Sat., 6:30 p.m.
PLYMOUTH
WPTZ, Philadelphia

Joe Grady and Ed Hurst, hosts of one of first and longest-running disk sessions (the "950 Club") are trained in the school that keeps things moving. They showcased a half dozen guests on the preem of their new half-hour tv stanza. This doesn't leave the boys much time to project their own locally esteemed personalities. There is none of the current style of the reflective emcee who seemingly plans program while on. "Showroom" is fast, varied and without a lag.

Setting is a cafe and seated at tables are invited reps of the Plymouth organization. The ringsiders should be briefed on their ad-libs. One of the primary aims of "Showroom" is to spotlight new talent. Neophyte on opener was Bob Sweeney, local singer who has

(Continued on page 48)

'Peter Pan' A Major TV Triumph In Mary Martin's '1-Niter U.S.A.'

By GEORGE ROSEN

Television went after the kids on Monday night (7) and came off with one of its standout contributions, hitting a high mark in entertainment and superlative production.

The occasion, of course, was the "Producers Showcase" presentation of the musicalized version of Barrie's "Peter Pan" starring Mary Martin—the same full length production that had ended its Broadway run at the Winter Garden only nine days before. As encompassed within the two-hour (7:30 to 9:30) Monday night span, the tv one-shot originating out of NBC's color studios in Brooklyn registered as a major triumph in the wedding of show biz and the video spectrum.

When the final Nielsens are posted on this one it'll probably reveal (thanks to some terrific preshow promotion and bally) one of the largest audiences in tv annals to witness a single production (perhaps one out of every two or three persons in the U.S.). Certainly a justifiable reward for NBC's plunking down in excess of $250,000 for the package (only $150,000 of which was recapturable under the Ford-RCA "Showcase" sponsorship), not to mention an additional $100,000 spent by the web on aboye-package costs.

As it "played" on Monday for the home audiences, "Peter Pan" was a sheer delight. If the answer to the perfect or near-perfect spec lies in giving productions a pre-tv run on Broadway, the fact remains that much of the credit for the stunning success of Monday's presentation lies in the flawlessness with which all concerned hurdled the technical hazards in "Peter's" transference to video. It was designed as a "front row-center" spectacle for the vast audience, and that's how it played.

Since "Peter" was brought over to tv intact from its Broadway run, including principals, featured performers, singers, dancers, scenery, costumes, music, lyrics, libretto and full orchestra, it wasn't surprising that the video audience was witnessing a polished, finished performance. Yet the dovetailing of the "legit package" entrepreneurs with the tv technicians, cameramen and other creative factors from tv was so expertly achieved that the video accomplishment was lost in the smoothness of the finished production.

Thus, to the casual viewer, it was difficult to determine where the Jerome Robbins staging-directing-choreography contribution left off and the tv-minded Fred Coe and Clark Jones (NBC's director and producer, respectively) began. What mattered was that it added up to a brilliant mating of talents. As a superlative plus (but unfortunately "hidden" asset), the NBC-RCA compatible color was the final magic touch that completed the transformation. Everything was right—lighting, tint tones and hues, with no variation or loss by switching of cameras.

Over and above the unqualified triumph of "Peter Pan" as seen on Monday, the virtual overnight Broadway-to-tv transition of a costly show has major significance to show biz, since it (1) establishes for the first time the pattern of shooting for a one-night audience (in this instance in the area of 70,000,000) and thus eliminating an arduous road tour; and (2) resolving the economics attending Broadway boxoffice losses (as in the case of "Peter") by recouping coin in one fell tv swoop.

Even to those adults who find Barrie's whimsy not precisely their dish of tea, this musical version of "Peter" had much pure entertainment to offer. The songs and incidental music; the simple yet delightful humor; the attendent horseplay of the pirates and the Indians; the animals and the fantasy world; the charming and well integrated choreography were all vested with an unadulterated charm that bore well and did not become cloying or precious. Utterly devoid of sophistication or wordliness, it stood up as adult fare (until the last act portions when the viewer had to tarry with the sentimental Barrie).

That Mary Martin was a gem beyond reproach wasn't particularly surprising. Her magnetic personality, her stylized vocalizing, her lovely grace, per poignant smile—all this was "Peter Pan," the elusive character that wouldn't grow up. Her charming "I've Got to Crow" duet with her daughter, Heller Halliday, playing Liza the maid, should have been enough to inspire an even lesser talent. Her effortless flying was a merging of grace and technical achievement.

Cyril Ritchard as Captain Hook was the ideal pirate of Neverland, fantastically comic as the "creepiest creep in the world." Also standout was Kathy Nolan as Wendy, as sweet and charming a "mother" as Peter Pan could wish. For that matter, all the tried-and-true "Peter" troupers of the Broadway engagement made as good Indians, pirates and lost boys on tv.

It's not exactly a revelation at this point to say the Carolyn Leigh lyrics and Mark Charlap music (with Julie Styne's additional music and the Betty Comden-Adolph Green additional lyrics) complemented the theme and structure of the play by retaining its simple fantasy. This was also true of Albert Sendry's arrangements. And not the least of it was Harry Sosnik's tip top musical supervision of the augmented orchestra and Louis Adrian's conducting.

Even the commercials were on the plus side this time up, with both Ford and RCA wrapping up some entertaining "capsule productions." The teaming up of Ernest Truex and Sylvia Field and Ernie Kovacs and Edith Evans for the entertaining Ford "sells" and the mock trial whereby Vaughn Monroe faces a court rap for some bum RCA commercials were keyed to the evening as a whole.

The television spectacle has come a long way since "Satins and Spurs."

PETER PAN
(Producers Showcase)
With Mary Martin, Cyril Ritchard, Kathy Nolan, Margalo Gillmore, Joe E. Marks, Sondra Lee, Norman Shelly, Heller Halliday, Robert Harrington, Joseph Stafford, David Bean, Stanley Stenner, others
Producer: Richard Halliday
(for NBC: Fred Coe)
Director-Staging: Jerome Robbins
(NBC Director: Clark Jones)
Lyrics and Music: Carolyn Leigh, Mark Charlap
(Additional music and lyrics by Julie Styne, Betty Comden and Adolph Green)
Scenery: Peter Larkin
Conductor: Louis Adrian
Musical Supervision: Harry Sosnik
120 Mins.; Mon. (7), 7:30 p.m.
FORD, RCA
NBC-TV, from New York (color)
(Kenyon & Eckhardt)

QUIZ CLUB
With Jay Grayson, Brent Gunts
Producer: Brent Gunts
Director: John Frankenfield
30 Mins.; Mon.-thru-Sat., 1 p.m.
WBAL-TV, Baltimore

Quick, glib mcing by Jay Grayson and Brent Gunts lifts this show from stale status of every day quiz format to plus entertainment values for midday femme viewers. Format is regular quiz show questions and answers leading to audience indentification of "mystery personality" including usual write in-phone call gimmick. Format is improved because producers have been able to snare unusually good and valuable prizes for an out-of-NY program.

Seen last week (3), the lively tv show remoted from Baltimore's Stanley Theatre with a packed audience of 3,700. One announcement on a previous telecast caused gals to start forming lines at 7:30 a.m. Judging from the live audience, the women are devotedly loyal to the co-mcs, Grayson and Gunts, both w.k. to local audiences from a background of deejaying and audience participating shows.

John Frankenfield adroitly directed the particular show reviewed with a multitude of technical difficulties caused by remoting it from a theatre ill equipped for tv productions. In spite of difficulties, camera work was superior and smooth. Shots were well thought out and good direction resulted in quick, easy takes on exact cues.

Uninteresting sets and usual difficulties of playing to intelligence level of audience with small production budget were more than compensated for by the abilities of Grayson and Gunts working in good balance to one another and obviously developing live (and home) audience loyalty and high enthusiasm. Commercial portions of show were competently handled with effective video and audio sales pitch. WBAL-TV's staff deserve praise for intelligent, well planned production techniques. *Marsh.*



FUTURE

Exciting things are happening on NBC Television—and exciting things are going to keep right on happening.

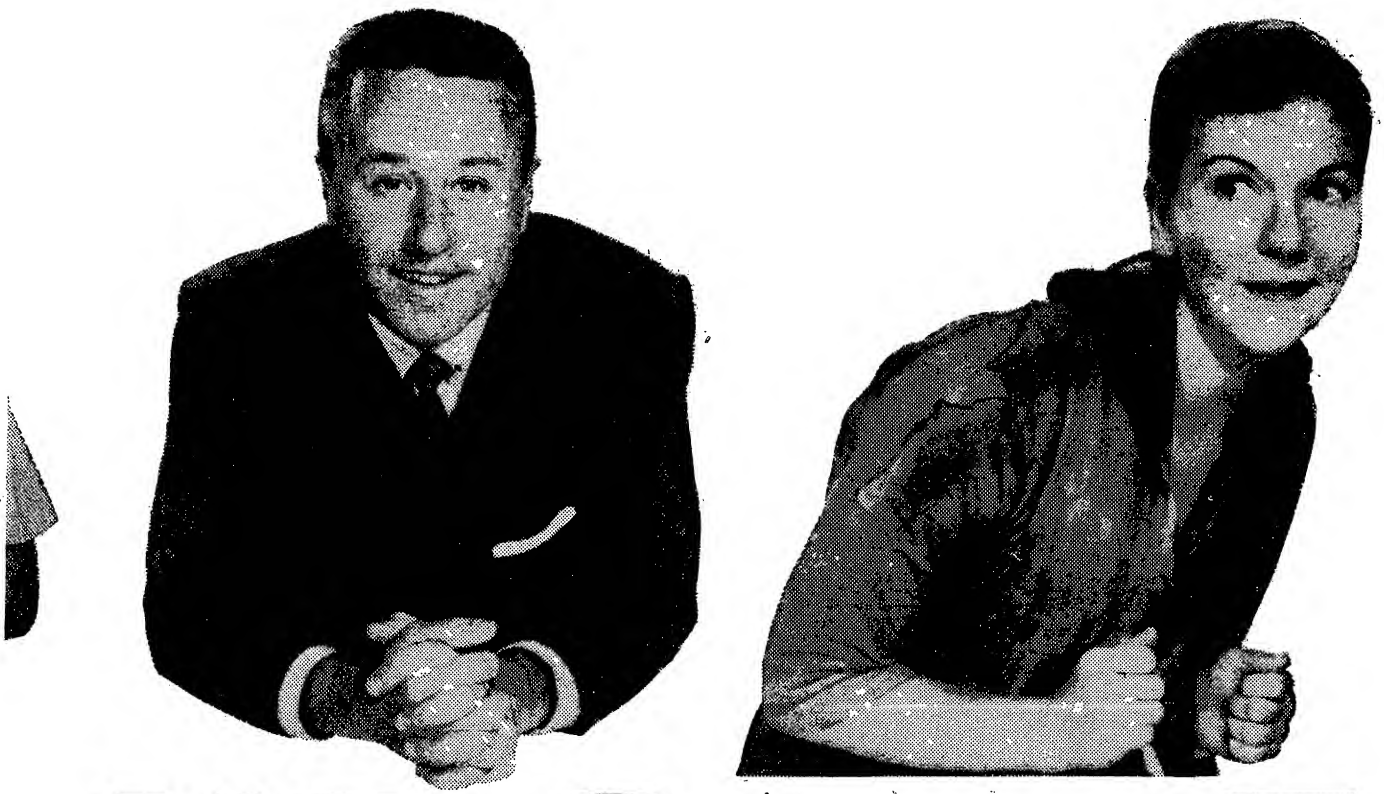
Last year, NBC pioneered new patterns of network television programming. Here are a few achievements of this pioneering:

THE SPECTACULARS. These 90-minute, full color extravaganzas have become national talkpieces. Example—2 LIFE covers. They have succeeded in reaching on the average an audience of more than 11,000,000 homes. Nine Spectaculars have won Top Ten ratings.

THE GEORGE GOBEL SHOW. The search for fresh new talent brought George Gobel to NBC Television. Before the season was half over, this young man with the new style had become one of America's top comedians; his turns-of-phrase a part of the language.

MEDIC. These authentic dramas of the world of medicine have won for the program award after award, as well as the flattery of industry-wide imitation and national recognition.

TONIGHT. The last hours of the day were revitalized by Steve Allen. For sponsors, the program offers an opportunity to talk to vast, adult, Class A audiences at Class C rates, for the last impression that lasts.



INDICATIVE

This season the average NBC nighttime program has delivered over 500,000 more homes than the next network.

NBC Television is now pressing ahead with plans for next season. Last year's originality will be continued and extended, and there are dozens of new ideas, all designed to move television forward in pace, originality, liveliness – excitement!

We don't say "wait till next year," because you don't have to wait – sponsors can become part of this new, living television *today*. Meanwhile, tomorrow's planning is in full swing. For the wise advertiser, NBC's present is imperative – and indicative of the future.

SOURCES: *Sept. Report II, 1954-Jan. Report II, 1955, A. C. Nielsen Co.*

exciting things are happening on

NBC TELEVISION

a service of RCA

Kegler TV Show Isn't Down Bowling Congress Alley; 75 Face Expulsion

Minneapolis, March 8.

Because of their affiliation with a weekly Sunday WCCO-TV kegler show, "Bowlerama," 75 Minnesota bowling alley proprietors are on the American Bowling Congress carpet and face possible expulsion.

They're charged with violation of ABC rule pertaining to restrictions on use of league bowling scores, the main object being to protect against use in any supplementary contest where gain would be involved.

Program in question includes bowling matches before the tv camera for valuable prizes. Participants in these contests are those who have racked up the highest scores during the week in the various 75 alleys.

Contesting the ABC order to desist further participation in the show, the bowling alley proprietors claim they have legal opinion backing their contention no violation of Rule 35 is now occurring.

Norm Vinitsky, member of Gruber Associates, the advertising agency that stages "Bowlerama" here and in other cities, contends that the rule in question is "indefinite, vague and difficult of precise interpretation."

Also, it has been pointed out to ABC that "the proprietors are not violating the rule as they receive no material gain except through increase in the number of games bowled."

It develops that the difference of opinions between proprietors and ABC has existed for weeks and that the proprietors, because of the dispute, recently changed the original "Bowlerama" rule which gave a bowler a small trophy as high man among the 50 qualifiers for the tv show at an establishment.

They also offered to turn back two-thirds of the gross collected in 50c entry fees to a recognized charity, but this was refused by ABC.

ABC, a strict guardian of bowlers' rights, previously had suggested that Minnesota proprietors submit to an amendment to Rule 35 to be voted upon at the Fort Wayne, Ind., April meeting, but no copy of the amendment has been received here, Vinitsky says.

As the proprietors' spokesman, Vinitsky asserts 55 of the 75 interested proprietors recently met here and voted to notify Frank Baker, ABC secretary, of their views that no rule violation is occurring. This was after receipt of a legal opinion to that effect, he explains. It represents the final move to date.

"Bowlerama" has been on the air for four months and has attracted a sizable WCCO-TV audience. It has always been sponsored.

Pitt Theatre Managers Latch Onto Acad Hoopla, Buy Own TV Precede

Pittsburgh, March 8.

Downtown Theatre Managers Assn. will pick up the tab for a quarter-hour warm-up on KDKA-TV March 30 immediately preceding the Academy Awards. Program will feature the city's three movie-drama critics, with Harold V. Cohen, Post-Gazette and VARIETY mugg here and winner of 1954 Screen Directors Guild "Critic of the Year" award, as moderator and Karl Krug, of Sun-Telegraph, and Kap Monahan, of Press, on panel.

Idea originated in sales department of KDKA-TV, and they only had to make one pitch for a sale. DTMA was first prospective sponsor approached and they grabbed it. A couple of years ago, Cohen, Krug and Monahan were on WDTV, predecessor of KDKA-TV, in a quizzer called Sho-Biz-Quiz. It was first sponsored by Plymouth-DeSoto Dealers and later Camel cigarets.

WPIX's 22% Biz Hike

WPIX, the N. Y. Daily News video station, has had a solid increase in business for the first two months of the year.

The Jan.-Feb. overall increase has been 22% over '54, with the latter month alone up 27%—the best February in station history.

Rating: Radio 2; TV, 0

Thieves broke into the apartment of Claude Callison, of the advertising and promotion department of WRCA, N. Y., last week.

They took two radios but ignored the tv set.

Red Sox Trim TV As Gate Suffers

Boston, March 8.

Discouraged by the drastic drop in home game attendance last season, Red Sox officials have decided to curtail the number of games to be televised this season to include only the Saturday game and the first game of a Sunday doubeheader. However, they will allow the televising of 12 night games, nine from Fenway Park and three away contests. While all local games have been televised for several seasons, last year was the first that the away games were piped in and it was also the first year in many that local attendance at the local ballyard dipped below 1,000,000, the baseball "break even" number.

However, radio coverage will, as usual, be complete with sportscasters Curt Gowdy and Bob Murphy airing the games via WHDH. The same pair will alternate in handling the tv descriptions which are beamed over WNAC-TV and WBZ-TV on an alternate basis. Games are bankrolled by the Narragansett Brewing Co., Liggett & Myers and the Atlantic Refining Co.

Rin Tin Tin Looms As Year's Sleeper; Nears Top 10 Status for ABC

Sleeper of the year candidate on tele is Rin Tin Tin, which by all present indications looks to give ABC-TV a second Top 10 Nielsen spot for the first time in the web's history. The Screen Gems' vidpixer bounced to a whopping 43.9 in the latest Nielsen wrapup, not enough to place in the Top 10 (10th place rating was a 45.0), but enough of an indication of its climbing powers to indicate that it may soon be up there with the rest. With "Disneyland" pulling a 50.3 in the same rating week, ABC is beginning to flex its muscles.

Amazing climb of the show, which premiered in the fall, has some Ripley aspects. It's on Fridays at 7:30, a time slot when sets-in-use ordinarily don't reach those Top 10 proportions. It's bucking such established NBC shows as Eddie Fisher and the "Camel News Caravan" and CBS personalities on the form of Doug Edwards and his news segment and Perry Como. To top it off, it was a late starter, having bowed on the web in November after General Mills yanked "Willy", from the time and Nabisco stepped in with "Rinny." It's currently ABC's second highest-rated show, first being "Disneyland," of course.

CHI FACES LOSS OF 'WELCOME TRAVELERS'

Chicago, March 8.

Windy City is faced with the loss of another network tv entry with Procter & Gamble mulling a shift of its "Welcome Travelers" CBS-TV daytime strip to either New York or the Coast. P&G spokesman would say only that "changes are contemplated" and refused to confirm reports that if the show is moved the format might be revamped with Tommy Bartlett and Bob Cunningham being replaced as interviewers. It's understood Mary Healy and Peter Lind Hayes are being considered as new co-hosts.

"Travelers" bowed on NBC radio back in 1949 with the tele version added in 1952. P&G switched the tv show to CBS-TV last July and dropped the NBC radio side last September. Bartlett has emceed the show since its inception.

RUTH LYONS STILL THE BIG CINCY NOISE

Cincinnati, March 8.

Looks like Ruth Lyons will continue as top-salaried ace draw of Crosley tv stations through 1957, increasing her present stretch of nine years.

Her weekday 50-50 Club participating hour show is sold solid to the end of '57, retaining limited capacity audience attendance at the originating point from inception. Program is on at high noon with a luncheon spread at $1.50 per head, with studio walls the limit for sitters. It's strictly for modern homemakers. Sponsors also are in line. More than 30 are cared for each week and two dozen are on the waiting list.

Groups of visiting housewives come from a 300-mile radius in several states, always by reservation.

Prockter Bullish On Theatricals; 'Big Story,' Too

Bernard J. Prockter, who's already put a theatrical version of his "Treasury Men in Action" in the works, is now planning a second theatrical venture based on one of his television properties, "The Big Story." He's started work on a script for "Big Story," which he hopes to have before the cameras a year from now. Meanwhile, though, his "T-Men" script has been completed and he planed to the Coast last week to discuss financing-releasing arrangements with a number of major studios who have expressed interest in the project.

Second phase of his Coast trip will be to get at least three pilots on six new properties he's planning this year underway. Now that he's relieved himself of operating a studio (American National, of which he was president before selling his share to Ziv, who bought out the other interests at the same time), Prockter's readying an expansion of his television activities as well as launching the theatrical projects. He'll work out final details for shooting the three pilots at 20th-Fox's Western lot, where Conne-Stephens, who do his physical production, are now located.

Theatrical version of "T-Men," script of which has been nine months in the writing, will be filmed both on the Coast and in Europe, where much of the action takes place. Reason for the length of preparation time for both the "T-Men" and "Big Story" scripts, Prockter said, is that "he wants to be sure" before moving in on theatrical production. If the first two go right, he said, he's contemplating a third property for theatrical production.

NBC PICKS CLIFFORD AS PREXY OF KAGRAN

J. M. Clifford, administrative v.p. of NBC, has been named prexy of the Kagran Corp., acquired by the web recently from Lehman Bros., the banking institution of which Kagran was a subsidiary. Clifford gets the berth originally offered to Ted Cott, who nixed it as being "alien to broadcasting" with the radio operations veepee exiting his post at the network.

Clifford will do double duty, retaining his administrative status. A few other officers are still to be named, but meanwhile among the principals are Edward L. Justin, Mitchell Benson (latter to exploit NBC properties other than those Kagran-owned) and Sid Rubin, manager of licensing.

TV 'Macbeth' Into Schools

Maurice Evans' two-hour television of "Macbeth," done in late November on "Hallmark Hall of Fame," is getting the free-prints-for-schools treatment, a la his earlier "King Richard II." NBC-TV is supplying the kinescope from which Hallmark Cards will finance prints and distribution of 16m kinnies of the show.

Association Films is handling the distribution, with the NBC Film Division coordinating the entire setup.

Tucson: Where Hope Springs Eternal

Tucson, March 8.

Tucson was jumpin' the past week. Bob Hope breezed into town from the Coast for some golf and to camp up with his Cleveland Indians in spring training here—arriving day and date with the Arizona Broadcasters' Assn. for its annual powwow. It was a "Hope Springs Eternal" two-way mating for both the Indians and radio, with the latter's conclave sparked by the visitation of the BMI "package entourage" of AM clinic drumbeaters, whose session was integrated with the State Assn. meet.

Of the two "trade shows" (baseball and radio), with Hope bestowing his blessings on both, the latter impresarioed by Jim Cox, BMI's West Coast field rep, was a stunning success. It demonstrated anew that, of all the inter-industry attempts and gropings to find a suitable "format" in which to present the case of radio to the radio broadcasters these BMI program clinics have no rival (and that goes for the NARTB, too). They're strictly on a meat-and-potatoes level, a realistic sounding board as the AM broadcasters come to grips with the problems besetting them in the face of the tough competition from tv. (A series of parallel clinics are running concurrently for tv broadcasters). There's no question that it paid off in Tucson, just as it paid off two days earlier in Los Angeles and two days prior to that in Frisco.

The BMI "package entourage" was comprised strictly of "I believe" spokesmen, among them, in addition to Cox, such representative broadcasters as Margaret Hood, public relations chieftain and commentator for CKY in Winnipeg; Jack Knell, director of news and special events for WBT in Charlotte; Franklin Sisson, program director of WOOD, Grand Rapids, with local broadcasters added to the agenda on the three-city swing, and George Rosen, radio-tv editor of VARIETY, as a "bonus" speaker. Charles H. Garland, general manager of KOOL, Phoenix, who as prexy of the Arizona Broadcasters Assn. helmed the ABA meet, and Merle H. Tucker, general manager of KGAR, Gallup, N.M., were also on the Tucson agenda.

These BMI clinics are the real thing because, particularly in the bull sessions, everyone lets his hair down. It gets down to fundamentals in a sincere bid to upgrade program operations. Radio's big stuff out here—and they want it treated with respect.

BMI's Carl Haverlin, Glenn Dolberg & Co. rate a bow for perpetuating these clinics year after year.

'Don't Sell FM Short': Lee

FCC Commissioner Sees Service Making 'Very Significant Progress'

Washington, March 8.

New hope for FM was held out by FCC Comr. Robert E. Lee in an address here Saturday (5) at the Capital's second annual Hi Fidelity Fair, sponsored by radio station WGMS.

With nearly 550 commercial stations on the air and a growing interest in good music and hi-fi reception, Comr. Lee found the FM service "vigorous" and making "very significant progress." It is "truly a superior service," he added, "and if more people heard it I believe there would be a real public demand."

Pointing to increasing congestion in the AM band, Lee thought it "conceivable" that "some day FM will be the only way to get satisfactory transmission." This is already true in Western Germany, he pointed out, as a result of preemption of the AM service after the war by Germany's neighbors. "Thus today," he said, "Western Germany is substantially converted to FM and all reports indicate that it is working very well."

Lee said that Great Britain is also working on plans to convert most of its domestic system to FM because of the "growing AM jumble" in Europe. "These developments," he asserted, "are bound to have an influence in all countries, including our own."

With radio network revenues declining, Lee suggested that established AM'ers "might want to take another look at the economics of FM" as a means of reducing operating expenses. With only a single tower required on a small area, or sharing space with a tv operation, an FM station, he said, might look more attractive than a multiple tower AM array taking up acres of expensive real estate.

While this is not an "immediate" problem or one likely to be faced in the near future, Comr. Lee offered it as "a further practical reason for approaching with extreme caution" any proposals for diverting any part of the FM band from broadcasting use.

"The radio industry and the people of the U. S.," he said, "have a vital stake in the future of FM, and it is the Commission's not always easy job to protect both. This, I assure you, the Commission will attempt to do to the best of its ability."

FM Auto Sets

Washington, March 8.

Automobile radios operating on FM are now on the market, FCC Comr. Robert E. Lee revealed in a speech here before the Washington Hi Fidelity Fair. With an FM car set, he said, reception is not interrupted while driving through a tunnel or affected by high power electric lines.

Lee had reference to an FM tuner for car radios which is being produced by Hastings Products, Inc., Boston. The Hastings tuner, which is mounted under the dashboard, operates with a windshield antenna made of transparent plastic. Company also offers a complete FM car radio.

AM-TV Shuffles For Miles Labs

Chicago, March 8.

In sort of a spring house cleaning, Miles Labs is doing some switching on its radio-tv properties. As of April 6, drug firm will have a three-way daytime stretch Wednesdays on NBC-TV with quarter-hour slices of "Ding Dong School," "Wonderful World of Mr. Sweeney" and the Tennessee Ernie Ford show. Being dropped are the Thursday rides on the "Modern Romances" and "Concerning Miss Marlowe" NBC-TV soapers.

On the radio side, Miles axes on March 25 Mutual's repeat airing of "Break the Bank," but has renewed the original of the cross-boarder on NBC. Also inked in for another season are NBC's "News of the World," and "Just Plain Bill." Morgan Beatty's televersion of "News" on DuMont is being dropped April 1.

Miles billings are handled by the Geoffrey Wade agency.

Mahalia's Chi Tandem

Chicago, March 8.

Gospel singer Mahalia Jackson has been logged in for two weekly tele stints on WBBM-TV. She debuts a Thursday night half-hour next week for National Credit Clothing and the following week starts a Sunday night quarter-hour at 10:15.

Working with Miss Jackson will be pianist Mildred Falls and organist Ralph Jones.

GEO. TURNER TO TV INC.

George Turner, motion pictures and telepix vet, has joined TV, Inc., the station-owned filmbuying outfit, as executive assistant to v.p.-general manager Herb Jacobs.

He'll operate in the filmbuying sphere in behalf of the 50 station stockholders in the firm.

The winner...

for the second year...of the

Academy of Television Arts and Sciences *"Emmy Award"*

the **U.S. STEEL HOUR**

produced by the

THEATRE GUILD

"The best TV dramatic show of 1954"

Looks Like Nothing'll Happen For Long Time on Multiple Ownership

Washington, March 8.

The first step to an appeal to the Supreme Court to uphold FCC's authority to set limits on multiple ownership of radio and tv stations was taken by the Department of Justice Friday (11) in a request to the Court of Appeals of the D. C. Circuit to stay effectiveness of its decision on the Storer Broadcasting Co. case. The stay was requested to give the Department time to apply for review of the decision. It will in all probability be granted.

The stay will serve to hold the line on FCC ownership ceilings and will prevent Storer or any other broadcaster from seeking a sixth VHF station and demanding a hearing on the application—at least until the Supreme Court settles the issue. The Department has 90 days to petition the high tribunal for review but regardless of how soon it acts there is little prospect that the case will be heard before next fall.

The move to appeal appears to eliminate the possibility that the Commission will soon ask Congress to rescue it from the Court of Appeals ruling. It's understood agency lawyers advised the commissioners at their regular meeting last week that prospects are good for reversal by the Supreme Court of the lower court decision. They were able to cite as precedence the high tribunal's decision upholding the FCC chain broadcasting regulations which precluded one company from operating more than one radio network.

Whether Congress will take the initiative toward legislation to curb station ownership is still to be determined but it is likely that the Court of Appeals ruling will receive attention when the Senate Interstate Commerce Committee holds hearings on its network-UHF inquiry around April 1.

It is unlikely that the Supreme Court will be sitting when the Justice Dept. files its petition for review. That would mean that the petition would not be acted on until the October term of the Courts. If the Court should then deny review, that would settle the issue and the Commission's only recourse would be legislation. If review is granted, arguments would probably be held late this year or early next.

The motion for a stay order was filed by Charles H. Weston, special assistant to the Attorney General. Joining in the request were FCC general counsel Warren Baker and assistant general counsel J. Smith Henley.

Such stays are issued for 30 days but can be extended if necessary.

Sam Lawrence Says He Invented 'Marriage,' Sues for $1,600,000

Los Angeles, March 8.

Samuel Lawrence, who claims he originated the idea of "Radio Marriage," filed two suits in Federal Court asking total damages amounting to $1,600,000. Named as defendants in the first suit are ABC, KABC-TV, Donn B. Tatum, Jack Rourke, Bertram Wheeler, Doe Bread Co., Budget Finance Corp., Muntz TV, Kaiser Korner Automobile Co. and Lucky Lager Brewing Co.

Plaintiff says he discussed the idea with Rourke and Wheeler in 1949 when they were both with ABC. Four years later, he contends, ABC broke out with an "I Want to Get Married" program based on his own idea.

Second suit, charging infringement of copyright, involved the "Bride and Groom" program on NBC. In addition to NBC, the defendants named in this case are CBS, ABC, KNXT-TV, KMTR Radio Corp., KLAC-TV, KNBH-TV, John Nelson, Masterson, Reddy and Nelson and numerous John Does.

Lawrence declares the tv broadcasting was "illegal and fraudulent." He asks damages of $1,100,000 in the first suit and $500,000 in the second.

WCBS-TV's Kidpix

"Buffalo Bill Jr.," new oater pix series, will be launched March 26 on WCBS-TV, N. Y., to give the CBS flagship a 90-minute strip of syndicated films Saturday afternoon. The Flying A Productions package starring Dick Jones will be backed by Milky Way Candy, via Leo Burnett, in the 5 o'clock slot, between "Amos 'n' Andy" (currently 5 p. m.) and "Annie Oakley." There's half-hour gap between the high-rated "Oakley" and "Man Behind the Badge."

Jones' other Flying A vidpixer is "Range Rider," costarring Jack Mahoney.

UNESCO Round-The-Globe Telepic Series on Agenda For April Meet in Paris

An international vidfilm series may yet become a reality. The plan laid out by the United Nations Educational, Scientific and Cultural Organization last fall is slated to go before a multination meeting in April. The proposition, devised by UNESCO tele adviser Henry Cassirer, will bring together every nation possessing video to jointly produce of a half-hour monthly film skein.

The powwow has been set for Paris during the third week in April, and approximately 10 countries are expected to attend. The show is tentatively titled "Screen Magazine," and UNESCO officials plan to take five-minute allied segments from five of the member countries once a month, and tie them into a 27½-minute film for international exposure.

The U. S. is expected to be the major block to the all-over-the-world telepic, since UNESCO cannot work with just one video source; there are four networks which must be considered. However, when Cassirer first disclosed his plan, he said that protocol will be followed, and all four webs approached to participate. It was to be made clear to the telenets, though, that only one of them could air the series, unless they wished to rotate.

Metzler Exits 20th For NBC Film Div. on Coast

Robert F. Metzler has left 20th-Fox on the Coast as head of its location department to become Coast production supervisor for the NBC Film Division. He'll report to Film Division production manager Stanton Osgood, who previously shuttled between New York and the Coast when an NBC package was in production there. Metzler's first assignment is supervision over Jack Chertok's "Steve Donovan, Western Marshal," currently shooting at the General Service Studios and on location.

Metzler had been with 20th since 1951, when he joined the location department. He was made its chief in 1953.

'Omni's' Welch Segment

Joseph N. Welch, the Boston attorney who "laid 'em in the aisles" in the Army-McCarthy tv hearings, has been interviewed on film by Alistair Cooke, conferencier of CBS-TV's "Omnibus." It will show up as a segment on the show next Sunday (13) as one of a series of "Childhood" memories of bigwigs in an attempt at self-analysis. Other such sizeups are in the making.

Another major phase of next week's stanza will be an experimental play, "The Different Drummer," by Gene McKinney, originally given at Baylor U. in Waco, Tex. Included in the lineup will be Jack Dempsey, playing himself, and Martha Scott.

Mutual Goes On A Radio Space Spree

Aware that it probably has more at stake in "radio only" than any other network, Mutual has begun an intensive drive for editorial space among major market daily newspapers in an effort to take at least part of the promotion play away from video. So far the audio web seems to have faired allright: Out of an initial correspondence to about 200 dailies, in a few weeks it has gotten returns from about 80, and only six of them rejected editorial matter on ratio personalities. Mutual has got promises of editorial cooperation from papers in 19 of the 20 top markets in the country, with the 20th Kansas City, in abeyance since the web is trying to firm an affiliate deal there.

Lure offered by Mutual to the "majors" are bylined articles by any of its several network personalities, including Johnny Olson, Ted Steele, Eddie Fisher, Bill Cullen, Arlene Francis, etc.—possessing "enough name appeal" to occasionally elicit a byline followed by a "heard on Mutual" plug, it's hoped by web press chief Frank Zuzulo. Zuzulo's scribbler department has spent eight years catering to only "boilerplate" papers (that service continues) before offering a regular press service to bigtown sheets.

TAP MARC DANIELS TO MEG 'GOLDBERGS'

Looks like Marc Daniels will direct the telefilm version of "The Goldbergs," which is scheduled to get underway next Monday (14) at Lou Klotz's Biltmore Studios in downtown New York. Daniels and Guild Films, which is financing, producing and distributing the series, off the air since fall, are on the verge of wrapping up a deal. Guild, meanwhile, has brought in William Berke, its Coast production chief, to act as production supervisor on the show, while Gertrude Berg will probably get the producer's niche.

Guild plans to have the series ready for a Sept. 1 airdate. Firm will attempt to sell the show nationally, for exposure over the Vitapix stations, but if it fails to cook up a deal, will put the series into syndication.

UHF's 5-Mile Rule

Washington, March 8.

Indications of concrete action by the FCC to do something for ultra high television—to the limits of what can be done at this time—are coming out of the agency. The first positive step to hold the UHF fort against further attack by VHF stations was taken last week with a move to keep transmitters within five miles of the city to be served by an assigned channel. It was also reported that the Commission is planning to "deintermix" channels in some communities to prevent further aggravation of UHF problems, as recommended in the recent Senate Interstate Commerce Committee staff report by Harry Plotkin.

While these moves are regarded by UHF interests as somewhat anticlimactic (like calling the fire engine after the barn is in ruins, as one source put it), they are considered encouraging in that they show a change of climate at the FCC in approaching tv problems. One reason suggested is that the agency is no longer under the pressure (by members of Congress as well as broadcasters) of getting stations (VHF stations) on the air.

It's also likely that Senatorial rumblings (as manifested, particularly, at hearings on FCC Chairman George C. McConnaughey) and court actions against Commission decisions have combined to affect the agency's thinking as to its responsibility for promoting a competitive tv system, with as many stations as possible.

In proposing the five-mile rule, the Commission has shown that it is departing from an area concept of a tv station to a community concept. This, said one source, is the biggest thing the agency has done toward adherence to its channel allocation plan and toward protecting UHF.

But at this stage in the UHF situation, with VHF stations firmly established in most areas and virtually guaranteed by heights and powers and network affiliation advantages, it appears that the Commission can do little more than salvage what's left of UHF and make possible an additional 30 or 40 stations. With 111 ultra highs on the air, or about one-third of the outstanding UHF permits, it's doubted here that there will be more than 200 UHF stations in operation in the next few years, unless some major development, such as toll tv, drastically improves the prospects for the service.

Major Webs, NABET Can't Get Together on Resolving Film Issue

Entire question of jurisdiction of film at the major networks is once again up in the air and with it the question of a settlement of labor troubles on the engineers and technicians front. Membership of the National Assn. of Broadcast Engineers & Technicians, representing personnel at NBC and ABC, turned down the terms of the contracts worked out with the networks a few weeks ago by what was termed a "substantial majority." Vote on the mail ballot was compiled last week.

Though George Meaher, exec secretary of the union, told NBC and ABC not to worry about a strike "pending a resolution of the matter," the webs nonetheless have cause for concern. They had both negotiated a surrender by NABET over jurisdiction of filming by the networks—a contract provision which would have enabled the webs to do their own filming with their own personnel and equipment instead of contracting network-owned film properties out for production. NBC and ABC had argued that the recent CBS-IBEW contract allowed CBS to do just that, and as a competitive necessity, NABET would have to do the same.

It was this provision of the contract, a longtime sorespot, that apparently resulted in the membership veto of the three-year pacts. In the case of NBC, this appears to be the only reason, since a pay increase was granted and NABET personnel are already covered by the RCA pension plan. In the case of ABC, no doubt the key reason was the failure to include a pension plan for ABC personnel. Network successfully made the argument that if it instituted a plan for its technicians, it would not only have to extend the benefits for all network personnel but would have to set up a pension fund for all personnel within the parent company, American Broadcasting-Paramount Theatres. This, it argued, was prohibitive in term of cost.

"Resolution of the matter" apparently means that the NABET leadership will poll the rank-and-file on their contract demands and then return to the webs for renegotiation of the pacts. While a strike was very much feared in the first negotiations, Meaher has assured them that at least for the time being there's no thought of a walkout. Official statement declared that "pending a resolution of the matter, nothing will occur to disrupt the regular program services at the networks."

Tillstrom's Got a New Shingle: 'Available For Holidays'—& It Pays Off

Chicago, March 8.

Burr Tillstrom, mentor of the "Kukla, Fran & Ollie" menage, has apparently been given the ABC-TV nod as its holiday specialist. Web is currently pitching an Easter half-hour package being assembled by Tillstrom which will star his Fletcher Rabbit KFO cast member. Show will be aired either the previous Saturday night or Easter Sunday.

Puppeteer did the ABC Xmas honors with his version of James Thurber's "Many Moons" and the network brass is thinking in terms of making similar one-shots a standard holiday fixture.

Tillstrom, who's been operating under a "handshake" deal with ABC veeps John Mitchell and Sterling (Red) Quinlan since last fall when he moved over at the expiration of his NBC-TV pact, has signed a memo of agreement for exclusive ABC identity through September, 1957.

WABC UPS WEISENBERG

Joseph Weisenberg has been upped to acting sales manager at WABC, the ABC Radio New York flagship. He succeeds Mike Renault, who several months ago was named acting general manager of the outlet when v.p. Ted Oberfelder moved over to WABC-TV.

Weisenberg joined the station in 1952 as a salesman.

Part 2: TV's 'Get Out of Town'

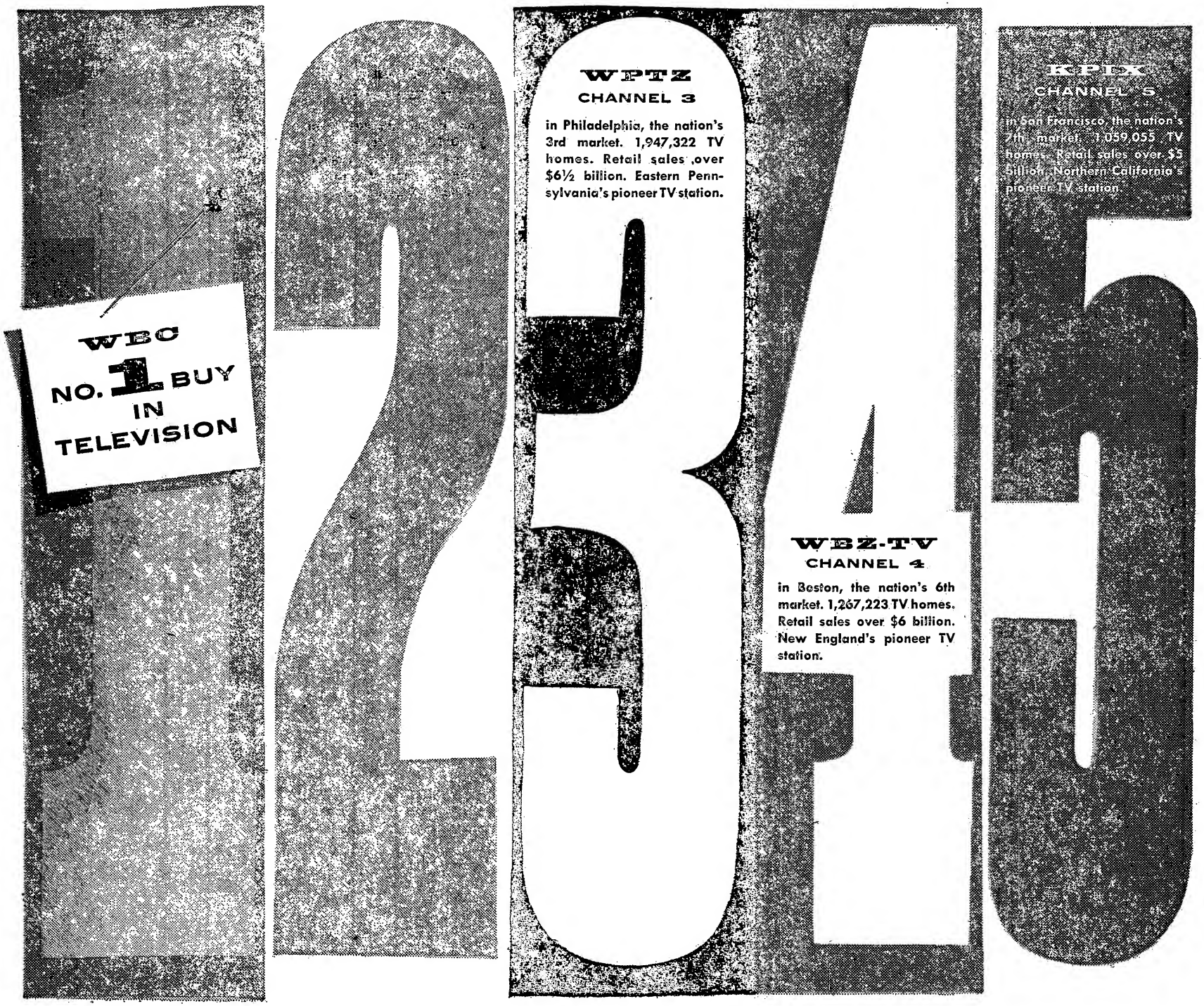
NBC-TV's "go away, you bother me—get out of town and bother the customers" will go into high gear again with an invasion of Detroit next month by "Today"—giving the Motor City the first full-week treatment as an origination point. The two-hour cross-the-board wake 'em up fixture gets a dating of April 18-33, smack in the middle of the "guaranteed annual wage" negotiations between the UAW union and the auto industry. A sort of dual spectacular.

It's a colossal logistics chore; it means moving the "home base" of the show each day, creating what amounts to an RCA Exhibit Hall in a different location — "changing lots" as they say in the circus. And it'll be up to affiliate WWJ-TV to turn backbreaker by setting up a studio each night and dismantling it the following day—also reminiscent of the world of sawdust and spangles as the foremost of the one-nighter extravaganzas.

In addition to the five anchorages, the show will do a daily remote. The week will be divvied into one "neutral" location; on opening day, for instance, from the top of the new Vets Memorial Center and then single-o from hq of the Big 4 motor companies (Chrysler, from showroom and plant; Studebaker-Packard, from showroom; General Motors, from exhibit room in GM Bldg.; Ford Rotunda, in Dearborn). Among the remotes rounded up are Greenfield Village; the river, for a look at the budding St. Lawrence Seaway and tomorrow's world trade; GM's $25,000,000 technical center; suburban Northland, model shopping vortex; Ford's River Rouge plant, where they'll build a car for "Today" during each three hours of airing.

The hoopla phase will be sprung via closed-circuit press conference, with Dave Garroway, Frank Blair, Jack Lescoulie and the chimps doing the CC to WWJ where the town's radio-tv fourth estaters will gather along with auto, entertainment and financial editors plus p.r. reps of the auto outfits in advance of the April date for a question-answer session.

NBC sales operatives will be pitching at the car companies as well as the by-products such as manufacturers and suppliers who don't reach the consumers. Detroit figures to be one of six cities to be visited this year as Richard Krolik joins the "Today" staff as special projects supervisor. He and producer Bob Bendick move into the motor town this week, with director Jac Hein also on the spot to survey sites and facilities. Writers, fashion editors and others will follow at intervals. WWJ-TV's Ed Wheeler, Don De Groot and Jim Schiavone gave realization to the hegira out of New York by making available the station's mobile unit as well as studio setup.



Your National Spot Campaign Is Not Complete Without The Westinghouse Stations

WBC's magic numbers work sales magic for advertisers. Maximum power, low channel numbers mean better coverage. Big and growing numbers of TV homes mean huge markets. And they're rich markets . as you can see from the figures in the big numbers. So let WBC's magic numbers work their sales magic for *you*. Start by dialing the number of your nearest WBC television station for availabilities. Or, call Eldon Campbell, WBC's National Sales Manager. His number is PLaza 1-2700, New York City.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ+WBZA • WBZ-TV, *Boston;* **KYW • WPTZ,** *Philadelphia;* **KDKA • KDKA-TV,** *Pittsburgh;* **WOWO,** *Fort Wayne;* **KEX,** *Portland;* **KPIX,** *San Francisco*

KPIX represented by THE KATZ AGENCY, INC.
WBC National Representatives—FREE & PETERS,

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

NEW YORK — *Approx. Set Count*—4,175,000 — *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	22.1	59	37.7	6 O'Clock Report	WCBS	6.0
							Early Show	WCBS	8.4
2. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	20.5	48	42.7	Blue Ribbon Bouts	WCBS	14.2
3. Annie Oakley (W)	WCBS	CBS	Sat. 5:30-6:00	12.7	43	29.5	Junior Frolics	WATV	7.7
4. Range Rider (W)	WRCA	CBS	Sat. 6:30-7:00	12.5	47	26.5	Man Behind the Badge	WCBS	5.4
5. Guy Lombardo (Mus)	WRCA	MCA	Fri. 7:00-7:30	12.4	36	34.1	Early Show	WCBS	8.1
							Early Show; Rain or Shine	WCBS	8.7
6. Wild Bill Hickok (W)	WRCA	Flamingo	Wed. 6:00-6:30	12.2	41	29.8	6 O'Clock Report	WCBS	5.7
							Early Show	WCBS	6.3
7. Badge 714 (Myst)	WOR	NBC	Wed. 9:00-9:30	12.1	18	65.6	Kraft TV Theatre	WRCA	23.3
8. Star and the Story (Dr)	WRCA	Official	Sat. 7:00-7:30	11.9	33	35.8	Gene Autry	WCBS	15.5
9. Flash Gordon (Adv)	WRCA	UM&M	Fri. 6:00-6:30	10.9	38	29.0	6 O'Clock Report	WCBS	6.3
							Early Show	WCBS	6.6
10. Meet Corliss Archer (Com)	WABC	Ziv	Sun. 6:00-6:30	10.4	25	42.3	Omnibus	WCBS	14.5

CHICAGO — *Approx. Set Count*—1,860,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	25.5	77	33.1	City Desk	WNBQ	3.8
2. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	23.4	54	43.3	Wrestling	WGN	8.1
3. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	21.0	52	40.1	Omnibus	WBBM	8.1
4. Wild Bill Hickok (W)	WBKB	Flamingo	Sun. 1:30-2:00	20.5	75	27.4	Sunday Showtime	WGN	4.0
5. Hans Christian Anderson (Ch)	WBKB	Interstate	Sun. 2:30-3:00	19.0	69	27.4	American Forum	WNBQ	3.3
6. Gene Autry (W)	WBBM	CBS	Mon.-Fri. 5:30-6:00	18.5*	67	27.5*	Close-Up	WNBQ	6.1*
7. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	17.6	27	65.8	Fireside Theatre	WNBQ	19.9
8. Superman (Adv)	WBKB	Flamingo	Sat. 5:00-5:30	17.4	72	24.3	Frontier Playhouse	WGN	4.5
9. I Led Three Lives (Dr)	WGN	Ziv	Tues. 9:30-10:00	17.2	29	60.3	It's A Great Life	WNBQ	21.7
10. Janet Dean, RN (Dr)	WNBQ	UM&M	Sat. 10:30-11:00	17.1	46	36.9	Wrestling	WGN	9.3

LOS ANGELES — *Approx. Set Count*—1,855,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	35.5	55	64.8	Show Wagon	KRCA	11.7
2. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	24.0	41	58.7	See It Now	KNXT	13.1
3. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	23.1	35	66.7	Jackie Gleason	KNXT	20.0
4. Death Valley Days (W)	KNXT	McCann-Erickson	Thurs. 7:00-7:30	20.2	41	49.1	Meet Corliss Archer	KRCA	9.0
5. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	19.0	31	62.4	Max Liebman Presents	KRCA	18.9
I Led Three Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	19.0	29	66.3	Jackie Gleason	KNXT	19.0
7. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	17.4	33	52.8	Cavalcade of America	KABC	9.3
8. Little Rascals (Ch)	KNXT	Interstate	Mon.-Fri. 5:30-6:00	16.0*	46	34.5*	Sheriff John	KTTV	5.3*
9. Stories of the Century (W)	KTTV	HTS	Sun. 9:00-9:30	15.4	25	62.2	G-E Theatre	KNXT	18.4
10. Amos 'n' Andy (Com)	KNXT	CBS	Fri. 7:00-7:30	15.3	26	58.9	Calvacade of Sports	KRCA	20.0

DETROIT — *Apporx. Set Count*—1,290,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9) Windsor, Ontario

1. Little Rascals (Ch)	WXYZ	Interstate	Mon.-Fri. 6:00-6:30	36.8*	89	41.2*	Various		
2. Wild Bill Hickok (W)	WXYZ	Flamingo	Mon. 6:30-7:00	35.1	84	41.9	Norby	WWJ	3.9
3. Badge 714 (Myst)	WWJ	NBC	Sun. 7:00-7:30	34.0	55	61.8	You Asked For It	WXYZ	22.3
4. Superman (Adv)	WXYZ	Flamingo	Wed. 6:30-7:00	29.5	80	36.9	Play of the Week	CKLW	3.7
5. Cisco Kid (W)	WXYZ	Ziv	Thurs. 6:30-7:00	25.7	62	41.7	Liberace	WWJ	13.5
6. Annie Oakley (W)	WXYZ	CBS	Sun. 4:30-5:00	22.5	59	38.4	Zoo Parade	WWJ	10.7
7. I Led Three Lives (Dr)	WJBK	Ziv	Fri. 10:30-11:00	20.5	42	49.3	Calvacade of Sports	WWJ	16.3
							Sports;Moments in Sports	WWJ	11.4
8. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 10:30-11:00	19.7	41	48.5	Blue Ribbon Bouts	WJBK	20.2
Racket Squad (Adv)	WWJ	ABC	Sun. 6:30-7:00	19.7	40	48.9	Range Rider	CKLW	13.4
10. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 7:00-7:30	19.6	43	46.1	Files of Jeffrey Jones	WJBK	9.4

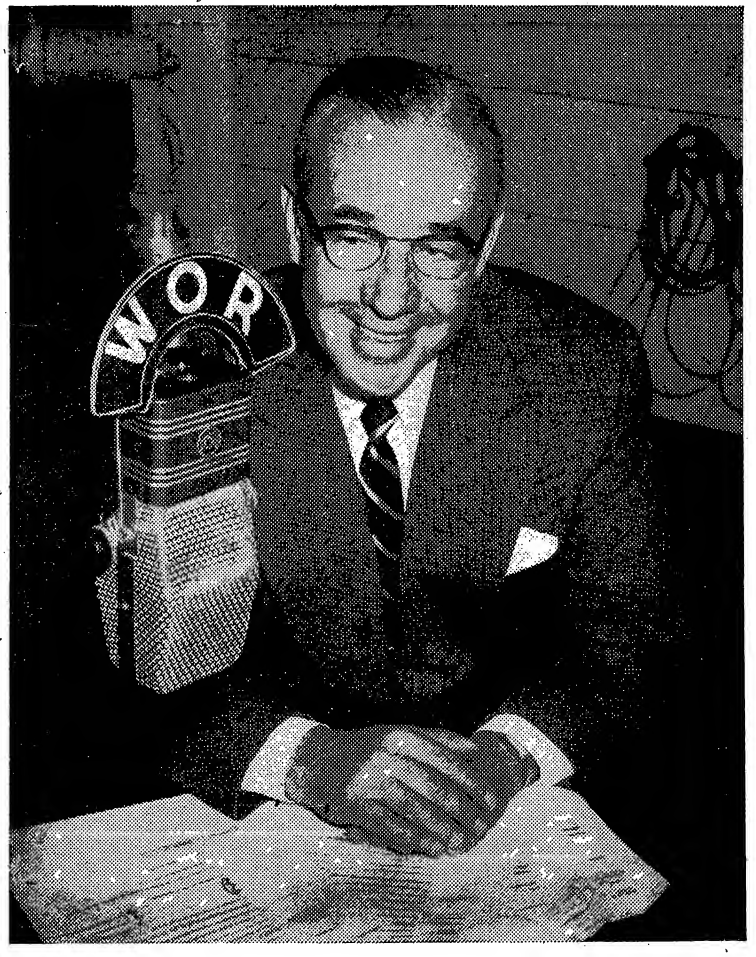
ATLANTA — *Approx. Set Count*—420,000 — *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	34.8	75	46.1	Inside Outdoors	WAGA	5.8
2. Racket Squad (Adv)	WSB	ABC	Sun. 7:00-7:30	30.5	56	54.1	You Asked For It	WLW-A	22.0
3. Kit Carson (W)	WLW-A	MCA	Sun. 6:00-6:30	29.5	61	48.3	Meet the Press	WSB	11.0
4. Favorite Story (Dr)	WAGA	Ziv	Tues. 7:00-7:30	27.4	78	35.3	What's Troubling You	WLW-A	4.5
5. Stories of the Century (W)	WSB	HTS	Sat. 11:00-11:30	24.1	70	34.6	Texas Rasslin'	WLW-A	8.4
6. Wild Bill Hickok (W)	WLW-A	Flamingo	Thurs. 7:30-8:00	23.5	45	52.7	Dinah Shore	WSB	19.7
							News Caravan	WSB	16.4
7. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	21.8	55	39.7	Cartoon Carnival	WLW-A	13.0
Ramar of the Jungle (Adv)	WSB	TPA	Sun. 4:00-4:30	21.8	79	27.7	American Week	WAGA	3.5
9. Cisco Kid (W)	WAGA	Ziv	Mon. 7:00-7:30	17.9	35	50.8	Big Town	WSB	22.5
10. Liberace (Mus)	WLW-A	Guild	Mon. 8:00-8:30	16.4	23	70.2	Burns and Allen	WAGA	31.3

HOUSTON — *Approx. Set Count*—380,000 — *Stations*—KPRC (2), KTRK (13), KGUL (11) Galveston

1. Waterfront (Adv)	KPRC	MCA	Wed. 8:00-8:30	51.0	78	65.9	Strike It Rich	KGUL	9.4
2. Cisco Kid (W)	KPRC	Ziv	Thurs. 7:30-8:00	39.3	65	60.9	Climax	KGUL	16.1
3. Ramar of the Jungle (Adv)	KPRC	TPA	Sat. 5:30-6:00	38.7	82	47.0	Frontier Theatre	KGUL	5.4
4. I Led Three Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	37.1	73	50.6	Stop the Music	KTRK	6.9
5. Death Valley Days (W)	KPRC	McCann-Erickson	Sat. 10:00-10:30	36.4	78	46.7	Dangerous Assignment	KGUL	6.6
6. Badge 714 (Myst)	KPRC	NBC	Mon. 9:30-10:00	34.7	63	54.8	Studio One	KGUL	11.7
7. Ellery Queen (Myst)	KPRC	TPA	Thurs. 8:00-8:30	34.5	59	58.5	Climax	KGUL	17.3
8. Annie Oakley (W)	KPRC	CBS	Sat. 4:30-5:00	31.4	73	43.3	Wrestling	KTRK	6.8
9. Range Rider (W)	KGUL	CBS	Thurs. 6:00-6:30	29.3	68	43.1	World at Large; Sports	KPRC	13.0
							Movietone News; Weather	KPRC	12.8
10. City Detective (Myst)	KPRC	MCA	Wed. 10:00-10:30	29.2	80	36.3	News	KTRK	4.3
							Crusade in the Pacific	KGUL	3.9

*Average weekly rating



Thank you* for 30 great years of broadcasting...

Heartfelt thanks to my many friends in show business, at advertising agencies, and certainly to my sponsors for helping to make the past 30 years happy, purposeful years for me.

Sincerely,

John B. Gambling

And to those who have written radio off as an entertainment medium, have you heard that WOR received...

over 65,000 requests for tickets

...to my 30th Anniversary Celebration yesterday, March 8—7 am to 11 am—at Madison Square Garden.

1925-1955 WOR

*Thanks too, from John A. Gambling. 4 years on WOR

Television Chatter

New York

Gertrude Berg honored yesterday (Tues.) by the Benjamin N. Cardozo chapter of the Anti-Defamation League at a Luncheon at the Waldorf for her work in combatting prejudice . . ABC advertising-promotion-publicity department has an extra hand, **Carolee Jory**, who's at the web for on-the-job training per agreement with the Harvard Business School-Radcliffe College Management Training Program . . After several months of legit in "Sandhog" and "On Your Toes," **David Winters** made his first tv appearance since August last night on "Elgin Hour." . . **Ogden Nash**, currently on a lecture tour, planed back to N.Y. last night (Tues.) for his Wednesday panelist stint on "Masquerade Party" . . . **Nancy Andrews** of the "Plain & Fancy" east, guests on **Guy Lombardo's** Friday (11) WRCA-TV'er . . . **Meg Mundy** set for "Justice" tomorrow (Thurs.) . . . **John Conte** does a **Max Liebman** spectacular repeat Saturday (12) via "Connecticut Yankee" . . . **Arthur Storch** into the cast of next Tuesday's (15) "U.S. Steel Hour." . . . **Charles (Chuck) Keilus**, former Coast sales chief for Studio Films, joined Official's Coast sales staff under v.p. **Herman Rush** . . . **Frank R. Lowe**, ex-Benton & Bowles, joined Anderson & Cairns as a production assistant in the radio-tv department . . . **Robert Goodier** into "Pond's Theatre" presentation of "Billy Budd" tomorrow (Thurs.) . . . **Elizabeth Lawrence**, of the "Road of Life" and "Nora Drake" casts, doubles into the lead of the Equity Library Theatre production of "Joan of Lorraine" March 16-20 at the Lenox Hill . . **Gay Taylor**, former assistant program-director of WABC Radio, and recent NBC staff member, has joined Gross-Baer packaging office as production assistant.

Talent Associates named **Earl Booth** as script editor for "Justice," working under **Jacqueline Babbin**, who's promoted to supervising s.e. for all TA shows . . . With **Bill Leonard** out of town, **George Skinner** will sub for him March 11 on WCBS-TV's "Six O'Clock Report" and **Jim McKay** on the 13th on "Eye on N.Y." And when **Margaret Arlen** vacations week of March 14, batting for her on "Morning Memo" will be **Harry Marble**, with latter a fixture on the "News of N.Y." cut-ins of the web's "Morning Show." . . . **Betty Furness** to star in "Affairs of State" on "Studio One" next month (18). June Graham will do the commercials.

Gordon MacRae to star in "Desert Song," **Max Liebman's** April 9 specola . . **Dan Reagan**, ex-NBC, tapped as publicist for Calkins & Holden in ad agency's full-time p.a. setup . . . **Judy Holliday** and **Jackie Cooper** sketch will be the only pickup from N.Y. in NBC's March 27 dedication of its Burbank color studios . . . **Jack Farren** shifted from "Howdy Doody" production staff to BBD&O hadnling "Armstrong Circle Theatre."

Latest on the showbiz circuit to fall victim of the hepatitis bug is gabber **Nelson Case**. Had to cancel on the **Red Buttons** stanza and also give up as vacationing **Dennis James'** sub on **Herb Shriner's** half-hour . . **Werner Michel**, DuMont exec producer, this week off to San Francisco to o.o. the tv facilities on the '56 convention along with reps from the other three webs. DuMont expects to repeat the '52 stint, when that tele web handled the pooled master control. Tentative plan also calls for an interview studio for "DuMont only" use . . **Billy Williams Quartet** guesting on **Jan Murray** showcase Friday (11) via NBC-TV. **Kai Winding, Bobby Hackett** and **Milt Orent** also into stanza . . **Giovanni Martinelli**, "Opera Cameo," emcee ailing at Roosevelt Hosp. **Ruby Mercer** subbing.

Sunbeam, a charter member of NBC-TV's "Home," renewed via Perring-Paus for 60 shares of stock between April 1-Dec. 31 starring Mixmaster, Frypan & Shavemaster. Also renewed on the web, Colgate's "Feather Your Nest." . . **Kevin Kennedy** racked up fourth anni with "7 O'Clock News" on WPIX and fifth with station.

Doris Van Treek on "Mama" Friday (11).

Chicago

"Garfield Goose" moppet package moves from WBKB to WGN-TV March 25 . . . WGN-TV sportscaster Jack Brickhouse getting a line on the Chicago Cubs at their Mesa, Arizona, spring camp while on his annual pre-baseball vacation . . . Illinois Institute of Technology hosting a two-day conference on educational tv March 24-25 . . . J. Walter Thompson radio-tv director **Peter Cavallo** and assistant public relations director **Al Farber** planed to Ft. Lauderdale, Fla., over the weekend to catch **Horace Heidt's** NBC-TV Saturday nighter carrying the Swift banner . . . **Ken Nordine** getting a Wednesday night at 11 showcasing of his tele readings on WBBM-TV. . . . **Al Beaumont** takes over in a couple of weeks as writer on the NBC-TV "Capt. Hartz & Pets," vice **Bob Hartman**. **Pat Crane** added to the cast of the Sunday morning tidbit hosted by **Ned Locke** . . . WNBQ installed three RCA color sets in the Cook County hospital childrens' wards for Monday night's (7) "Peter Pan" beaming . . Jewel Foods signed on for the fourth year with **Johnny Coons'** "Noontime Comics" on WNBQ.

Cole, Savage Named To Key Guild Posts

Guild Films filled two key posts last week, signing on John J. Cole as western division sales chief and upping station relations chief Dave Savage to the post of assistant to prexy Reub Kaufman. Cole moves over to Guild from Motion Pictures for Television, with whom he headed the Coast office in the feature film division. With Guild, he'll operate in both features and syndication, working out of Los Angeles.

Savage, who moved over to Guild from NBC last fall when Guild set its Vitapix arrangement, will continue as head of station relations with the Vitapix outlets. As assistant to Kaufman, he'll coordinate the various departments at Guild.

On U.S. Vs. British 'Freedom of Air'

Eric Sevareid on his CBS broadcast last week:

"Radio and television have become integral parts of the political life of both the American and the British people. But London dispatches reveal again the sharp contrast in operations of the electronics media and in the philosophies behind them.

"Broadcasting in Britain is a quasi-governmental monopoly. Generally it is handled with sufficient skill and freedom so that people are hardly aware of the ultimate hand of government. This week the British people are keenly aware of it; they have suddenly discovered that political leaders have so arranged things that they may not hear, on tv or radio, panel discussions of vital public matters within two weeks preceding debate on the specific matter by the British Parliament. This was revealed by an angry moderator, forbidden to discuss the hydrogen bomb. Churchill endorses this general prohibition. He believes public debate would impair the prestige and power of the Parliament he loves.

"Exactly why is a little hard to see. These matters are debated, searchingly and constantly in the British press, any time the press chooses; and the actual parliamentary debates—never broadcast—are read in detail by about as small a proportion of the public as read the Congressional Record here in America. One would think that broadcast debate, by authorities from private as well as political life, would not only enrich the public's understanding but infinitely enrich and sharpen the debate when it reaches the Parliament. That is constantly occurring here in Washington.

"Given the government's control, the BBC cannot fight its own battles publicly. So the London press is challenging the government either to impose this gag by law, or to remove it. The real story of the gag is a revelation of the dangerous distortions to which government monopoly can lead, for it has been imposed in actuality, by private agreement between the political party leaders, both those in and those out of government. And the critics argue that they are not so much concerned with the prestige of Parliament as they are with control of their particular party. In the party's interest, they are trying to control the manner in which public issues are presented, and by which party personalities. One of the results of this political interference with what the people shall hear is that British broadcasting presents only those political debaters selected for it by the two party leaderships.

"It is a fashion for some intellectuals who deplore the wide and sometimes wild intellectual variety of American broadcasting to express preference for the British system, where all is so neat, highminded and orderly. If they are not disturbed by this arrogation of control over the British mind, then surely they have forgotten the basic relationship between freedom and order. Each depends upon the other, but order so imposed as this can lead only to disorder.

"This is not to say that America has no disorder in its broadcast discussions of public issues; it does indeed, but it comes, happily, not because of political control but because of the very freedom, the very variety to be found in our broadcast spectrum in any given week. The number of discussion programs has grown at a rate much greater than has the supply of political figures worth listening to; so we tend to hear the same personalities over and over again on the best level, and second-rate personalities on various other levels.

"This is a serious problem, hard to solve; but its solution does not depend upon secret agreements between those who hold the political power. And for any democracy, the problem imposed by informational *wealth* is a safer problem than that of poverty imposed."

CONGRATULATIONS

GEORGE PUTNAM

for

Winning an "Emmy" as

THE BEST NEWS COMMENTATOR

and for having

THE BEST NEWS PROGRAMS

Emanating from Los Angeles

and

CONGRATULATIONS

FOR HAVING THE HIGHEST-RATED

FIFTEEN MINUTE PROGRAMS

Emanating from Los Angeles

FRANK COOPER ASSOCIATES AGENCY

FRANK COOPER, President

SY FISCHER, Manager, New York Office

New York
SY FISCHER
WILLIAM COOPER
521 Fifth Avenue
New York, N. Y.

Hollywood
MARTIN SPERBER
JOEL COHEN
6277 Selma Avenue
Hollywood 28, California

THANKS FOR THE EMMY

(BEST SPORTS PROGRAM FOR 1954)

We owe it all to

the sports classics

and the guys who

broadcast them for us.

Mel Allen
Red Barber
Jack Brickhouse
Fred Capossela
Bill Corum
Jimmy Dudley
Don Dunphy
Braven Dyer
Win Elliot
Frank Frisch
Art Gleeson
Marty Glickman
Jim Gordon
Tom Harmon
Al Helfer
Russ Hodges
Gene Kelly
Bob Neal
Bud Palmer
Jimmy Powers
Sam Renick
Phil Sutterfield

THE GILLETTE CAVALCADE OF SPORTS

From the Production Centres

IN NEW YORK CITY . . .

Robert Q. Lewis to be grand marshal of National Cherry Blossom Parade in Washington March 31 . . . **Mindy Carson** guesting on WRCA's **Jim Coy** show today (Wed.) . . . CBSales mgr. **Dudley Faust** back after 10-day motor trip in the south. **John Karol**, web's sales v.p., bedded with virus . . . **Fred Freed** named associate producer of **Bill Leonard's** "This Is N.Y." (WCBS) and "Eye on N.Y. (tv), with Leonard also adding **David Buchbaum** to production sector . . . Singer **Lanny Ross** shoving off later this month with wife **Olive** for fortnight vacation in Spain . . . WRCA's **Phil Alampi**, farm and garden expert, to m.c. opening of L.I. Spring Garden Show tomorrow (Thurs.) at Westbury . . . CBS' "Hall of Fame" to salute **Trygve Lie** (13) with former UN secretary-general to be heard in pickup from London . . . **Rollin Smith**, WRCA director, picking up dates with **Leighton Guptill** as duo-pianists . . WCBS deejay **Bill Randle's** Saturday program extended 30 minutes to 5:45 from 1:35 start. Station's **Mary Osborne**, instrumentalist with **Jack Sterling** waker-upper, back on job after giving birth three weeks ago . . . "Let's Find Out" under moderator **Martin Weldon** racked up second anni over the weekend. Weldon also produces-narrates "Port of N.Y." for WCBS . . . Whatever happened to CBS' Feature Project series since web's public affairs was merged?

Fulton Lewis Jr. off on another junket. This time—after the Formosan jaunt—he's heading for Spain and West Germany to query Generalissimo Franco and Chancellor Adenauer for his "Exclusive" film skein. Much of material also going into his audiocasts via Mutual . . . **James C. McCormick** has been pacted by H-R station reps as a Coast salesman . . . WWRL's Latino radio survey places the size of the Spanish-speaking Puerto Rican population in the met area at 736,918 . . . **Bunny Roberts** is on rival WHOM as Sabbath sub for a Latin deejay.

Patsy Campbell doing ABC's "True Story" today (9) and **Peggy Lobbin** into NBC's "Dr. Six Gun" Thursday (10).

IN CHICAGO . .

WMAQ-WNBQ chief **Jules Herbuveaux** in Florida for three weeks of sun **Bob Harris**, formerly Toni's new product specialist, joined Weiss & Geller as a veepee . . . **Cliff Johnson** and family off to Europe in June under the auspices of the Oak Park Chamber of Commerce. Their WGN morning airer will continue via taped accounts of the junket . . . Sportscaster **Bob Elson's** daily WCFL interview show from the Pump Room off for the season with the gabber taking a breather before the start of the White Sox baseball coverage on the labor-owned indie . . . Chi NBC ad-promotion manager **Hal Smith** hosted a Northwestern U. radio-tv advertising class last night (Tues.) at the web's Merchandise Mart headquarters . . . Publicist **Jack McGuire** and columnist **Al DiBitteto** set a weekend radio-tv saturation campaign for the annual Heart Fund drive . . . **Fahey Flynn** debuted a 10-minute late afternoon sports roundup on WBBM . . . **Henry Sjogren**, assistant general manager of the Chi NBC o&o's, handed a 100,000-mile plaque from United Air Lines . . . Live stock market reporter **Butch Davis** now airing his 12:30 p.m. WGN daily market rundown direct from the Union Stock Yards . . . Chicago & North Western railway notches its 20th anni March 18 on WMAQ's morning "400 Hour" . . . Chi NBC assistant press chief **Howard Coleman** to guestspeak at the West Suburban Council of the Parent Teachers Assn. next Wednesday (16).

IN PITTSBURGH . . .

Lee Curran has resigned as KDKA's pressagent to become head of promotion and publicity for KTRK-TV in Houston. He reports there March 21. Another KDKA alumnus, **John Hill**, is program chief there and **Bill Walbridge**, of nearby Connellsville, is the station's general manager . . **Roy Lewis**, onetime deejay on WPGH, has joined the WCAE sales staff, replacing **Bill Lappe**, who quit to go into public relations . . . **Blaze (Gus) Gusic**, floor manager at Channel 2, engaged to Theresa Jarzynka, a nurse at the Sewickley General Hospital . . . **Ann Gillis**, former film star, lost her platter program on KDKA but has been reengaged by the station to be the "voice" of its station breaks . . . **Pie Traynor**, sports director of KQV and longtime baseball great with the Pirates, celebrating his 10th anniversary with the local CBS outlet . . . **Carl Betz**, graduate of Carnegie Tech drama school and former WCAE announcer, has a running role now on the tv soap opera, "Love of Life" . . . **Otto Krenn** pinch-hitting on KQV announcing staff for **Jim Shannon**, who suffered a bad leg injury while playing basketball . . . **Dave Murray** has resigned from WENS to do radio and tv for Duquesne Brewing Co. via Walker-Downing agency.

IN DETROIT . . .

WWJ-TV is unveiling "local spectaculars" in a series of four rotating half-hour programs sponsored by E. & B. Brewing Co. Titled "Barn Dance Party," "Polka Party," "Jazz Party," and "Mambo Party," each is seen once a month at 11 p.m. Saturday . . . Program format of **Mary Morgan's** new CKLW-TV show will be built around her commentary on current fashions and guests from fashion field or show biz personalities . . . WXYZ has lined up disk jockeys **Paul Winter, Jack Surrell, Ed McKenzie, Johnny Slagle** and **Fred Wolf** for its "Stars at Seven" half-hour cross-the-board at 7 p.m. show . . . WJBK-TV has purchased 1,000 films from MPTV Film Division of Guild Films . . . **Jim Dunbar**, formerly with Flint, Holland and Lansing radio stations, has joined CKLW's stable of disk jockeys . . . "The Detroit Tigers in Training," daily film clips from the Florida training camps, will be a nightly feature on WJBK-TV with **Van Patrick** narrating and interviewing . . . **Casey Clark** and his Lazy Ranch Boys will originate live on CKLW-TV for a new weekly hour-long show called "Casey Clark's Jamboree" . . WXYZ plans to move into new studios March 28.

IN PHILADELPHIA . . .

Dr. Vladimir Zworykin, "father of television," guests on "Horizons Unlimited," over WFIL-TV, Sunday (13) . . . **Robert L. Jawer** rejoins sales staff of WPTZ (7) . . . **Rudolf F. Vogeler**, executive director of the Chamber of Commerce, preemed 15 minute news digest, on WFIL (6) . . . Following **Alan Scott's** two-week announcement that tickets were available for his Sat. 9 a.m. "Scott and Mechanical Man" on WPTZ, ducats were gone through end of July . . . Philco laid off 500 workers Friday (4) due to seasonal lag in tv production . . . **Murray Arnold**, WPEN assistant manager, appointed to newly-formed Public Relations Committee of the United Cerebral Palsy Assn. of Philadelphia . . . **Steve Allison** returned to his WPEN midnight disk and interview session after siege in hospital for surgery . . . **Bob Horn** operating Carman Ballroom two nights a week on his WFIL-TV "Bandstand" pattern, featuring disks and visiting celebs.

IN CLEVELAND . . .

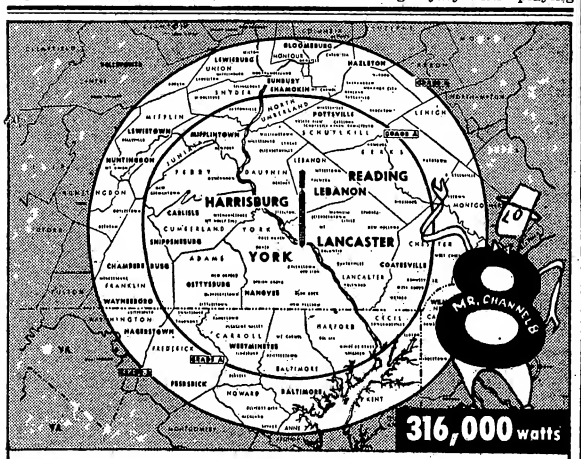
Joe Mulvihill, who conducted the late-hour top-rated WTAM disk stint, "Eleven Hundred Club," for eight years has been replaced by staffer, AFTRA is planning to take issue to arbitration. Mulvihill remains as staff announcer and also continues his tv sports show . . . WEOL's **Leo Clark** recovering from laryngitis . . . AFTRA's executive secretary **Ted Smoot** to Miami . . . WHK initiating report from Washington by Greater Cleveland congressmen . . WSRS offering daily noon "Pledge of Allegiance" recording by top civic names . . . With **Jimmy Dudley** on vacation, **Jim Graner** does WEWS Gray Drug sport pitch . . . WEWS's femme commentator, **Dorothy Fuldheim**, due back from two-week Formosa trip . . . Seven radio outlets pooling efforts for joint opening (15) hoopla of Cleveland Rapid Transit with NBC's **Ed Wallace** serving as producer . . . WDOK General Manager **Will Dougherty** banned all but "top rated" rhythm and blues from disk stints . . . Ex-WJW disker **Todd Purse** doing hour-long 9 a.m. pitch on WXYZ-TV.

IN SAN FRANCISCO . . .

Jules Dundes, KCBS director of sales, named a panel member of the Second Annual Social Science Seminar at the Fairmont Hotel . . . KPIX commentator **William Winter** off on a five-week newsgathering tour of Europe with **Sandy Spillman** subbing until his return . . . Vet disk jockey **Bob Goerner**, on staff at KCBS for several years, returned to the platter parade with "Bob Goerner Showtime" last week . . **Wanda Ramey**, freelance tv performer, is the new president of the Frisco local of AFTRA . . . **Edgar Bergen** guested on half a dozen d.j. shows during his week at the Italian village . . . **Bob Fouts**, KOVR sports director, named president of the Northern California Basketball Writers and Broadcasters Assn. . . KCBS veepee **Arthur Hull Hayes** off to Chicago and New York for huddles with CBS higher echelons . . . **Dick Godfrey** (one of Arthur's family) has been made a staff announcer at KCBS and also doubles as news writer in the News and Special Affairs Department.

IN WASHINGTON . . .

Thomas Craven Jr., youngest pro newsreel lenser in country, according to IATSE, and son of the 20th-Fox Movietone cameraman, has joined Washington staff of CBS Newsfilm, replacing **Robert Hess**, who is now manager of motion picture photography in web's New York office . . . WTTG-DuMont's **Art Lamb** and **Liz Overton** will give a special tv preview of the National Flower and Garden Show, which is skedded to be officially opened by Mrs. Eisenhower Thursday (10) . . . **Ted Koop**, CBS director of news and public affairs, has been named to Board of Governors of Salvation Army . . . ABC's "College Press Conference," moderated by **Ruth Geri Hagy**, featured an unusual student panelist on last Sun. (6) show, on which **Sen. Wayne Morse** (D., Ore.) guested. **Jeanni O'Neill**, beauty contest winner, and secretary to **Sen. Herbert Lehman** (D., N.Y.), as well as college student, was one of questioners . . . **Major General George I. Nack**, chief signal officer of U.S. Army, has been inked to highlight 4th annual membership rally of RETMA at Roosevelt Hotel, New York, March 20.



The Channel 8 Mighty Market Place

all yours

WGAL-TV

LANCASTER, PA.

NBC • CBS DUMONT

STEINMAN STATION

CLAIR McCOLLOUGH PRES.

Representatives MEEKER TV, INC.

New York Chicago Los Angeles San Francisco

Cleve. Radio

Continued from page 28

Oldsmobile latched on the same day.

LaRiche has also picked up two 15-minute Sunday newscasts on WJW with Bob Neal. Same station has a 15-minute Ford newscast cross-the-board. Jack Kelly, general manager, said program and spot automotive business was up approximately 25% in January against a year ago.

LaRiche also picked up the tab for a half-hour Sunday morning on WGAR's Bob Smiley's "Journey into Melody." That station also recently pacted a West Side Dodge cross-the-boarder of the 5 p.m. news; and inked Jaguar Motors of Cleveland to time purchases on Henry Pildner's FM-high-fidelity stanza.

At WSRS, January automotive sales were reported up by at least 40% compared to a year ago. Although spot sales were heavy, program commitments include two daily 15-minute Plymouth newscasts and a five-minute cross-the-board sports stint.

WDOK has auto sponsorship of a five-minute morning newscast and two evening combo news and music stanzas, plus a heavy spot sales program with Hudson Motors taking a 60-spot-a-week February hypo.

Perhaps one of the longest and most successful automotive stories comes from WTAM-WNBK, where Central Cadillac has been sponsoring the 11 p.m. simulcast Monday-through-Friday. Figures are not available, but company spokesmen admit that through their tracer system of "what brings you in," the combo radio-tv score takes top honors, particularly in selling used cars.

WTAM also has a 5:30 p.m. news crossboarder by Central Chevrolet. Reflecting Central Chevrolet's results through the use of broadcasting, Fuller & Smith & Ross agency said within three days after a new car drive was launched, Central sold 55 new cars. Cost, including two newspaper ads, totalled $1,500 for a $137,000 gross.

At WHK, a major 1955 time sale went to the local Dodge Dealers group with a five-weekly hour music-chitchat package.

'UN Today' Axed, Set New Format

One of the old standby daily shows produced by the United Nations Radio Division, "UN Today," has been axed, and is being replaced by a fresh program that will employ the technique of "News Coverage in Depth," it was announced by the chief of the UN Radio's English Language Section, Michael Hayward.

The new stanza, titled "United Nations Radio Review," will employ features and dramatizations in addition to straight news, Hayward said. On tap among stars who will do the dramatizations are Claudette Colbert, Kirk Douglas, Ava Gardner, Audrey Hepburn, Greer Garson, John Hodiak, Celeste Holm, Deborah Kerr, Jeanette McDonald, Thomas Mitchell, Lloyd Nolan, Basil Rathbone and Will Rogers Jr. In addition to using the stars to "humanize" aspects of UN work, the show will also do interviews with heads of big non-governmental organizations and with delegates.

Irving Berenson will act as executive producer of "Review," with Oscar Rose and Brian Meredith as producers. Preeming next Monday (14), the stanza will air every night, Monday-Friday, over Mutual, 11:15 to 11:30 p. m. In New York, however, Mutual's outlet, WOR, will not take the show which, instead, will go out over WINS, WWRL, and WNYC-FM, 10:45-11 p. m.

Rosenthal, Loewenthan Exit Prockter to Form New Live-Film TV Shop

Everett Rosenthal and Leonard Loewenthan, both longtime v.p.'s of the Bernard Prockter packaging organization, have struck out on their own with a new packaging firm, Pyramid Productions. New outfit, of which Rosenthal will be prexy and Loewenthan exec v.p. and general counsel, will produce live and filmed television shows for network and syndication and will also help in the development and financing of outside properties.

Rosenthal has been with Prockter for the past eight years as an exec producer, most recently on "Big Story." He'll be replaced as producer by Robert Lewis Shayon, who turned out the erstwhile "The Mail Story" for Prockter on ABC-TV this past fall. Replacing Loewenthan as general counsel for Prockter is the law firm of Phillips, Nizer, Benjamin Krim, which will handle financing as well as the legal end. Firm includes the principal stockholders and officers in United Artists, as well as repping UA and Paramount legally.

TV FILMS WANTED

by

MIDWEST DISTRIBUTOR

offering

Blanket Coverage of Field

with complete sales force operating from Chicago

Contact

TESS McCAUL

1780 Broadway

New York, N. Y.

COlumbus 5-7720

TAX RETURNS

for the Theatrical Profession Our Specialty

- A Year Round Tax Service at low Cost.
- Representation in Tax Matters.
- Complete Files Maintained of Your Copies and Records.

BERNARD BUCHALTER

11 West 42nd Street, New York 36, Suite 1302

Est. 1938 LOngacre 5-6880

To:

MARY MARTIN and CYRIL RITCHARD
RCA and FORD MOTOR COMPANY
RICHARD HALLIDAY and EDWIN LESTER
JEROME ROBBINS

Thank You—FOR YOUR BRILLIANT PRODUCTION OF "PETER PAN" WHICH MADE IT POSSIBLE FOR OUR SCORE TO REACH THE LARGEST AUDIENCE IN THE HISTORY OF TELEVISION.

CAROLYN LEIGH
MARK CHARLAP

JULE STYNE
BETTY COMDEN
ADOLPH GREEN

Score Includes . . .

NEVER, NEVER LAND
I'VE GOT TO CROW
I WON'T GROW UP
TENDER SHEPHERD
CAPTAIN HOOK'S WALTZ
I'M FLYING
WENDY
DISTANT MELODY
UGG-A-WUGG
MYSTERIOUS LADY

Legit Followup

Peter Pan

(WINTER GARDEN, N. Y.)

No question about it, the management should have opened this musical edition of "Peter Pan" with a Saturday matinee. With the house peppered with moppets, the Mary Martin-starrer would have gotten raves—even more ecstatic than it actually drew after the exciting adults-only premiere.

One other thing, somehow or other the record album of the show should have been distributed to the critics, so the songs could have become familiar and thereby received their due, and not been given what amounted to a brush-off. It's a lovely score, but as with all music, takes several hearings to be properly appreciated.

A kid audience adds immeasurably to "Peter Pan." With those blissfully shiny-eyed, squealing urchins out front, Peter and the three Darling children obviously don't need the almost-invisible wires, but soar out the window and off to Neverland on only Barrie's fairy dust and beautiful thoughts. The whole show is a wow with the youngsters, and Miss Martin makes an especial triumph (and a memorable scene) of the final curtain call.

To a record-educated playgoer, it is almost incredible that the music by Mark Charlap and lyrics by Carolyn Leigh, with additional tunes by Jule Styne and additional lyrics by Betty Comden and Adolph Green, could have originally seemed disappointing. Th whole score is not only melodious and the lyrics engaging, but almost every song seems remarkably appropriate. As originally, the Jerome Robbins staging is brilliant.

A repeat visit under these infectiously uproarious circumstances reinforces the original evaluation that this musicalization, at least with Miss Martin and Cyril Ritchard, is "Peter Pan" at its best. It's great theatre, but as appeared likely at the premiere, is economically too heavy. An ordinary musical would have been a money-maker at such grosses, but this "Peter" hasn't been able to earn back its production nut, and will close next Saturday (26) deep in the red. *Hobe.*

P. S.—

and Thank You

VARIETY

Music Published by E. H. MORRIS • *Original Cast Album*—RCA VICTOR

THE ACTOR
With Tallulah Bankhead, Hy Gardner, Rocky Graziano, Arthur Miller, Uta Hagen, Jackie Cooper, Laurence Olivier, Gant Gaither, Barbara Ashley, Dr. Hortense Powdermaker, John Gustin, Peter Ustinov, Alfred Hitchcock, Leonard Lyons, Helen Hayes, Ralph Bellamy, Richard Maney, Ethel Barrymore, Ralph Richardson, Jose Ferrer, Walter F. Kerr; Morgan Beatty, narrator; Gene Hamilton, announcer
Producer: Joseph Meyers
Editors: Chet Hogan, Gloria Kaye
55 Mins., Sun. (6), 7 p.m.
Sustaining
NBC, from N. Y.

NBC News' series of "Biographies In Sound" continues to hold to its high artistic and entertainment levels. The same imagination, wit and taste, for instance, that went into its recent 55-minute segment on the late Gertrude Lawrence, was evidenced again last Sunday (6), when the web did a fullscale analysis of that strange, baffling creature—the actor.

Authorities from all avenues of show biz were called on for the appraisal. Different facets of the life and career of a thesp were discussed to explain what he is and why he is. Cleverly chosen and edited, this made not only a solid, comprehensive survey but a very entertaining program to boot.

Taped airer wasn't a tribute as such, a cavalcade of names or name-dropping, in recitations and readings, but a factual and critical probing, light and serious, into the makeup of an actor. What emerged was authoritative, sound, interesting info.

Program started off racily, breezily, with Tallulah Bankhead and Hy Gardner in glib, slick versions of what makes an actor. Airer hit a highspot early in a hilarious bit by Rocky Graziano, explaining how Marlon Brando had sent him to see "Streetcar Named Desire." Then came the serious side, in Arthur Miller's estimate of an actor and his responsibilities and Uta Hagen's lucid, interesting discussion of talent. Another highpoint was Jackie Cooper's description of the trials of being a child actor, the difficulties of bridging the gap to manhood (in the theatre world)—very pertinent stuff that had the added zing of a poignant interchange of conversation between him and the late Lionel Barrymore.

Another fine bit was the interview Barbara Ashley had with Gant Gaither for a singing role in a show (and an excellent rendition of "From This Moment On"), followed by a reading from a play. Laurence Olivier's speech to the players, from "Hamlet," and Peter Ustinov's impression of acting (and the caste system) in Hollywood, were both good. Anthropologist Dr. Hortense Powdermaker gave her views on what actors were like, and Alfred Hitchcock discussed the actor's temperament and paid him quite a tribute.

A fine thought was the inclusion of the late John Barrymore's remarks on his first role, the late Lionel Barrymore's bit about his first break in the theatre, and Ethel Barrymore's talk on fleeting time. Jose Ferrer delivered the apotheosis to the nose, from "Cyrano," and Helen Hayes a bit as the old queen from "Victoria Regina." Psychoanalyst John Gustin spoke of acting as a healthy outlet for people, an outlet for a cramped ego, and Ralph Richardson expressed the actor's passionate love for his craft. Leonard Lyons gave his picture of what constitutes an actor, and pressagent Richard Maney waxed a little eloquent on his favorite client, the actor—"a dedicated person, a little deranged."

Ralph Bellamy, as Actors Equity head, spoke on what the union had done for the actor and how that benefitted the theatre generally. N.Y. Herald Tribune critic Walter F. Kerr made a lot of sense in his discussion of acting and criticism. Newspaper reviewers are too kind to actors, he feels, doing them a disservice. Morgan Beatty was an efficient, if slightly blurby emcee.
Bron.

THE LUCKY ONE
With Bill Schwarz
Producer: Schwarz
Director: Grady Edney
Writers: Edney, Schwarz and Mark Olds
60 Mins.; Sun. 4 p.m.
KYW, Philadelphia

In preparation two and a half months by director Bill Schwarz and assembled from 27 hours of recorded interviews, with "Bob—the Lucky One" and 14 hours of talk with the family and others close to the case, this first session of a series of documentaries adds up to a realistic and moving account of the "coming of age" of a young delinquent and the "calculated risk" of his rehabilitation.

In contrast to most taped interviews on similar subjects, the new stanza had an unscripted veracity and any faltering was a groping for thought and not a misreading of lines. The young subject of this case history came through appealingly and with a sincerity which later became doubtful. A friend at one of the institutions to which he had been committed described him as "no different from anybody else—he built forts, went sledding and played tag."

Although his alcoholic father disappeared, he was not deserted by his mother or sister and had a fairly normal home life. Mother, school, the Big Brothers Society, case workers and psychiatrists tried to help—but his brushes with the law were constant. The problem of where to place the blame was shown to be difficult. From the now-shuttered House of Detention (poor condition described) Bob was sent to the youth study Center. This latter had an attractive exterior, but the boy objected to "being in the same place with murderers and burglarers."

Removed to the semi-confinement of the cottages run by the Association for Jewish Children, which he felt "was like a camp," his misdemeanors were still continuous. The final decision of the workers on the case, made with some misgivings, was to send Bob back to his family. He was also accepted in a trade school and at the finale is listed as "a lucky one." Program was produced in cooperation with the Association for Jewish Children. It provided a top-level documentary because of the solid research and authenticity of its presentation. *Gagh.*

FIVE BY FIVE
With Al Ross, Jay Grayson, Lee Case, Galen Fromme, Martin Edwards
Producer-Director: Kent Redgrave
30 Mins.; Mon-thru-Fri., 7 p.m.
WBAL, Baltimore

Baltimore's WBAL has developed a highly novel and appealing format for a radio show at 7 p.m. period locked in by local and network news broadcasts. Station has taken its five popular deejays and scheduled one for each day of five-day week.

Each deejay runs "Five By Five" show in his own style and selects his own disks except that all five deejays select "pick-of-the-week" tunes they believe will hit bigtime. Each day, program is opened and closed by individual deejay's own theme.

Cross plugging on AM and natural audience preferences add up to create listener interest to an unusual degree for a deejay show without other gimmicks. Guesters are used when available and disks seem to be carefully selected to fit in with accepted listener patterns.

Since each announcer has its own style and his own following, it is pointless to compare them because the individual listener comparison is the strength of the show. Effect is to make listeners feel that all these five deejays are "nice guys" working together and really admiring each other. Title might suggest that "Five By Five" gives a square result but opposite is true. Ratings should be high on this particular half-hour slot across WBAL's board. *Marsh.*

POINTS OF VIEW
12 Mins.; Mon.-Fri.; 2 p.m.
Sustaining
CBC, from Vancouver

"Points of View" is a regular portion of Canadian Broadcasting Corp.'s (Trans-Canada Network) hour-long "Trans-Canada Matinee," the sections of which originate daily in various cities. Talks, music and readings take up the rest of the hour, which has a large audience built up over several years.

"Mixed Marriages" was the topic caught, with participants Mrs. Muriel Pandia, an Anglo-Saxon married to an East Indian scholar and living in Vancouver; Mrs. Joan Grant, a sociologist from Capetown, South Africa, now at the U. of British Columbia; and Dr. William Black of the Canadian Citizenship Branch (Federal Gov't.).

Mrs. Grant said the widespread frown against mixed marriages is a vestigial remnant of primitive times, when intermarriage between tribes was taboo.

Dr. Black—after pointing out that "race doesn't necessarily mean a certain grouping of characteristics, which always overlap greatly regardless of ancestry" — said, "The basic consideration in so-called mixed marriages is the parents' attitude. If they think in term of the child's future they're prepared for difficult situations and will be able to ride them out . . . Democracy in environment is vital, and that means not condescension but normal acceptance."

The discussion was almost a model of enlightenment, while lacking the fireworks that would have resulted from the participation of a racialist. But the problems weren't glossed over, and the result was a lively, meaty workover of a subject which needs light instead of heat. *Gara.*

DISK JOCKEY PARADE
120 Mins., Tues. (1), 10 a.m.
Nine stations, Honolulu

Twenty-three local jocks got together for this one-shot musical quiz show, with the jocks, for once, making with the answers instead of the yocks.

Red Cross benefit show, broadcast live from Fort DeRussy, Waikiki, called upon jocks to identify singers, bands and titles of new recordings. As each contestant failed, he was eliminated and his spot at the mike taken over by a rival from another station.

Short talks by public officials and fund drive spokesmen kept the Red Cross theme in mind, with show emerging as a coordinated effort that worked to the benefit of all nine participating stations. Those that didn't pick it up live taped the show for subsequent airing "at this more convenient time."

Unique format, incidentally, could be vamped into a weekly stanza by some hep jock-laden station. *Walt.*

Salt Lake City, Kay W. Richins, radio vet here, has resigned as program director of KALL, flagship of the Intermountain Network, to take over as manager of City Lines Transit Advertising Co., on March 15. Richins replaces Fred H. Barlow who has leased advertising rights from the Denver Tramway Co.

The Day Jascha Heifetz

Continued from page 26

at all—just goes to show what you can do when you have will power, doesn't it, Mr. Heifetz?

Heifetz

(ignoring Lee) Mr. Mendelssohn started playing piano at the age of nine—that is, he actually played concerts at that age.

Lee

Isn't that wonderful, children? That should be a lesson for all of you to practice diligently. Go right ahead, Mr. Heifetz (claps his hands) Gee, I think this is exciting.

(to kids)

Don't forget, kids, right after Mr. Heifetz, we play games and plenty of goodies for everyone.

Heifetz

(baffled, but continues) In preparing this explanation of the Concerto, I thought you might like to know Mendelssohn's full name—here it Jakob Ludwig Felix Mendelssohn Bartholdy—

Lee (moving in to help enlighten) (to kids)

How many kids have a name as long as that?

Kid (in front row raises his hand)

Lee

You got a big name like that?

Kid

No sir—

Lee

Then what did you raise your hand for?

Kid

I don't like violins because their strings come from dead cats and I love cats. My father told me so.

Lee (to Heifetz)

Isn't that cute? Go right ahead, Mr. Heifetz

Heifetz

I thought you might like to know that Mendelssohn was born in the year 1809—on Feb. 3rd—

Lee (to kids)

How many kids born on February 3rd?

Kid (from audience)

Me.

Lee (to kid)

That's fine—you'll always remember Mendelssohn because you were born on the same day.

Kid

I was born Feb. 3, 1946—

Lee (trying to explain)

I didn't mean you was born the same year as this fella Mendelssohn—he was born in 1809—that's over (tries to figure)—that's a long time ago.

(to Heifetz)

I think the kids are loving this, don't you?

Heifetz

(ignoring Lee) A violin concerto is generally divided in four movements—this one of Mendelssohn's—and in my opinion, one of the great masterpieces—the first movement is called *allegro molto appassionato;* the second movement *andante;* the third *allegretto non troppo* and the last *allegro molto vivace*—

(laughter from audience)

Lee (admonishing kids)

No laughing, please, children. Mr. Heifetz was talking Italian—and we must all learn not to make fun of foreign languages.

(to Heifetz)

I think this has been a wonderful day for the Pinky Lee Show, Mr. Heifetz—and I wanna thank you for honoring us with a visit from such a famous man as you—

Heifetz (still bewildered)

I'm supposed to play the Concerto and explain it to the children—

Lee (starts dancing)

I'm sorry sir, but our time is running short—we gotta play games and eat the goodies—

(to kids)

How about a big hand for Mr. Jascha Heifetz who was good enough to come down here today and tell us all about that fella Mendelssohn. (kids applaud.)

(Heifetz exits, bewildered)

(Lee dances)

Lee

And now, kids—it's time for—

END

RECORDS WITH ARMSTRONG
With Tom Armstrong, Al Keiselbach
210 Mins.; Mon-thru-Sat.
Participating
WGAR, Cleveland

Amiable Tom Armstrong, host at the WGAR morning-long turntable, projects a pleasant, easy-to-listen approach for the day-starters. His tie-in to participating commercials is brief and not offensive, and his plentiful weather and time announcements should be welcome to drivers to work as well as home listeners. Except for five breaks, one for farm, four for news, Armstrong handles entire 210 minutes starting at 6 a.m. with occasional verbal assist from engineer Al Keiselbach.

Armstrong also is city's only automotive spieler with two five-minute stints on cars, plus a Saturday 15-minute stanza in the morning. *Mark.*

Ailing Gnagy to Coast

Jon Gnagy, who pyramided chin whiskers, gaudy sports shirt and drawing board into a tv weatherman click in New York, is going to the Coast to recover from illness. His wife accompanies him.

Gnagy has been a steady best-seller with his books on elementary drawing that have had a wide sale among kids especially. Bob Wilson, WRCA-TV newscaster, will sub for Gnagy Sunday nights.

Albany—Dave Sauter, formerly of WTRI-TV, Albany, has joined the announcing staff of WPTR. The UHF station recently went off the air.



NOW WE'RE ON TV
191 Looney Tunes
featuring:
DAFFY DUCK and PORKY PIG
Available now . . . on a sensational
LIBRARY PLAN
that puts all 191 titles on your shelves to program in countless profitable ways:
(Copyright 1955, Sunset Productions, Inc.)
backed by a COMPLETE MERCHANDISING AND EXPLOITATION CAMPAIGN
GUILD FILMS
460 PARK AVENUE, NEW YORK 22, N. Y. • MUrray Hill 8 5365



DEBBIE HALEY
Currently WPIX
Bob Kennedy Show
Watch for New Records:
Arrangements Joe Leahy
Direction: CHARLES V. RYAN
35 West 53rd St., New York
CO 5-2051

Sarnoff Carries Torch for Radio

Minneapolis, March 8.

The fact that radio sets sales last year exceeded those of tv sets substantially and that surveys show audio continues to have a vast morning and afternoon audience under video's guns indicate it's here to stay and is highly encouraging, according to Robert W. Sarnoff, NBC executive veepee.

Addressing the Minneapolis Sales Executive Club, Sarnoff said that, actually, radio has been increasing its daytime audience and still maintains its lead in musical and some other types of programming. This, he declared, induced optimism over its future.

More important, in Sarnoff's opinion, is that radio is developing into a new and increasingly accepted low-cost advertising medium for an army of advertisers who can's afford tv and who were priced out of the old style radio market. As audio is emerging in the face of video competition in somewhat different clothes, new broadcasting ideas and techniques evolve to strengthen its position, he pointed out. Listening habit changes will bring programming changes, he believes.

Sarnoff touched only lightly in his talk about the impending new type of network service that will be initiated, including a continuous 48-hour program schedule on Saturdays and Sundays. The impression gained from his references to the matter was that the network will copy local stations' technique to a considerable extent and that a glorified disk jockey program is in the cards with spot announcements expected to comprise a considerable advertising bulk.

CHEVALIER VIDEO FILMS AS 'RISK WORTH TAKING'

French Gaumont production outfit has in the works a series of Maurice Chevalier starrers pitched for U. S. tv consumption, Alaine Poire, director of production and distribution for Societe Nouvelles des Establissment Gaumont, disclosed in N. Y. last week.

Films, made at a cost of about 9,000,000 fr. ($25,000) each, go under the title "Rendezvous with Chevalier." General theme is one of Paris After Dark, with Chevalier making dates with French femme stars and taking them out on the town. Locations may range all the way from the Louvre to a little French bistro and the Montmartre. In each film he'll do a couple of numbers of his own.

First three of the half-hour pix are already in the can and the rest will be shot in May, Poire said. They're being lensed in English and and French. He plans to discuss the Chevalier series soon with NBC toppers. If it pans out, Gaumont may undertake to make another 13 stanzas.

Poire said the Chevalier pix had been undertaken without a prior releasing commitment. "We thought it would be worthwhile taking the risk," he commented. Chevalier has been on American tv once before when he did a filmed show with Bob Hope in London.

TV Playwrights

Continued from page 29

ed his full attention to video with half a dozen of his works being processed for various dramatic fixtures, will double as an editor. His "Devil's Theatre," half-hour creation for ABC-Theatre Guild, will be under his script supervision and he's writing several of the episodes.

It's figured that these, among tv's foremost writers, are best able to infuse outside works with the ingredients that have paid off for them when they were actively engaged as playwrights for the medium. In the case of Aurthur, he's been obliged to remain more or less inactive as a byliner, and hence it remains to be seen how much the Roses, Serlings and Vidals will be able to put out on their own in their dual capacities. Unless, of course, they'll be going back to their files of "unfinished or previously rejected symphonies."

GUILD'S QUICK 300G ON WB CARTOONS

Guild Films has racked up some $300,000 in sales on its newly-acquired Warner Bros. package of 191 cartoons in the little more than a week that prints have been out on the shorts. Firm is confident that it will have $1,000,000 in contracts on the package within 30 days, thus nearly getting it off the hook on the deal. While all the details of the deal aren't known, Guild is reported to have plunked down in the neighborhood of $650,000 for the cartoons, with Guild and Warners splitting the take. On the basis of projected sales, the first couple of months ought to take care of the down payment, with Guild still having to recoup print and distribution costs from future revenues.

Big gun in the sales thus far was a deal with KTLA in Los Angeles under which the outlet purchased the pix for a reported $160,000. Guild has racked up some eight other major station sales thus far on a two-year library basis, thus accounting for the remainder of the coin.

Hal March Soldier Show May Cue Exit As a Coca Regular

Imogene Coca may fall victim to television's GI sweepstakes. Having finally found a permanent male support in Hal March for her NBC Saturday nighter—just as Sid Caesar, her ex-pard, has established Nanette Fabray as his regular femme vis-a-vis—Miss Coca may lose him to his set piece, "The Soldiers." Latter has been an insert in Colgate's "Comedy Hour" with Tom D'Andrea as March's partner. The act is being pitched for the Wednesday night slot being vacated by Joan Davis for General Electric, with GE relinquishing the "I Married Joan" NBC time. "Soldiers" would be a live show, whereas Phil Silvers' GI series, "You'll Never Get Rich," is a celluloid package for which CBS is aiming at a prime slot.

Miss Coca had half a dozen stags on her show in succession before latching on to March, who got permanent berthing after two-in-a-row bookings in January.

WOR-TV Movies & Baseball

Continued from page 26

tisers are charged commensurately. WOR-TV started the run on these 30 in mid-September so that they'll end just shortly before the night ballcast roll in mid-April. Difficulty is expected in satisfying sponsors of the pix in other markets where they were distribbed later and where baseball telecasts will interfere. Costs being very high, it's anticipated that bankrollers will ask for compensation either in additional spots or satisfactory reshuffling of the program sked. Such concessions by stations over feature films will be unique, since heretofore such product has been sloughed off without thought in preference for better paying ballcasts.

Come the start of night ball on WOR-TV, the station will have started on the Associated Artists pix purchased a few months back. A station spokesman insists that no decrease per pic will be made because the Bank of America 30 will be over. He broke it down this way: over 23 weeks the station would normally have exposed the pix about 350 times, but with night ball interfering there'll actually be regular 247 showings. Where possible, WOR-TV will relocate the pix at 6:30 p.m. on weekends and after night games beginning at 8 p.m. Plans, it was explained, are subject to change.

CBS-TV Hatching

Continued from page 29

the web will start to relinquish the early afternoon time to stations, with 3:30 retained for the kiddie klatch as of late June and 4:30 for "Face the Nation" beginning in July. At the moment there are a few gaps that figure to open up during the summer hiatus, with public affairs counted on to fill 'em unless a sponsor bids for a commercial show.

Masterpieces of the Early Screen...

MOVIE MUSEUM

The original productions of Biograph, Edison and other pioneers . . . 100 quarter hours of motion picture history, "MOVIE MUSEUM". Produced by Paul Killiam under the supervision of Saul J. Turell, from original negatives in the vaults of the Museum of Modern Art and the George Eastman House.

SEE

RUDOLPH VALENTINO . . . the greatest lover of them all . . . worshiped by 40,000,000 women.

MARY PICKFORD . . . whose charm captivated the hearts of the moviegoing public.

D. W. GRIFFITH . . . the great director, inventor of the close up, who like Hitchcock today played bits in his own films.

GLORIA SWANSON, CLARA BOW, LIONEL BARRYMORE, LILLIAN GISH, and hundreds more . . .

And see *history itself* . . . made *on the spot* by the first camera crews. . . . Emil Zola at the Dreyfus Trial . . . Dewey at Manila . . . The Boer War . . . The Duke of Windsor at the age of three . . . and countless other fascinating items.

SOLD

across the board to KRCA-TV Los Angeles; and to Dallas, Denver, Houston, Havana, Portland, Wichita, no less than two Springfields, and 30 more.

"KRCA IS DELIGHTED . . . CONGRATULATIONS ON A GREAT PRODUCTION JOB . . ." *NBC—Los Angeles*

". . . MOST FASCINATING SHOW OF ITS KIND EVER ON THE MEDIUM . . ." *The Hollywood Reporter*

". . . FASCINATING STUFF . . . STERLING HAS PRODUCED MOVIE MUSEUM WITH CHARM AND GOOD TASTE . . ." *The Billboard*

STERLING TELEVISION CO., INC.

NEW YORK 205 East 43 Street New York 17, New York
CHICAGO 30 N. LaSalle Street Chicago 2, Illinois
HOLLYWOOD 6715 Hollywood Blvd. Hollywood 28, California

. . . your source for "quality in film entertainment"

Emmy Awards

Continued from page 29

of appreciation and even depreciation (though George Gobel wouldn't let out a peep and, as indicated, the Gotham winners went virtually unheard).

Dual winner Disney chided the ATAS saying he'd be "spoiled" since he's only in his preem season. Comic Thomas did a double take on his being salaamed as an actor, but his "Make Room for Daddy" also was cited and he gracefully let tv wife Jean Hagen accept the symbol of triumph after doing an elaborate "Allah" on the ramp. Art Linkletter, kudosed for the cross-the-board "House Party," made an observation that daytime tv is less killing ("we don't get into the hospital" like some of the nighttime worker-outers).

The non-Emmy sidebars included two production numbers from the Moulin Rouge floorshow which served as stage-waits. Apparently there was pressure from the eatery to exploit a part of its show. The Antell and Maybelline commercials were well spaced and easy to take.

Judith Anderson's 'Macbeth'

Judith Anderson, ribboned for "Macbeth," was still the classy kid as she did her thank you with extract from a Robinson Jeffers poem. Some of the kine or film excerpts from nominees' pieces de resistance did not come off too well in quickie reprise.

Rundown of the 21 major categories gave CBS and NBC seven each (whether shows or individuals), with ABC's six making it as close as it could come, the 21st being the westerner series, "Stories of the Century." Of the group, the breakdown is 12 live, 8 film and one mixed ("Omnibus"), with 12 shows originating from or made on the Coast and nine from N.Y.; live from Hollywood, four; from Gotham, eight, plus "Omnibus." Eight shows or personalities figured in stanzas of 60 minutes or more and there were four citations for first-season exposures in George Gobel (who previously was a summertime comic), the "Lassie" telepix series and Disney's double win.

Dramatic and comedy writers were relegated to off-the-air citations unlike Oscardom's considerable stress on originals. Same went for direction (for these and other credits see separate story).

List of Winners

The winners:
New Personality—George Gobel (NBC); cultural-religious-educational—"Omnibus" (CBS); sports—"Gillette Cavalcade of Sports" (NBC); children's—"Lassie" (pix) (CBS); daytime, Art Linkletter's "House Party" (CBS); western or adventure—"Stories of the Century" (syndicated pix, Studio TV Productions, subsidiary of Republic Pictures); news reporter or commentator—John Daly (ABC); audience guest participation or paneller—"This Is Your Life" (NBC); actor in single performance—Robert Cummings in "Twelve Angry Men" ("Studio One" on CBS); actress in single performance—Judith Anderson in "Macbeth" (Hallmark show on NBC); male singer—Perry Como (CBS); female singer—Dinah Shore (NBC); supporting actor in regular series—Art Carney (Jackie Gleason show on CBS); supporting actress in regular series—Audrey Meadows (Gleason show); actor in regular series—Danny Thomas ("Make Room for Daddy" pix on ABC); actress in regular series—Loretta Young ("Loretta Young Show" pix on NBC); mystery or intrigue—"Dragnet" (pix) (NBC); variety series including musical varieties—"Disneyland" pix on ABC; situation comedy—"Make Room for Daddy" pix on ABC; dramatic—Theatre Guild-U. S. Steel Hour (ABC); individual program of the year—Walt Disney's "Operation Undersea" pix (ABC).

Show was produced by William Kayden, directed by William Bennington (with Hudson Fausett handling the N. Y. pickups), and scripted by Charles Isaacs and Glenn Wheaton. Gordon Jenkins handled the baton.

Other Awards

Hollywood, March 8.

Additional Television Academy Awards: Art director of live show—Bob Markell, "You Are There" (CBS). Art director of Telefilm—Ralph Berger and Albert Pyke, "Christmas Carol" on "Shower of Stars" (CBS); cameraman on Telefilm — Lester Shoor, "Medic" (NBC); dramatic material—Reginald Rose, "Twelve Angry Men" on "Studio One" (CBS); comedy material—Hal Kanter, Jack Douglas, J. Allordice, H. Winkler, "George Gobel Show" (NBC); technical achievements—NBC, in recognition of its color tv policy and its color plant at Burbank. Engineering effects—four quadrant screen used by NBC and its 1954 national election coverage (screen showed live images of four reporters in different parts of the nation on single television home screen); audio editing—George Nicholson, "Dragnet" (NBC); Film editing—Grant Smith and Lyn Harrison. "Operation Underseas" on "Disneyland" (ABC); director Franklin Schaffner, "Twelve Angry Men," on "Studio One" (CBS). Original music for TV—Walter Schumann, "Dragnet" (NBC); scoring of dramatic or variety program—Victor Young, "Diamond Jubilee of Light" (four networks); choreographer—June Taylor, Jackie Gleason show (CBS).

Local Hollywood achievement awards for shows seen in Los Angeles area only: Best Entertainment, Program channel 9, "Movie Theatre," KHJ-TV; Cultural, religious or educational — Paul Coates, "Confidential File" (KTTV); news—George Putnam, (KTTV); sports—Baseball of Los Angeles-Hollywood games (KHJ-TV); children show—Eleanor Hempel's "Little School House" (KTTV); male personality—Paul Cotes, (KTTV); female personality—Eleanor Powell (KRCA). Special station achievement award went to KNXT.

Sponsor Kettle

Continued from page 27

depending on the products to be plugged. Initially, GF moves into the Monday 9 to 9:30 period by sponsoring the summer replacement for "Lucy"—the Desilu-produced "Girls in Greasepaint" starring Rose Marie.

Even though it's in its fourth year, "Lucy" is still the kingpin (although a few weeks back it looked like Jackie Gleason would take over the leadership). The last two Nielsens restored "Lucy" to its No. 1 perch. Although Blow and PM originally complained that the "Lucy" showcase wasn't selling its product (a couple years back, in fact, PM made a direct appeal to the viewing audience to support the sponsor weed), the payoff has been considerable, it's understood, since Philip Morris followed the trend into kingsize.

The PM checkout is a major victory for P & G, since it was a "johnny-come-lately" in the "Lucy" picture by lend-leasing half the show from Philip Morris.

Philip Morris says that after the "Lucy" defection it intends launching an intensive tv spot campaign. Also under way are plans for the ciggie outfit's biggest print media advertising push in its 22-year history.

Tele Reviews

Continued from page 33

already clocked up four months at New York's Copa.

Better known guests, recruited from local cafes, included Dave Appell and his Applejacks, musical bar combo; Jack E. Leonard, and singer Vince Carson. For a finale the Burton Sisters, two local gals who just clinched an RCA Victor contract, did a well-choreographed lip-synch of their first release—"Doing the French Can-Can." Accompanying the girls and on for a separate intro was their manager, songwriter Bob Merrill, also a Philly product.

Leonard, currently appearing at the Celebrity Room, furnished the sock laugh moments handing out his amusing insults to everyone within reach. Sponsor got plenty plugs, starting with showy introduction of talent who rode up to studio, Hollywood style, along floodlighted Walnut St. Production values were good and the setting, though simple, was serviceable. Grady and Hurst indicated there would be a contest and prizes coming up on subsequent shows.

Gagh.

Cost-Per-Thousand

Continued from page 27

of television at the agency, refused to discuss the figures involved but did admit that the package was a new way of achieving extensive exposure for clients. Levin declared that agencies must find ways of serving sponsors with non-network packages where the the agencies can keep costs down and maintain responsibility over the show. On a spot basis, he said, a client can't achieve sufficient exposure to make any considerable impact with only one or two shows on any one station. Answer must be multiple exposure of the type involved in the weather segment, with some 15 exposures weekly that will build cumulatively and with impact. Such a package, achieved at low cost and with agency control, is the answer, he said.

Probe UAW

Continued from page 26

in nature. The worker, whose dues may be paid by checkoff, may be a member of the Republican Party. But, part of his dues is used to promote candidates he might oppose.

"And," continued Feikens, "what makes the UAW programs more offensive is that the membership dues which support them are deductible from the income tax. But ordinary contributions to a political party are not deductible, which puts the Government in the unique position of supporting Democrats."

The UAW (CIO) programs have put local stations on the FCC's hot seat in the November elections and the primary just completed. Because the UAW (CIO) and the Democratic Party are so closely allied in Michigan, only Democratic candidates appear on union-sponsored programs. For that reason, stations have had to grant free time for Republican and Socialist candidates.

Nunn shrugged off Feiken's complaints by saying: "If John wants to draft a new code governing contributions, I'm sure he will find more support from the CIO than from General Motors, Ford and his Board of Commerce pals."

Nunn added that Republicans had repeatedly declined invitations to appear on his tv show.

Omaha—WOW-TV Program Director Bill McBride last week announced the appointment of Bob Froemming as production manager. Froemming previously was a director on production staff.

Inside Stuff—Radio-TV

High-definition electronic picture-making, developed over the past couple of years in Great Britain, will be introduced into the U. S. within the next few months, The electronic filming process, which its proponents claim will cut telepix production costs in half, will be licensed in the U. S. under the name "Electronoscope" by Gordon W. Levoy and Allan A. Buckhantz, who've acquired American rights from High-Definition Films Ltd., developer and owner of the process.

System operates with an electronic camera and a video recorder. It employs the socalled "slave" system, with the director working in a control room off a series of monitors for each camera. Director can cut, switch and dissolve from one camera to another just as in a live show. Resultant film, however, isn't a kinescope, it's claimed, but is a finished negative delivered from a specially-designed video recorder that's equivalent in quality to the best 35m negatives today. Camera and recorder can produce a 35m and a 16m negative simultaneously, with a specially-built setup for tape when that's available.

Henry Pleasants, European music correspondent of the N.Y. Times, will defend his attack of modern music as intermission guest of James Fassett on the N.Y. Philharmonic broadcast on CBS Radio Sunday (13). Pleasants is author of "The Agony of Modern Music," a Simon & Schuster entry for March 21, in which he uses such expletives as scurrilous, unfair, specious and destructive to describe his pet peeve. Arrayed against him will be Jay Harrison, music editor of the music attacked in the book.

Three winners from radio and television were included in this year's George Polk Memorial Awards for outstanding journalism. Picked by the journalism faculty of Long Island U. were Eric Sevareid for radio-tv reporting; NBC public affairs for a special award, and WNYC, the N.Y. municipally-owned radio station for community service.

Sevareid, from among a total of 12 other Memorial Award recipients, got the nod for weekly Washington coverage and for his CBS-TV "The American Week." NBC public affairs won via the atomic power documentary, "Three, Two, One—Zero." WNYC's award indicated "for public service broadcasting."

Atomic scientist Dr. Vannevar Bush has been tapped as initial guest on the new ABC-TV format of the erstwhile "Johns Hopkins Science Review." New title of the show, which is pitched at the younger generation in hopes of getting them into the field of science, is "Tomorrow," and the show is slated to start on ABC March 26 in the Saturday at 7 post. Dr. Bush will point up the need for young people to choose the sciences as a career.

Guarantee of 200 television showings within a year is part of a new package offer being made by Victor Kayfetz Productions, the Gotham-based industrial pix production outfit. "Golden Snowball" package, as it's called, includes guaranteed showings of a pic as part of the overall production price. Sponsor, under the plan, can pre-select areas he wants covered, with Kayfetz then guaranteeing he'll get at least 200 plays of the pic within a year in those areas.

"Italian Feature Film Theatre," the packaged Italian-language setup which adman Erberto Landi has extended to some dozen cities since he founded it in New York, celebrates its fifth anni in 13 weeks, and Landi has set up a $5,000-in-prizes contest in N.Y. to commemorate the event. For the next 13 weeks, the show will feature clips of familiar Italian actors and actresses, which the WABC-TV audience must identify by mail. Contest will be scored on a cumulative basis over the entire 13-week period, with the winners getting such prizes as a trip to Italy.

Awarding of the prizes will coincide with the 5th anni of the show.

Eugenio Soler-Alonso, for seven years head of the Latin American section in the Radio Division at United Nations, has been upped to Chief of Central Services in the same division. He succeeds Hugh Williams, who has left for Australia to head up the United Nations Information Center down-under.

Soler, with Joseph Nichols as his deputy, is thus in charge of those services of greater concern to networks, indie stations and broadcasters planning broadcasts from or tie-ins with the UN. Succeeding Soler as chief of the Latin American broadcast services is his former assistant, Gonzalo Bueno.

McGowan Productions, which tried its hand with color in the experimental "Big Team Rolls" for its "Death Valley Days" series, won't make any of the 20 subjects remaining on this year's slate in tints, according to director Stuart McGowan. Reason, he said, is "not enough color sets," despite fact color tv is here insofar as production savvy is concerned. McGowans were highly satisfied with results of "Team," especially the "terrific definition" of the natural backgrounds. Color ups cost of a telepic subject 25 to 40%, according to McGowan, "but it will be worth it—when the market warrants."

'Bait & Switch'

Continued from page 27

any advertised item and to satisfactorily fulfill all advertising claims.

(4) When a price is mentioned in an advertisement to sell any product or service in the home, and the advertiser's policy is to demonstrate or offer additional models or types of the same product or service, that fact shall be clearly and prominently set forth.

(5) If a guarantee or a free home trial is offered at a minimum price it shall also apply to higher priced products or services.

(6) Evidence indicating that an advertised offer is not bona fide and does not show a sincere willingness to sell as advertised shall render the advertiser unacceptable. Indications of a pattern on the part of salesmen for such advertisers to discourage the sale of minimum-priced products, through, but not limited to such services, are: (a) failing to show or demonstrate the advertised item; (b) showing or demonstrating or delivering a defective item or one other than advertised; (c) disparaging the advertised item; (d) refusing to sell the advertised item; (e) taking orders for the item and then switching to higher-priced items; (f) claiming undue delay in delivery of the advertised item; (g) failing to make prompt delivery of the advertised item.

(7) Evidence indicating "misrepresentation" on the part of an advertiser, this last one being the catchall.



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

$ $ $ DOLLARS $ $ $
FOR YOUR OBSOLETE
16mm. TELEVISION FILMS
Blackhawk will buy any legitimate 16mm. sound prints of your used and obsolete filmed television programs for resale for home and non-theatrical use. Any quantity—one print or a thousand! Let us know exactly what you have by title, length and number of prints. "We even have a market for obsolete commercials!"
BLACKHAWK FILMS INC.
502 Eastin Pictures Building
DAVENPORT, IOWA

HIGHER RATINGS!
MORE RENEWALS!
BIGGER RESULTS!
And We Can Prove It!
ZIV Television
CURRENT HITS:
THE EDDIE CANTOR COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

WHO MUST DO THE CLEANUP?

LEER-ICS, PART III

If nothing else is accomplished, at least the music business has been made aware of the leer-ics.

What started as an intra-trade exposition has become widely picked up, although, in all immodesty, this is no surprise.. VARIETY in its 50 years of trade news dissemination well knows the chain-reaction impact through the dailies, the amusement desks, the radio-tv editors, columnists and broadcast commentators' readership.

The next step is serious self-examination because already the temptation is asserting itself that "if you can't fight it, let's join it." This refers to many of the responsible major publishers who, if they are not in the rock 'n' roll or rhythm & blues idiom, for the moment at least, seem struck by Tin Pan Alley inertia.

In an extensive radio discussion by Larry Finley over KFWB, Hollywood, Decca's Milt Gabler and ASCAP's L. Wolfe Gilbert, Joan Whitney and Alex Kramer kicked the gong around on VARIETY's first editorial on Leer-ics. Vet deejay Finley wanted to know, "Where should it be curtailed? At the source? Or should disk jockeys set themselves up as perforce voluntary or involuntary censors?" He thought the problem should be resolved before it gets to the deejays, meaning the pipeline to the public. Decca's a&r man Gabler acquiesced and volunteered how he edits the rock 'n' roll stuff before being put into wax, but Finley volunteered that, apart from Decca and/or other major diskers' responsible attitude, he had to kill six platters within the last few days.

RCA Victor's Manie Sacks writes: "Because Radio Corp. of America occupies an eminent position in American life and industry we consider any compromise with good taste and propriety unthinkable. Any...RCA insignia (product)...must be free from any taint which may be construed as affecting adversely even the smallest segment of society. The Record Dept. will never sacrifice the principles set for the entire company in any effort to gain profit or financial advantage. For this reason I applaud and concur in the sentiments expressed so vigorously in your editorial. It was an eloquent statement and should be widely supported."

Without intent, even with the sketchiest sampling of cross-section opinion, to make this followup comment appear a self-commercial for the VARIETY editorial, the N. Y. World-Telegram Sun's columnist Frank Farrell, when making reference to "Leer-ics, Part I," received an extraordinary flock of mail commending his paper's initial pickup of the story, and his personal followup, as well as a nod to the basic source. Lay reaction, as result of the wire services' pickup, has resulted in an unusual amount of vox pop mail direct to this paper, which accents anew that the Music Biz is faced not only with a conscionable responsibility, but may also have to face the weight of public opinion if not properly regulated and controlled from withi

Maybe it is coincidence that Cole Porter's "All Of You" plug song, out of his new smash "Silk Stockings," is now heard over the radio as, "The sweet and the pure of you" instead of its original "I'd like to make a tour of you" ("the north and the south of you," etc.) This is in line with songsmith Al Stillman's observations (in fuller detail herewith) that "Even as ethereal an ode as Hammerstein's 'All The Things You Are' ('that moment divine when all the things you are are mine') is a refined 'All Of You'...Actually, the object of all leer-ists...has always been to get as close to the Main Subject (capitals his) as possible, without stating it and/or 'cleaning it up' by marrying 'em off in the last line. The current crop of rock 'n' rollers is not beating around the bush, but, without condoning 'em, it's at least a less hypocritical approach." Songsmith Jimmy Kennedy's views herewith are on another tack.

There is no more realistic a business than show biz, and by the nature of the topical appeal of a nation's song output the music business moves with atomic speed. That the songs invariably reflect the moods and mores of the people is now academic, and nobody asks the music biz to lose its realism in the approach of fashioning its words and tempos in tune with the times. Johann Strauss-spoke for the people of Vienna, as Gershwin and Berlin, Porter and Rodgers are symbolic of America. In turn, each nationalistic approach has splinter manifestations; over the years, it segued from ragtime to jazz, from the blues to swing, from hot to cool, from the cycles of the polka and the tango to the samba, the rumba and the mambo. In between, of late, cropped up the country & western (c&w) cycle, which some regarded as perhaps the true manifestation of American folk music, and now the rhythm & blues (r&b), with its rock 'n' roll sidelights.

Hillbilly music, for a time, flourished on its sheer charm, until as Pat Ballard pointed out last week it too started to put a little too much hey-hey into its haystack atmospherics. And so, too, the r&r leer in the r&b accents has become something for judicious self-examination. *Abel.*

Detroit Jocks Widen Scope to Include Nix On Cuffos for Legiters

Detroit, March 8.

The 16 disk jockeys, who have formed the Detroit Disk Jockey Assn. as a result of the hassle over payola and distributor ownership, have agreed to nix interviews with show biz personalities who are tub-thumping for shows in town which aren't buying wave-length advertising.

The jocks are particularly aroused about tactics of legit flacks in sending them a couple of tickets, then coming around with a "babe from the chorus—or one of the principals, for that matter"—and expecting to get them on the air for some free publicity. The show, meanwhile, is paying for its publicity in newspapers and other media, the jocks point out.

Several of the jocks stated that from now on they will show the flacks a rate card.

Decca's 17½c Melon

Decca Records' board of directors declared a regular quarterly dividend of 17½c. at its board meeting last week.

Melon is payable March 30 to stockholders of record March 16.

BMI V.P. BURTON POSES R&B QUIZ

By ABEL GREEN

Whose responsibility is what? Where shall there be control in the rhythm & blues stuff? What yardstick of measurement should apply? If recorded, allegedly for home consumption, does it perforce mean it shouldn't be broadcast? Is a daytime deejay's programming uniform with the type of stuff a post-midnight deejay broadcasts?

These are some of the queries advanced by Robert J. Burton, vice-president of Broadcast Music Inc., who has undertaken a soul-searching, self-examination of the flock of r&b stuff which BMI licenses. Unlike ASCAP, however, BMI also undertakes the task of inspection before registration and subsequent licensing. The American Society of Composers, Authors & Publishers limits its services to registration and licensing.

In effect, BMI is undertaking a screening process, as close to the source as possible, and will achieve that, it hopes, via a team of three representative intra-company groups of five, or 15 in all.

It's a self-policing system, in effect, whereby mixed committees of old and young folks, churchgoers and the so-called adolescent and juvenile group, college graduates and those with elementary educa-

(Continued on page 60)

RCA Preps Drive On 'Yankees' Album

RCA Victor is prepping a major drive in behalf of its original cast album of the legit musical, "Damn Yankees," which is slated to open on Broadway May 4. Joe Carlton, diskery's artists & repertoire chief, is scheduling top names on his roster to cut singles from the show prior to the recording of the cast album around May 8. Score is by Jerry Ross and Dick Adler, who clicked with their score for "Pajama Game."

One tune from the show, "Whatever Lola Wants," will be kicked off by Dinah Shore on an NBC-TV spectacular, March 27. Her disk of the number will be available in the stores the following day. Other songs in the show will be sliced by Eddie Fisher, Perry Como and Kay Starr. The cast album will be released in a special de luxe package.

Victor's snaring of the album rights to the show was a surprising coup in view of Columbia Records' click merchandising of the cast album to the earlier Ross-Adler "Pajama Game."

WINS Sez Teenagers 'Hate' Haymes For His WCBS Pan of R&B Music

A war between N. Y. radio indie WINS and Bob Haymes, songwriter and WCBS deejay, has ended in the "unofficial" banning of Haymes' compositions on WINS. WINS chieftain Bob Leder accused Haymes of "making wanton and capricious attacks about teenagers who listen to rhythm & blues," which is a favored brand of music on the audio indie.

While denying that he would take any retaliatory steps with regard to Haymes' attack on r&b, he did say that "we feel that our audience will feel quite violent about Bob Haymes hereafter." The implication was that while WINS would not ban Haymes-cleffed songs as a vendetta, it would be imprudent to air material by a man who had gained the wrath of WINS listeners, a great portion of whom, Leder says, are from the teenage ranks.

Leder said that Haymes, on his WCBS stanzas, has taken pot shots at r&b. The WINS staple also came in for a Haymes rap, said Leder, in a letter to Nick Kenny on Feb. 16 in the N. Y. Daily Mirror. Leder said that a great number of teenage listeners had voiced complaints about Haymes' attitude. Haymes also stated that he had received about 100 of what he called "drop dead" letters from listeners of Alan (Rock 'n' Roll) Freed,

(Continued on page 60)

Everybody's 'Do'-ing It

Once the music business latches on to a word, it virtually refuses to let go. The disk deluge is now on the word "do."

Current crop of "do" songs on the market include "I Do," "I Do, I Do," "Do You?" and "Do, Do, Do."

ASCAP Lobbies Membership For Copyright Bill

In a move to counter the mounting jukebox opposition to the proposed Kilgore amendment to the Copyright Act, the American Society of Composers, Authors & Publishers is marshalling its membership in behalf of the bill. The Kilgore bill, introduced in the Senate recently, would remove the jukebox exemption from the Copyright Act and would make the coin machine operators subject to licensing from performing rights societies.

Since the Kilgore bill was introduced under the joint auspices of 10 Senators, proponents of the bill are more optimistic about the chances for a Copyright Act revision than at anytime previously. They know, however, that there's still tough hoeing ahead both in the Senate and in the House, where Rep. Frank J. Thompson Jr. introduced two bills on the matter. Thompson calls for the setting

(Continued on page 58)

Hill & Range Sues Pierce, Forrest to Injunct Name, Photo Use on Song Folio

Hill & Range filed suit in N. Y. Supreme Court last week against Forrest Music and hillbilly crooner Webb Pierce for an injunction to stop the use of Pierce's name and photo on a song folio published by Forrest.

H&R claims that it made a three-year deal with Pierce in August, 1952, for the exclusive use of his name and likeness on its folio, "Wandering Boy." Plaintiff alleges that Forrest has jumped the gun before the expiration of the pact by using Pierce for its folio, "Hits of Today and Yesterday." H&R also is asking for an accounting of profits.

Fears U. S. Will Make Negative Global Impression Via R&B Tunes

By JIMMY KENNEDY
(Vet Songsmith)

The most astonishing thing about the current craze for r & b records and their accompanying leer-ics is that it was ever permitted to happen. The primrose path has always been the easiest, and at the moment the line of least resistance is the gold-dust trail to quick disk sales irrespective of the quality of the product. There is adequate machinery for screening these numbers at several stages before they reach the public, namely, at publisher, artist, a & r, trade and broadcasting levels, all of which may impose restrictions, cleanup or ban on any material that is not up to acceptance standard or is in doubtful taste, or carries an improper or ambiguous implication.

So who is to blame for it all? As the creators, in the first place, the writers come in for blame; it will be noticed, however, that the names on the more dubious of these items are not those of known or regular writers nor are they nommes de plume; they are by "new boys," not yet songwriters who think that smut is smart and who lack judgment, good taste, literacy and as far as can be seen talent.

From these "Johnny-come-latelies" this material reaches record companies mainly by direct approach; the publishers, many of them also in the newcomer class, only get into the picture at a later stage when a record has been cut and a deal for the publication rights can be arranged. These freshmen to Tin Pan Alley have only one criticism in producing a piece of recording material for the r & b market and that appears to be its appeal to the baser instincts. Their leerical concoctions belong in the more dim-lit honkytonks and should never be heard on the

(Continued on page 60)

Col Distribs Setup Shifted in Keys

In a move to spark sales on its platter and phonograph lines, Columbia Records last week reshuffled its distributor lineup in key territories.

The Roskin Distributing Co. will take over the Col line for the Hartford area. Territory previously was handled by the Stern company. Joe Broderick was named sales manager of the Roskin setup.

In Cleveland, the line was shifted to Seaway Distributing from Col's factory-owned operation. Sanborn Music takes over in Pittsburgh from the Danforth Corp. and Tracy-Mitchell will represent Col's photo line in upstate New York, operating out of Buffalo. Faysan Distributing will continue to handle the Col disks in that territory.

Durante Pub Dusting Off Slew of Copyrights

Hollywood, March 8.

Jimmy Durante Publishing Co., formed seven years ago to handle special material for The Schnoz, is dusting off its 300-odd copyrights to get back into the business in all branches of the industry. Many of the numbers were composed by Durante.

Some of the songs were lyricked by such names as Irving Caesar, Walter Winchell, Sid Skolsky, Al Bernard, Harry Harris, Jackie Barnett, Jimmy Monaco, Harry Akst, Jules Buffano and Harry Crane. Company, licensed by ASCAP, has several current tunes, among them "One in a Million," "A World Full of Durantes," "Getting Lucky," "Who Cares?" and "I'm Building a Bungalow for Baby."

Welk Coast One-Niter Pulls 15G for Red Cross

Hollywood, March 8.

In spite of the downbeat in attendance for Coast dance bands, Lawrence Welk's one-niter on March 1, at the Long Beach auditorium for the American Red Cross Charity Ball, drew 7,300 paid admishes for a total sum of $15,000, with tickets scaled at $3 down.

Welk donated his entire salary of $750 to charity.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Margaret Whiting: "Stowaway"-"Allah Be Prais'd" (Capitol). "Stowaway" is one of those pretty ballads that are always in season, no matter what the current fads happen to be. It's Maggie Whiting's best piece of material in some time and her lucid rendition, aided by a lilting Nelson Riddle background, should help get this side plenty of attention. Reverse is a highly clever piece of material which, however, won't help this country's diplomatic efforts in the Near East.

De John Sisters: "A Present For Bob"-"D'ja Hear What I Say" (Epic). One of the hot sister teams now around, the De John Sisters turn up with consistently good material, most of which they write themselves. "A Present For Bob" is a swinging item with a cute tag line and the trio slice it with a humorous flair. Reverse is a bouncing entry in ragtime tempo. Among other strong releases by sister teams are the DeMarco Sisters' slice of the r&b tune, "Two Hearts," for Decca and the Paulette Sisters' workover of "Dreamboat" for Capitol.

David Whitfield: "Open Your Heart"-"Beyond The Stars" (London). David Whitfield continues to impress with his ultra-legit tenor pipes. On this disk, the British singer handles two class ballads in superb style and jocks who want a change-of-pace from the r&b cycle, could program this one with solid results. "Open Your Heart" is the more likely side for the U. S. pop market.

Georgia Gibbs: "Dance With Harry"-"Ballin' The Jack" (Mercury). Still riding the rock 'n' roll tide with click version of "Tweedle Dee," Georgia Gibbs now covers another tune which was launched by Etta James on an indie label under the title of "Wallflower." Miss Gibbs belts it with the appropriate lowdown inflection. It's a typical r&b lyric, the repetitive use of "rock" and "roll," over an insistent beat, achieving the impact. Lee Winters has a more "authentic" version of this tune for Crown Records. On the Mercury flip, Miss Gibbs excells on one of her standards, "Ballin' The Jack."

Johnny Desmond: "Play Me Hearts And Flowers"-"I'm So Ashamed" (Coral). "Hearts and Flowers" is another attempt to make a tune via a concentrated plug on tv. In this case, it was the title song of the "Philco Playhouse" stanza on NBC-TV Sunday night (6) with Johnny Desmond also doing the vocal. It's a good song but whether it will come near duplicating the impact of "Let Me Go, Lover" is dubious. "I'm So Ashamed" is a routine ballad.

Georgie Shaw: "The Water Tumbler Tune"-"I'll Step Aside" (Decca). "The Water Tumbler Tune," which Henri Rene sliced as an instrumental for RCA Victor, now gets a firstrate vocal rendition by Georgie Shaw. It's a lovely class tune with a charming idea that's fully projected by Shaw and the Jack Pleis orch with the Dave Lambert chorus. Reverse is in a contrasting groove, a bluesy number with a torch lyric.

Eileen Barton: "How-Ja, Do, How-Ja Do"-"Fujiyama Mama" (Coral). The idea of turning Eileen Barton's 1950 hit, "If I Knew You Were Coming, I'd Baked a Cake," into a rhythm & blues tune must have looked great on paper. But it doesn't come off under the title of "How-Ja Do," the whole thing sounding very mechanical. "Fujiyama Mama" is an r&b tune that's more like the real mccoy and Miss Barton socks it home.

Dick Jacobs Orch: "My Dear"-"Play Me Hearts And Flowers" (Coral). The oldie, "My Dear," gets the type of instrumental and choral workover by Dick Jacobs' orch that could bring it back big. It's in the same class as "Melody of Love," which is the No. 1 song today despite the rhythm & blues kick. The tv-inspired tune on the flip also gets a neat slice.

Wiernaut Bros.: "Lost And Found"-"Gotta Have You" (Forecast). The Wiernaut Bros. are a rhythm combo with a smooth style that could make it in the present market climate. "Lost And Found" is a good swinging number with "Gotta Have You" also in the same genre.

Allan Copeland & The Hotrodders: "Crack The Whip"-"Rock Candy Baby" (Arwin). The negative social influence of the r&b cycle is epitomized on this disk. "Crack The Whip," which has already net the ire of some disk jockeys, who have banned it because of its allegedly "sadistic" theme, is in the same class with some of the more irresponsible horror comic strips. "Rock Candy Baby" exploits the usual r&b lyric themes in a fairly obvious way.

Rosalind Paige: "I Think I'll Cry Again"-"(I Found You Out) When I Found You In Somebody Else's Arms" (MGM). Rosalind Paige should make noise with her initial MGM slice, "I Think I'll Cry Again." She's a mannered song stylist but she packs a lot of punch and the tune gives her plenty of opportunity to display her dramatic attack. Reverse is run-of-the-mill material with an okay reading.

Joan Regan: "Danger, Heartbreak Ahead"-"Don't Be Afraid of Love" (London). English thrush has one of her best chances to make the hit lists with "Danger, Heartbreak Ahead." It's a neatly-knit ballad right up her line. "Don't Be Afraid of Love" is just a fair slice.

Best Bets

MARGARET WHITING (*Capitol*)	**STOWAWAY** / *Allah Be Prais'd*
DE JOHN SISTERS (*Epic*)	**A PRESENT FOR BOB** / *D'ja Hear What I Say*
DAVID WHITFIELD (*London*)	**OPEN YOUR HEART** / *Beyond the Stars*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
182d Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

Album Reviews

Carol Channing-David Wayne-Eddie Bracken: "archy and mehitabel"-"echoes of archy" (Columbia). From the stories of the late **Don Marquis,** composer **George Kleinsinger** and librettist **Joe Darion** have fashioned a jazz opera that abounds in gaiety and charm. It's a natural for an important slot in musical Americana. (The opera, "archy and mehitabel," already has scored on the concert stage and several pic companies now are bidding for cartoon rights). On shellac, it's a knockout. Columbia has done an expert job in putting it into the groove.

Cast for solid marquee values, the disk stars David Wayne as narrator, Eddie Bracken as archy, the cockroach, and Carol Channing as mehitabel, the cat. Miss Channing runs away with the show. Her mehitabel is a delightful creation, "toujours gai," raucous, rowdy and completely winning. Wayne and Bracken come off okay but both play it a bit too pathetic. It's a matter of interpretation, of course, but archy and his creator seemed to have more spirit in print.

Kleinsinger's score is breezy and exciting and Darion performed a neat editing job on Marquis' material. On the back side of this 12-inch LP, David Wayne solos on "echoes of archy," a potpourri of some other of Marquis' stories. Wayne is in top form here and his treatment of the vignet in which a "theatre cat" complains that today's thesps "don't have it here" is a classic. Kleinsinger has set a tip-top musical mood for the narration.

Dave Brubeck Quartet: "Brubeck Time" (Columbia). Having clicked with several other packages with the Dave Brubeck combo, Columbia Records has now packaged the first studio set cut by the modern jazz unit. Previous albums were taken from tapes made during live concerts and nitery stands. In this LP, the group maintains the same quality of musicianship and imaginativeness that have made it the most successful group in the field. Once again, Paul Desmond's lyrical sax and Brubeck's driving piano solos are the distinctive features. The album cover and title is pegged onto the recent Time mag feature piece on Brubeck.

Ralph Burns: "Bijou" (Period). Another in the Period label's jazz releases, this set showcases Ralph Burns on a group of his own compositions plus one standard, "Lover Come Back To Me." Although better known as a band arranger, Burns proves himself to be a crackerjack jazz keyboard artist on wax. He has a richly textured style that has color and rhythm, especially on the swing tunes. Burns gets expert rhythm backing.

Lecuona Plays Lecuona (RCA Victor). Ernesto Lecuona's ranking place among the top tunesmiths of the world is completely underlined in this longplay set. Lecuona also happens to be a firstrate pianist and he shows excellent form in this rundown of his own compositions. Among the Latin standards played by the Cuban are "Malaguena," "Siboney," "La Comparsa," "Andulucia," "La Habanera," plus about a dozen others equally melodic. It adds up to a standout musical package.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * *Legit musical.* † *Film.*

Survey Week of Feb. 25-March 3, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Mills
Close Your Eyes	Miller
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Earth Angel	Williams
Ever Since You Went Away	Moonlight
Hearts Of Stone	Regent
How Important Can It Be	Aspen
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Mobile	Ardmore
My Own True Love—†"Gone With The Wind"	Remick
Naughty Lady Of Shady Lane	Paxton
No More	Maple Leaf
Sincerely	Arc-R
That's All I Want From You	W & B
There Goes My Heart	Feist
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Wedding Bells	Mellin
You Too Can Be A Dreamer	Mills
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Man Chases A Girl—†"Show Business"	Berli
A Present For Bob	Maple Leaf
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
City Mouse, Country Mouse—*"Plain And Fancy"	Chappell
Darling, Je Vous Aime Beaucoup	Chappell
Hearts Of Stone	Regent
Heel	World Music
How Important Can It Be	Aspen
I Wrote A Song For Your Birthday	Flo
Ko Ko Mo	Meridian
Make Yourself Comfortable	Rylan
Mambo In The Moonlight	Southern
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Mobile	Ardmore
Muskrat Ramble	Simon
My Heart's Delight	St. Louis
No More	Maple Leaf
Open Up Your Heart	Hamblen
Please Don't Go So Soon	Bourne
Sand And The Sea	Winneton
Sincerely	Regent
Song In Blue	Iris-T
That's All I Want From You	W & B
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Wedding Bells	Mellin
We'll Go A Long Way Together	Fox
Young And Foolish—*"Plain And Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1. MELODY OF LOVE (9)	*Billy Vaughn*	*Dot*
	David Carroll	*Mercury*
	Four Aces	*Decca*
	Ink Spots	*King*
2. CRAZY OTTO MEDLEY (5)	*Johnny Maddox*	*Dot*
	Crazy Otto	*Decca*
3. HOW IMPORTANT CAN IT BE (2)	*Joni James*	*MGM*
	Sarah Vaughan	*Mercury*
	Teresa Brewer	*Coral*
4. SINCERELY (9)	*McGuire Sisters*	*Coral*
5. KO KO MO (6)	*Crew Cuts*	*Mercury*
	Perry Como	*Victor*
6. HEARTS OF STONE (11)	*Fontane Sisters*	*Dot*
	Charms	*DeLuxe*
7. TWEEDLE DEE (4)	*Georgia Gibbs*	*Mercury*
	Lavern Baker	*Atlantic*
	Vicki Young	*Capitol*
8. BALLAD OF DAVEY CROCKETT (1)	*Bill Hayes*	*Cadence*
	Fess Parker	*Columbia*
9. EARTH ANGEL (4)	*Crew Cuts*	*Mercury*
	Gloria Mann	*Sound*
	Penguins	*Dootone*
	Pat O'Day	*MGM*
10. THAT'S ALL I WANT FROM YOU (9)	*Jaye P. Morgan*	*Victor*

Second Group

SMILES	*Crazy Otto*	*Decca*
ROCK LOVE	*Fontane Sisters*	*Dot*
	Eddie Fontaine	*Label X*
OPEN UP YOUR HEART	*Cowboy Sunday School*	*Decca*
	Lancers	*Coral*
MAKE YOURSELF COMFORTABLE	*Sarah Vaughan*	*Mercury*
	Peggy King	*Columbia*
CHERRY PINK AND APPLE BLOSSOM WHITE	*Perez Prado*	*Victor*
NO MORE	*DeJohn Sisters*	*Epic*
	McGuire Sisters	*Coral*
BIRTH OF THE BOOGIE	*Bill Haley's Comets*	*Decca*
LET ME GO, LOVER	*Joan Weber*	*Columbia*
	Teresa Brewer	*Coral*
	Patti Page	*Mercury*
DIM, DIM THE LIGHTS	*Bill Haley's Comets*	*Decca*
NAUGHTY LADY OF SHADY LANE	*Ames Bros.*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

NEW TERPS GET HOT-CHA CHA

Joe Krug's Arrest Marks Precedent In Drive Vs. Piracy by Major Pubs

Publishers' agent Harry Fox and his attorney, Julian T. Abeles (& Bernstein), established the most important legal precedent in their all out drive to stamp out the manufacture and marketing of bootleg phonograph platters. This is the initial step in an attempt to make the consequences of piracy too drastic for the gain.

For the first time in the history of such litigation, an order of arrest was granted by the court, and the principal offender was lodged by the U. S. Marshal in the Federal house of detention in N. Y. It was heretofore assumed, that because criminal proceedings are not available under the Copyright Act, that the copyright proprietor's only remedy was by way of a money judgment.

However, Abeles caused the arrest of Joseph Krug, doing business as A.F.N. Record Co., under Civil Rule 12 of the U. S. Southern District Court. The arrest was made in the action instituted by the widow of Glenn Miller as co-plaintiff with Shapiro-Bernstein, Gershwin Pub. Corp., Edward B. Marks Music, Miller Music, Lewis Music and Mutual Music against

(Continued on page 56)

Exclusives

There's no getting away from disk pluggers. Al Trilling, record librarian at WNEW, N.Y., thought he was due for a respite when he got a call for jury duty two weeks ago, but found out differently when he was assigned to the same jury box as Arnold Meyers, platter promotion man for Mercury Records.

Meyers was able to get in his pitches without any opposition from rival pluggers.

Col Brass Blow Hot As Pitchmen on New 'CR' Platter for Dealers

A hot-shot salesman joins Columbia Records this week. The pitchman is a 12-inch LP tagged "Columbia Retailer."

The platter is an offbeat promotion to let the Col dealers in on what the boys in the homeoffice are doing. A new edition of "CR" will be cut every month for dealer consumption.

If the kickoff platter is a sample of what's to come, the dealers are in for a lot of fun. Disk features pitches for upcoming releases, spiels from Col artists and brass and a musical fillip by a newly-formed jazz combo called the Columbia Hot Masters.

The etching is emceed by label's prexy, James B. Conkling, who intros on the purpose of "CR" and promises to discuss the effect of the new price schedules on next month's edition. Other Col bigwigs in on the "sell" are veepees Goddard Lieberson and Paul J. Wexler; new sales chief Hal B. Cook; pop a&r topper Mitch Miller; masterworks boss Dave Oppenheim; and pop album head George Avakian. Guesting on the first edition are Eugene Ormandy, E. Power Biggs, George Kleinsinger, Joe Darion and Andre Kostelanetz.

The Hot Masters, however, steal the show. Combo belts out "If You Can't Play Good, Play Loud Blues" and "Ja Da" with inspiration and abandon. (The band breaks down at one point and falls into an ad lib bit. If you listen closely, you can pick up a Miller crack about Eddie Fisher, an RCA Victor crooner.)

It's a lively crew and the boys should go far. The sidemen are Col execs Jim Conkling, trumpet; Mitch Miller, oboe; Percy Faith, piano; Dave Oppenheim, baritone sax; Irv Townsend, clarinet; Gene Becker, valve trombone; Howard Scott, celeste; George Avakian, clarinet; Art Schwartz, drums, and Al Ham, bass. Debbie Ishlon, Col's publicity topper, contributes a vocal riff on "Ja Da!" She delivers with a cool verve.

Jacket sleeve is lined with plenty of info on the diskery's doings but the push is more effective in the groove. *Gros.*

ASCAP Sets Annual Feed

ASCAP has set its spring membership meeting and annual banquet in New York for March 29 at the Waldorf-Astoria, N. Y.

As per custom, the membership meet will be held in the afternoon for a general report on the Society's progress through the year, with the banquet and show following in the evening.

Webb Forms Pub; 'Questions' First

Hollywood, March 8.

Mark VII Music Corp., a tune-publishing company, has been formed by Jack Webb. First song, ASCAP, is "Any Questions?" cleffed by Arthur Hamilton and chirped by Peggy King on a recent "Dragnet" telefilm.

Webb has also inked the 25-year-old Hamilton to write the original numbers for "Pete Kelly's Blues," which the firm will publish and now is being lensed in New Orleans, for Warners release. Matty Matlock, clarinetist and arranger, has joined Webb's company as musical arranger on the picture.

Joint co-owners with Webb in the enterprise are J. D. Rodgers and Seymour P. Steinberg.

DECCA BACK IN ALBUM SWEEPS WITH 'ANKLES'

Decca Records jumped back into the original cast album sweepstakes this week with the pacting of "Ankles Aweigh." Tuner, skedded for an April bow on Broadway, stars Betty & Jane Kean. Score was penned by Sammy Fain and Dan Shapiro.

Decca's only other cast album plunge this season was with the revival of "On Your Toes." RCA Victor is way ahead of the field this season on legituner albums. Diskery tagged "Peter Pan," "Fanny," "The Boy Friend," "Mrs. Patterson," "Silk Stockings" and the upcoming "Damn Yankees." Label also tagged the Gean-Carlo Menotti opera, "The Saint of Bleecker Street."

Other diskeries in the 1954-55 legituner act are Columbia with "House of Flowers" and Capitol with "Plain and Fancy."

RCA Victor put Gian-Carlo Menotti's opera, "The Saint of Bleecker Street," into the groove last week. The original cast set, which covers two 12-inch LPs, will not be released, however, until October. George Marek, label's a&r head, figures it's best to wait out the summer slump before putting it on the market.

New New Orleans Disk Firm Makes Its Bow

New Orleans, March 8.

Carnival Record Co., recently organized here, bowed in the disk field with two releases Thursday (3). They are a Cajun mambo, "Let's Go," and ballad, "The Lady From New Orleans." Molly Duncan does the vocals, with Frankie Mann's Carnival band, augmented by pianist Armand Hug and trombonist Santo Pecora, two of New Orleans' top jazzmen, providing the background.

The new diskery was organized by Joe Buccola, local businessman, and plans cuttings in all fields of music, including country, rhythm and blues, dixieland and pop.

Nationwide distribution will be handed from Los Angeles by Research Craft, with exception of Louisiana, where Cosimo Matassa will be distributor.

ORCHS, DISKERS WATCH TREND

Hoofology is in a state of transition. While the kids have been flocking to the rhythm & blues beat with such dance styles as the Fish, mambo cultists have been forming splinter groups with new chile terp fashions.

The Latino styles, which have gone from tango, rumba and samba, is now undergoing another evolution with such stepping designs as the Cha-Cha-Cha and the Merengue. Latter dance is an import from the Dominican Republic, while the former is a refinement of the mambo.

Orch leaders and recording men are watching the ballrooms and dance floors closely to see which of the Latino or r&b dances take hold. Last year the Creep, imported from England, never got off the ground.

The Merengue, sometimes called the Dominican One Step, consists of spot turns and hip-controlled steps while the Cha-Cha-Cha is slower version of the mambo. The Cha-Cha-Cha has taken the lead in the Latino field, especially in such big Spanish communities as New York, Chicago and San Francisco. The Americans are still clinging to the mambo but they have been known to follow the Latinos.

Perez Prado, south-of-the-border orch leader who was effective in spreading the mambo gospel in the U. S. last year, has switched to the Cha-Cha-Cha kick. He's dubbing it with La Culeta, however, but it's basically the same thing. Prado has added four strings to his band and has softened his arrangements for the Cha-Cha-Cha addicts. According to Herman Diaz, RCA Victor's international division chief who cut several sides with Prado on the Coast recently, the Cha-Cha-Cha is less vulgar musically than the mambo. The new Prado will bow on wax shortly.

On the r&b end, the Fish has spread out into such other forms as the Rub and the Scrape. However, it's strictly a coke-set craze.

De Sylva Estate Sells 80,000 Capitol Shares To EMI for $1,400,000

Hollywood, March 8.

Los Angeles Superior Court has okayed the sale of 80,025 shares of common stock in Capitol Records held by the estate of George G. (Buddy) De Sylva. Electric & Musical Industries (EMI), the British company which recently negotiated for a buyout of the majority stock interest in Capitol, is picking up the stock for $1,400,437. The petition to sell was filed before the court by Mrs. Marie De Sylva, wife of the late songwriter who was one of the co-founders of the diskery.

Mrs. De Sylva's petition revealed that Glenn Wallichs, Capitol prexy, sold 49,050 shares to EMI while songwriter Johnny Mercer, another of the original investors in the wax works, sold 100,000 shares. Selling price to EMI was $17.50 a share for 248,435 shares, or more than half of the total Capitol stock issue of 476,230.

Capitol's stock upbeat is underlined by the fact that in 1950, when De Sylva died, the stock was appraised at $3.50. More recently, it was selling for $13. EMI agreed to buy at the $17.50 price with the understanding it would get a controlling interest in Capitol.

Anita Gordon to Decca

Decca Records has inked songstress Anita Gordon to an exclusive pact after picking up two masters from Stuart Hamblen on which she was featured as vocalist.

Tunes, "His Hands" and "Lonesome Like Nobody Knows," were both cleffed by Hamblen. Miss Gordon has performed on KTLA-TV in Los Angeles.

Cap Sales Leveled Off in '54 to 5% Below Alltime High; Net is 733G

Rock, Rolls & Cakes

Now oldies are being dusted off for the rhythm & blues treatment. Bob Thiele, Coral Records artists & repertoire chief, has come up with the r&b version of the 1950 hit, "If I Knew You Were Comin' I'da Baked Cake," with Eileen Barton, who clicked on the original, cutting this one too.

Songwriters Al Hoffman and Bob Merrill and publisher Bobby Mellin okayed the switch. The title of the song was changed to "How-ja-Do, How-ja-Do, How-ja-Do" in order to avoid confusion with the original.

Copyright Revise Sought in Canada

Ottawa, March 8.

On the grounds that Canada's copyright laws help build monopolies that tend to exploit the general public without much benefit to composers, and that practically all the millions of dollars collected in Canada for performances of copyrighted musical works goes out of the country, a complete overhaul of Canada's copyright legislation was called for by the Canadian Assn. of Radio & Television Broadcasters. CARTB, which represents the majority of Canada's private broadcasters (125 radio, 17 tele stations), made its demand in a brief presented to the Royal Commission investigating the copyright, patents, trade marks and industrial design laws of this country.

CARTB said private broadcasters alone paid more than $3,000,000 to the Composers, Authors & Publishers Assn. of Canada between 1941 and 1954 and it was safe to assume the bulk of this money found its way directly or indirectly into the pockets of authors, composers and publishers abroad.

With virtually all composers required to pay the cost of publishing a song in return for a 5% royalty and, sometimes, revenue from fees charged for public performances, the system resulted in monopolies by publishing firms, CARTB claimed.

CARTB also requested a "broadcasting right" whereby radio and tv stations would have exclusive rights to their productions. This would prohibit unauthorized pickup and rebroadcasting.

Zaentz Set as Sales Mgr. for Frisco Indie

San Francisco, March 8.

Saul Zaentz has been made national sales manager for the local indie jazz and folk music line, Fantasy. Zaentz, for the past year, was eastern promotion man for Clef and Norgran and prior to that served in a similar position with Mercury.

In his new setup with Fantasy, Zaentz will not only be in charge of national sales, but will also head up promotion, including relations with disk jockies.

Flynn Sings With Wife On His First Platter

London, March 8.

Errol Flynn's first disk, recorded by Philips in London, is to be issued in America on the Columbia label.

The disk is a souvenir of Flynn's first song and dance film, "Lilacs in the Spring," which he made for Herbert Wilcox last year. He sings "Lily of Laguna," and the record is backed by his wife, Patrice Wymore, with the film's theme tune, "We'll Gather Lilacs."

Hollywood, March 8.

Sales which have been rising steadily for almost five years, leveled off in 1954 at a point about 5% below the alltime high, Glenn E. Wallichs, prexy of Capitol Records Inc., reported in a letter to shareholders.

In 1954, the net income for Capitol Records Inc. and its U. S. subsidiaries was higher than in the preceding year, despite a slight decline in sales. Total sales for the year was $16,044,780, compared with $16,941,230 in 1953. Diskery's net income in 1954, after all the charges, amounted to $733,718, compared with $690,154 in 1953.

Although the profits before Federal taxes in '54 were less than in '53, lower taxes and tax adjustments brought the amount to $1.53 per common share, against $1.43 in the preceding year. The number of outstanding common shares both years was 476,230.

Net worth of the company at the end of December, 1954 totaled $5,006,244, which was equal to $10.26 per common share after allowing for preferred stock at par. The net worth of Cap increased $394,104 during that year. On March 2, Cap declared the regular quarterly dividend of 15c per share on common stock, payable March 31 to record of March 21. Also declared was the regular Cap quarterly dividend of 65c a share on the $2.60 cummulative convertible preferred stock, payable April 1 to record of March 15.

Company is presently prepping its annual stockholder report which will highlight some of the activities of the past year. The report will include a mention of their new building currently under construction in Hollywood and the establishment of Capitol's new wholly-owned Canadian distributing company. The report mentioned nothing anent the recent EMI merger with Capitol.

Be It Mambo or R&B, Reg Connelly Has 'Em But He Bets on Ballad

London music publisher Reg Connelly and his wife, Olive, arrived last Friday (4) on the S.S. United States, their first time on an American ship, and leave this weekend for Hollywood on combined business and pleasure. "What a wonderful country this is," observes Connelly. "When I I was here in September everything was mambo and now it's rhythm & blues. Luckily we seem to straddle both."

Connelly recounts that "Mambo Italiano" was a click in Britain and by coincidence he acquired "Shake, Rattle and Roll" from Atlantic Records' firm, Progressive Music, and also has "Let Me Go, Lover." However, despite the rock 'n' roll vogue in the U. S., he sees "'Melody of Love' in 1955 will be what 'Song from Moulin Rouge' was in 1953."

Another coincidence: when in the U. S. last September he raved so much about Agatha Christie's "Witness for the Prosecution" as a good Broadway bet that he was literally "dared" to invest in the U. S. production. Result: he has a hit there of another sort.

Waring Group Pulls Big $13,000 on Coast

Berkeley, Cal., March 8.

Fred Waring's touring "Pleasure Time" show pulled a big $13,000 here over the weekend in two performances, at a $3.30 top.

Playing at the Berkeley Community Theatre, with a 3,500-capacity, he grossed $8,500 Saturday night (5), with $4,600 pulled in a repeat performance the following afternoon.

Trust Fund Disk Take Off to 756G In First Half '54; Vidpic Bite Is Up

The disk industry's contributions to the Music Performance Trust Fund during the first half of last year fell off to $756,000, a sharp drop from the $915,000 shelled out by during the same half-year period of 1953. Fall in Fund's income came in face of a new agreement with the American Federation of Musicians, which called for a slightly higher scale of contributions.

However, contributions from the telepix industry rose to the Music Performance Trust Fund No. 2, a fund set up by the vidpix companies but administered by Samuel R. Rosenbaum jointly with the disk industry fund. During the first half of 1954, the vidpix producers paid $398,000 to the Fund, compared with $357,000 for the corresponding period of the previous year.

The Funds were set up by the disk and vidpix makers under terms of their pacts with the AFM. In cooperation with the AFM locals, Rosenbaum allocated coin for various free concerts in parks, hospitals, auditoriums, etc., to provide jobs for musicians over the country. Last year the Fund disbursed $1,900,000 from the disk take and about $600,000 from the vidpix take for alleviating the unemployment situation.

From 1948, when the modern funds were set up to the end of last year, Rosenbaum has administered total cash receipts of $9,926,415 from the disk and electrical transcription companies. Over $8,200,000 was spent during that period on salaries for musical performances.

According to the Fund figures on disk sales since 1950, the industry's gross has moved steadily upwards. In 1950, there were 184,000,000 disks sold at a retail value of $151,000,000; in 1951, 169,500,000 at a value of $156,400,000; in 1952, 175,800,000 disks at a value of $163,800,000; and in 1953, 183,000,000 disks at a value of $172,000,000. Sales during 1954 will not be available until June of this year.

Lavern Baker Longtermer

Atlantic Records has repacted Lavern Baker to a new longterm pact. Deal was wrapped up by Al Green, thrush's manager and owner of The Flame Bar, Detroit nitery.

Warbler hit the bigtime several months ago with her etching of "Tweedlee Dee."

Deutch, Lutz to Divvy Peer Prof. Mgr. Duties

The professional manager duties at Peer International have been divvied up between Irving Deutch and Herbert Lutz. Latter moved in last week to take over Peer's ASCAP firm, Southern Music.

Deutch will handle firm's BMI operation. He had been managing the whole Peer setup for the past couple of years. Deutch took over when Ben Selvin exited for a spot with RCA Victor's custom record division.

Lutz had been heading up his own company and at one time was associated with Fred Raphael on the Coast.

Best British Sheet Sellers

(Week ending Feb. 26)

London, Feb. 28.

Softly .....Cavendish
Mambo Italiano .....Connelly
Mister Sandman .....Morris
Happy Days .....Wright
Finger of Suspicion..Pickwick
Naughty Lady.....Sterling
Let Me Go .....Aberbach
Majorca .....Mills
Mobile .....Leeds
Blossom Fell.....Fields
No One But You....Robbins
Give Me Word.....Connelly

Second 12

Heartbeat .....Kassner
I Give My Heart.....Robbins
Somebody .....Bourne
Can't Tell Waltz.....Reine
Count Your Blessings..Berlin
Prize of Gold .....Victoria
I Still Believe...Macmelodies
Tomorrow .....Cavendish
Give Me the Right....Keith-P.
Hold My Hand.....Wood
This Ole House.....Duchess
Happy Wanderer ...Bosworth

Julie Wilson to Cut Two Sets for Victor

Legit actress Julie Wilson has been inked by RCA Victor to cut two EP albums, with Hugo Winterhalter backing.

Set will be sliced before Miss Wilson hits the road with the musical, "Kismet," May 1.

Leon Navara's $1,000,000 Song Suit Vs. WB-Witmark

A complaint was filed in N.Y. Supreme Court yesterday (Tues.) by Leon Navara, veteran band performer, leader, and composer, seeking $1,000,000 damages against "Oscar" nominees Dimitri Tiomkin and Ned Washington as well as M. Witmark & Sons and Warner Bros. for alleged plagiarism of the song, "The High and the Mighty," pic title tune.

Navara complains that in 1949 he composed an original melody similar to "High and Mighty"; that in 1950 he worked with Washington, who submitted lyrics for that melody; and that in 1951 Washington released to Navara all rights in the melody with the exception of the lyrics.

Navara alleges that Tiomkin had knowledge of the fact that Navara composed the music.

In a seperate cause of action against Washington, Navara claims that he entered into an agreement wherein Washington agreed to write proposed lyrics for plaintiff's song. A third cause of action against Witmark claims that in 1949 Navara submitted and performed the musical composition for Witmar with the understanding that if the melody were used, he would be paid for it. Emil K. Ellis represents the plaintiff in his action.

Pye, Polygon In Platter Tieup

London, March 1.

Pye Radio firm, of Cambridge, whose interest in the record business has long been a matter of speculation, announced last week a tieup with the Polygon Record Co. They do not propose to market a Pye label at this stage, but may do so when they can acquire an American catalog to support their British artists.

The Polygon roster includes Eric Winstone and his orch, singers Petula Clark, Dorothy Squires and Johnny Brandon, film-actor Anthony Steel, the Radio Revellers, etc. Trumpet-star Kenny Baker is to do some special sessions for the label.

Alan Freeman, chief of the Polygon company, is now conducting the business of the Polygon Record Co. (1954), Ltd., under the Pye merger, and the straight music catalog of the Nixa Record Co. (previously acquired by Pye) also comes under his aegis.

Coral Records' musical director Dick Jacobs is hitting the road this week on a disk jockey tour of the east in behalf of his latest slice, "My Dear."

Col Names Greenspon For Technical Setup; Bachman Heads Labs

Herbert M. Greenspon has been named director of manufacturing and technical operations at Columbia Records. He'll head up all of Col's recording activities and order service functions. He'll also be responsible for the company's entire disk manufacturing operation in domestic and foreign factories.

Greenspon has been with the label for the past 20 years. He started in the disk biz in 1935 with the American Record Corp., predecessor to Columbia.

Columbia has also appointed William S. Bachman as director of engineering research and development. He'll be responsible for development of new products and recording techniques. At Col's main plant in Bridgeport, Conn., Bachman will direct product engineering involving the establishment and control of manufacturing standards for records and phonographs. He's been with Col since 1946.

ASK ASCAP TO SET UP MORE USO CAMP UNITS

The first USO Camp Shows unit of songwriters organized by ASCAP registered a click in its tour of European Armed Forces bases, with the result that similar music biz troupes may take the same route shortly. Maj. Fred Gerken, chief of the European Armed Services Entertainment Division, has already asked ASCAP to set up additional songwriter units for USO assignments.

Meantime, the first ASCAP-USO unit is due back to the U. S. in time for the Society's annual banquet at the Waldorf-Astoria Hotel, N. Y., March 29. The troupe consists of Mack Gordon, Abel Baer, Rube Bloom, Gerald Marks, Johnny Redmond, Lou Handman, Florrie LeVere and Bee Walker, with songstresses Fran Russell, Gogi Grant and Marion Spellman assisting.

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	McGUIRE SISTERS (Coral) "Sincerely"	3	4	6	4	8	..	..	2	3	1	..	4	6	..	..	2	3	1	2	3	113
2	2	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	4	..	1	..	1	..	..	1	..	..	2	1	1	1	..	4	1	5	10	..	100
3	4	BILLY VAUGHN (Dot) "Melody of Love"	8	..	4	1	3	..	..	6	..	2	3	10	..	2	..	..	..	3	1	1	88
4	7	BILL HAYES (Cadence) "Ballad of Davey Crockett"	1	1	2	..	2	1	..	5	..	..	1	..	..	10	1	..	..	..	..	..	75
5	3	FONTANE SISTERS (Dot) "Hearts of Stone"	..	8	5	5	..	..	..	7	5	3	..	8	..	3	..	7	8	2	..	4	67
6	9	JONI JAMES (MGM) "How Important Can It Be"	..	..	3	7	9	7	1	3	4	9	..	6	4	..	7	..	..	..	..	7	65
7	5	GEORGIA GIBBS (Mercury) "Tweedle Dee"	7	3	..	8	4	5	3	9	..	6	..	..	..	..	6	6	..	7	9	6	64
8	8	JAYE P. MORGAN (Victor) "That's All I Want"	..	9	9	3	..	..	..	..	..	7	..	..	..	8	..	3	2	4	3	8	54
9	6	PERRY COMO (Victor) "Ko Ko Mo"	2	10	7	10	7	..	7	8	7	4	..	5	..	5	..	..	..	8	..	..	52
10	11	COWBOY SUNDAY SCHOOL (Decca) "Open Up Your Heart"	..	..	..	..	5	..	10	10	..	..	6	3	..	6	..	..	..	..	6	5	37
11	14	CREW-CUTS (Mercury) "Earth Angel"	..	..	8	..	..	..	..	9	..	1	5	..	..	4	..	..	..	..	..	..	28
12	19	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beaucoup"	10	..	..	..	..	2	..	..	9	..	7	..	..	..	..	..	4	..	..	..	23
13A	10	PENGUINS (Dootone) "Earth Angel"	..	..	..	..	..	..	..	4	..	..	10	..	..	..	..	..	10	6	7	..	18
13B	25	FESS PARKER (Columbia) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	18
15	12	CREW-CUTS (Mercury) "Ko Ko Mo"	..	7	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	4	..	..	17
16A	..	BILL HALEY'S COMETS (Decca) "Mambo Rock"	6	..	..	..	..	..	..	..	..	..	9	..	3	..	..	..	..	..	..	10	16
16B	17	BILL HALEY'S COMETS (Decca) "Birth of the Boogie"	..	5	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	10	..	..	16
16C	13	HUGO WINTERHALTER (Victor) "Song of the Barefoot Contessa"	..	..	..	..	6	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	16
19	..	TENNESSEE ERNIE FORD (Capitol) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	15
20	..	PEREZ PRADO (Victor) "Cherry Pink Mambo"	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
21A	23	SARAH VAUGHAN (Mercury) "Make Yourself Comfortable"	..	..	..	..	..	..	6	..	8	..	..	..	..	..	..	10	..	9	..	..	11
21B	..	JOHNNY ACE (Duke) "Pledging My Love"	9	..	..	..	..	..	..	..	..	..	..	..	10	..	3	..	..	..	..	..	11
21C	..	LENNY DEE (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	..	..	..	11
21D	16	DeJOHN SISTERS (Epic) "No More"	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	11
25	21	DAVID CARROLL (Mercury) "Melody of Love"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	DEEP IN MY HEART ilm Soundtrack MGM E 3153 X 276	FANNY Original Cast Victor LOC 1015 EOC 1015	MUSIC TO REMEMBER HER Jackie Gleason Capitol W 570 EBF 1, 2-570	HOUSE OF FLOWERS Original Cast Columbia ML 4969 A 1113

Nobody but "NOBODY" opens the "DOOR OF DREAMS" like Perry Como!



Two new hit sides!

"NOBODY"

great performance... great song!

"DOOR OF DREAMS"

new ballad tailored to Mr. P.C.'s style!

20/47—6059

RCA VICTOR
FIRST IN RECORDED MUSIC

"New Orthophonic" High Fidelity

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Burns—WINS—New York	Ed Reilly—WBRT—Waterbury	Jerry Strong—WMAL—Washington	Herb Fontaine—WCOU—Lewiston	Durham Caldwell—WGAW—Gardner	Dick Smith—WORC—Worcester	Roger Allan—WOTW—Nashua	Wes Hopkins—WTTM—Trenton	Ed Meath—WHEC—Rochester	Loh Barile—WKAL—Rome-Utica	Bud Brees—WPEN—Philadelphia	Joe Deane—KQV—Pittsburgh	SOUTH: Frank Tucker—WCOV—Montgomery	Bill Burns—WQAM—Miami	Pat Chamburs—WFLA—Tampa	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Bill Dawson—WAKE—Greenville	Mike Woloson—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Saxie Dowell—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Robin Seymour—WKMH—Dearborn	Carl Shook—WJIM—Lansing	Jack Thayer—WTCN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	George Dunlevy—KOWH—Omaha	Paul Platter—WSAI—Cincinnati	Maurice Jackson—WVKO—Columbus	Rudy Ertis—WTOL—Toledo	Gene Piati—KELO—Sioux Falls	Bob Larsen—WEMP—Milwaukee	FAR WEST: Frank Pollack—KOOL—Phoenix	Chuck Blower—KTKT—Tucson	Al Radka—KFRE—Fresno	Bill Ballance—KNX—Los Angeles	Jerry Nesler—KCBQ—San Diego	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	1	11	McGuire Sisters	Coral	†Sincerely	7		3	1	6	6		1	2	3	2		2	2		3	4	2		2		6			2		5	2						1	3	2	2		3	200
2	11	9	Georgia Gibbs	Mercury	†Tweedle Dee		4	1	3	2		3	7		10	1			7	1				4		9		4		2	6	3	2	2		2		4	7				2	156
3	2	6	Joni James	MGM	*How Important Can It Be	1	7	6		7						4		4	3				3	2		5		1		5				7	1		2	9	3	9	1	3	2	4	153
4	6	7	Perry Como	Victor	†Ko Ko Mo		5	10				2	6					3			4	1		1	8		2				3		5	5		5	8	10		7	2					111
5	7	7	Johnny Maddox	Dot	*Crazy Otto Medley		3	7		1	3		5			6			6					7	2				1	1	1					4		10	10				1	108
6	12	3	Bill Hayes	Cadence	†Davey Crockett	2	6		7	4	7	6				5		9	2	2					8		1			8	8	1		1	8									102
7	8	7	Crew-Cuts	Mercury	†Earth Angel		2	4	6								10			1	9				1		5		4		1	4										6		79
8	3	9	Four Aces	Decca	*Melody of Love		1							4			1				7	4			3		2			3									1				6	78
9	4	13	DeJohn Sisters	Epic	†No More			9				7					6			5	3	1	7		7			7			9		5						8	5		6		69
10	13	7	Crew-Cuts	Mercury	†Ko Ko Mo		5		2		5			3		7			1									3								8								5	60
11	10	11	Billy Vaughn	Dot	*Melody of Love				9				4					4		10				1	1					6		4	1											59
12	9	13	Fontane Sisters	Dot	†Hearts of Stone			8	5		10		2	8	6															10				3					2	4		5		58
13	5	17	Jaye P. Morgan	Victor	†That's All I Want				10				3		8			5		7				5							10	7		2				6	8		7		54
14	31	4	Ralph Marterie	Mercury	*Blue Mirage							5	9										9	3			2			9	8							1				1		52
15	25	7	Penguins	Dootone	†Earth Angel						1				1	5														2								5						41
16	31	3	Eddie Fisher	Victor	*A Man Chases a Girl	9										9										5		8						6		2							35
17	22	9	Terri Stevens	Double A	*Unsuspecting Heart	5													10						3	7					7										3		34
18A	18	3	Nat (King) Cole	Capitol	*Darling, Je Vous Aime														6		5	8	4										10				1	10					8	33
18B	38	8	Frank Sinatra	Capitol	*Melody of Love							1		1																											5	4		33
20	35	6	Patti Page	Mercury	†Everlovin'					5						3												9										4		10			9	26
21A	45	4	Teresa Brewer	Coral	*Pledging My Love												6				6		5		10	8													7					24
21B	16	7	Frankie Lester	Label X	†Wedding Bells											4									9			3														4		24
23	..	1	Perry Como	Victor	*My Lifetime Sweetheart			4						2		8																									7			23
24	..	2	Johnny Ace	Duke	*Pledging My Love		8												8			2				5																		21
25	26	4	Fontane Sisters	Dot	†Rock Love											8									4				10	9		4												20
26	..	1	Mantovani	London	*Lazy Gondolier												9									9		4									3							19
27	23	2	Frankie Laine	Columbia	*Bubbles			5				9											10	5													8							18
28	18	3	Sarah Vaughan	Mercury	*How Important Can It Be																9					8				4		6											17
29	..	1	McGuire Sisters	Coral	†It May Sound Silly	4																				3																	15
30A	..	1	Bill Haley's Comets	Decca	†Mambo Rock		9								10											4				7													14
30B	..	3	Kay Starr	Victor	*If Anyone Finds This																7							6	6														14
30C	..	1	Mindy Carson	Columbia	*The Fish											2							6																				14
30D	..	3	Perez Prado	Victor	*Cherry Pink Mambo											1										7																		14
34A	13	7	Caterina Valente	Decca	†Malaguena								8	9										8																			13
34B	26	4	Mahalia Jackson	Columbia	*A Rusty Old Halo									4				5																								10	13
34C	..	3	Lancers	Coral	†Tweedle Dee																																						13
34D	..	3	Dickie Valentine	London	*Finger of Suspicion	6				3																														8	1		13
38A	17	17	Sarah Vaughan	Mercury	*Make Comfortable, Baby.														4		10																							13
38B	15	10	Sunny Gale	Victor	*Unsuspecting Heart																																					7		12
40A	20	10	David Carroll	Mercury	*Melody of Love			2																9																6				12
40B	..	10	Cowboy Sunday School	Decca	†Open Up Your Heart																											8		3									11
42	..	3	Lou Monte	Victor	*How Important Can It Be									5	7																												11
43	31	8	Les Paul-Mary Ford	Capitol	†Song in Blue																8								5															10
44	31	2	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead.																			9			10		10	7														9
45	30	3	Guy Lombardo	Decca	*Blue Mirage																							10									9			10			4	8

(Copyright Variety, Inc. All Rights Reserved)

an overnight SMASH...

"Play Me Hearts and Flowers"

sweeping the Nation





as sung by

JOHNNY DESMOND

On CORAL #61379

as introduced on the PHILCO TV Playhouse

ADVANCED MUSIC CORP.

488 MADISON AVE., NEW YORK 22, N. Y.

On The Upbeat

New York

Bernard Peiffer, Parisian jazz pianist, bows at the Embers March 21 . . . **Lionel Hampton** due back from a six month European tour March 28. He's set for a shot at the Ed Sullivan CBS-TV show May 1, when he'll preem tunes he picked up in Israel.

Dept. of Statistics: **Sam Ulano's** "drumathon" in Henry Alder's Music Shop on West 46th St. ran 67 hours, 11 minutes and 40 seconds . . Sol **Yaged's** quartet begins a series of Sunday afternoon concerts at the Embers this week . . . **Jack Mills** back at his desk after a trek to Nassau . . . **Erroll Garner** begins a week's stay at the Waluhaje Hotel, Atlantic City, March 15 . . . **Count Basie** and **Joey Bushkin** set for the Art Students League's annual ball at the Hotel Commodore, April 1. **Mal Braveman** is handling the promotion for the shindig . . . **Fran Warren**, star of the touring "Pajama Game," doubles into the Hollandon Hotel, Cleveland, next week . . . Nat (King) Cole completed a film short for Universal-International.

Hollywood

The Collegiates (Dick Martin & Bob Hughes) are holding over at the Club Oaks in San Bernardino . . . The **Dorsey Bros.** orch and **The Lancers** have been set to headline the annual Home Show June 9-19 at the Pan Pacific Auditorium . . . **Marty Kelly** will handle the orchestration during Al Martino's Capitol recording session tomorrow (Thurs.).

Carroll Coates, pianist-composer from London, made his Coast debut last week at the Cafe Paesano . . . Fox & Hounds in Santa Monica inaugurates an entertainment policy when current refurbishing is completed. Owner **David Breitbart** will set solo pianists and musical combos . . . **Sam Alessi** cuts "Tica-Ti Tica-Ta" for Capitol today (Wed.) . . . Songstress **Jan Valerie** set for a three-week stint at Bimbo's in Frisco, beginning April 7 . . **Max Steiner** on Monday (7) began recording his own original musical score for "Helen of Troy," Warner Bros. pic filmed in Rome.

Tunesmiths **Nicholas Brodsky** and **Sammy Cahn** have begun cleffing six original tunes for "Serenade," **Mario Lanza** starrer for Warner's release. Pair just completed scoring 10 numbers for M-G's "Las Vegas Story." . . . **Von Streeter** and his **Wig Poppers** stay over six weeks at the Downbeat Club in Long Beach . . **Ewing Sisters** are re-forming their trio to record for Modern Records . . . **Bobby Short** returns to the Keyboard today (Wed.) for a two-week stand . . **Gwen Barry** opens today (Wed.) at Johnny Walsh's "881 Club." . . . **Brother Bones** supplanted chirp **Gloria Grey** at Billy Gray's Bandbox.

Jeri Southern is currently making a stand with **Slim Gaillard** at **Jack Tucker's** Tiffany Club . . . **Genc & Florian Mack**, twin pianists, are appearing nightly except Sunday at the Huntington-Sheraton in Pasadena . . **Matt Dennis** closes out at the Encore Restaurant on Saturday (12) and begins making p.a.'s plugging his upcoming RCA Victor album. "She's Dancing Overhead." . . . **Billy Snyder, Phyllis Inez** and ventriloquist **Skeets Minton** have been set to open at Billy Gray's Bandbox March 14.

Chicago

Rudy Austin and the **Austinaires** opened at the Graemere Hotel, Chi, Saturday (5) for an indefinite stint . . . Victor giving the big push to **Tony Travis'** disk of "I'm Gonna Be A Long Time Forgetting You," with "We Oughta Be" on the flip side . . . **Ernie Rudy** inked for the Aragon Ballroom, Chi, March 15 to April 8 . . . **Dick La Salle** currently at the Baker Hotel, Dallas . . . **Russ Carlyle** set for the O'Henry Ballroom, Chi, April 13 for six rounds . . . **Johnny Lory** pacted for the Roosevelt Hotel, New Orleans, March 31 to April 27 . . . **Stan Rulein's** Tigertown Five inked by Music Corp. of America . . . **Vaughn Monroe** due in Kansas City, March 18, on one-niter tour . . . **Count Basie** set for the Blue Note, Chi, April 6, for two frames.

Pittsburgh

Deuces Wild have gone into the Sky Vue for two weeks, with options, following the folding of My Brothers' Place . . **Ernie Neff**, organist, winds up a long run at the Hotel Sheraton Saturday (12) and has an offer from the Sheraton in St. Louis. In the meantime, he's also playing for the annual Passion Play, "Veronica's Veil," at St. Michael's Church . . . **Charlie Spivak** orch booked by the Civic Club of North Warren, Pa., for a one-nighter March 30 . . . **Eugene Silagy** has been added to the **Artie Arnell** band as lead saxman . . . **Armand Belli**, now on KDKA sales staff, has been invited to take part in the 20th anniversary celebration of the **Chuck Foster** outfit in New York March 19-20. Belli, an original sax and clarinet player with Foster, who hails from nearby Freeport, Pa., will rejoin him to cut two special anni records . . . **Del Monaco Quartet** into the Mirror Lounge for an indefinite run. . . . **Walt Harper**, bandleader, has launched a new rhythm and blues deejay show on WHOD. He's doing an hour and a half every afternoon beginning at 4:40 p.m. over the local outlet of the National Negro Network . . . **Slim Bryant** and the **Wildcats** just ended a 14-year run on KDKA's early morning program, "The Farm Hour" . . . **Tony Covato** has quit the music business entirely, now that his auto driving school in Brentwood is going so well.

Scotland

Jimmy Shand Band making vaude bow at Palace Theatre, Dundee . . . **Syd Dean** and his band into Playhouse, Glasgow, with vocalists **Vicki Anderson, Harry Bolton** and **Billy Richards**, and the **Johnny Wollaston Jazz Group** . . **Victoria Cotton, pianist**, pacted for week at Piccadilly nitery, Glasgow . . . **Ruby Murray's** Columbia waxing of "Softly, Softly" topping Scot best-sellers, with **Tennessee Ernie** in "Give Me Your Word" in second slotting.

BMI Check List
OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
THE BALLAD OF DAVY CROCKETT (Wonderland)			
BILL HAYES (Cadence)	Best Buy	Sure Shot	Very Good
FESS PARKER (Columbia)	Best Buy		Very Good
RUSTY DRAPER (Mercury)	76 (Good)	Sleeper of the Week	
VOICES of WALTER SCHUMANN (Victor)	73 (Good)	C+ (Good)	
STEVE ALLEN (Coral)	75 (Good)	C+ (Good)	
BURL IVES (Decca)	73 (Good)		
JAMES BROWN (MGM)	70 (Good)		Good
MAC WISEMAN (Dot)	70 (Good)	Bullseye of the Week	
TENNESSEE ERNIE (Capitol)	72 (Good)		
BIRTH OF THE BOOGIE (Sea Breeze)			
BILL HALEY (Decca)	Best Buy	Sure Shot	Best
FAREWELL (Wonderland)			
BILL HAYES (Cadence)	73 (Good)	Sleeper of the Week	Very Good
FESS PARKER (Columbia)	71 (Good)		
FOOLISHLY (Regent)			
THE THREE CHUCKLES ("X")	Spotlight	Sleeper of the Week	Best
GIVE ME YOUR LOVE (Stratton)			
DON CORNELL (Coral)	Spotlight	Disk of the Week	Best
GO BABY-GO (Republic)			
FOUR TOPHATTERS (Cadence)	76 (Good)	C+ (Good)	
HONESTLY (Hill & Range)			
KITTY KALLEN (Decca)	77 (Good)	B (Very Good)	Excellent
IF YOU SHOULD LOVE AGAIN (Campbell)			
THE THREE CHUCKLES ("X")	74 (Good)	Sleeper of the Week	
MY ANXIOUS HEART (Marlyn)			
FOUR COINS (Epic)	Spotlight		
MY HEART'S DELIGHT (St. Louis)			
EARTHA KITT (Victor)	76 (Good)	Disk of the Week	
DAKOTA STATION (Capitol)		R&B Sleeper	
MY OWN (Love)			
GORDON JENKINS ("X")		Disk of the Week	Best
NEVER MIND THE NOISE IN THE MARKET (Hollis)			
CHAPPAQUA HIGH SCHOOL KIDS (Coral)		B+	
DEBBIE REYNOLDS (MGM)	74 (Good)	(Excellent)	Very Good
PETE HANLEY (Epic)	73 (Good)	Best Bet	Good
	71 (Good)		
THE TARRIER SONG (Palmer)			
FRANKIE LAINE (Columbia)	78 (Good)	Disk of the Week	
TIRED OF WAITIN' (Garlock-Sherer)			
GORDON JENKINS ("X")		Disk of the Week	Best
TWO HEARTS (Jay & Cee)			
PAT BOONE (Dot)	75 (Good)	Sure Shot	
THE CHARMS (De Luxe)	R&B Best Buy	Award O' The Week	
WHEN YOU ARE IN LOVE (Weiss & Barry)			
DON CORNELL (Carol)	Spotlight	Disk of the Week	Best
YOU (Vincent)			
RONNIE GAYLORD (Mercury)	77 (Good)	B (Very Good)	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N.Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

Arrest Marks Precedent

Continued from page 51

Krug and a group of distributors and retail dealers.

The publishers had sued Krug for infringement of their musical copyrights by the allegedly illegal manufacture and marketing of records, made from off-the-air recordings of propaganda broadcasts of the Glenn Miller orch in England during the last world war, when he was a major in the U. S. Army. The court had granted a prior application, made by Abeles on behalf of the publishers, for summary judgment against Krug, for an injunction, and for the impounding of all masters, mothers, tapes, disks and other matter for making the infringing records.

Miller Broadcasts

Krug had contended that as he could at any time serve notice under the compulsory license provision of the Copyright Act of his intention to manufacture such records under the authority thereof, that the application to impound such masters, etc., should be denied. The court, however, established the legal precedent that the masters, etc., should be impounded by the court until the payment by Krug of any money judgment which might be subsequently rendered against him. The court likewise directed Krug to produce, before a special master appointed by the court, all books and records relating to the manufacture and sale of such illegal platters in order that the publishers might be enabled to pursue their case against all concerned in the operation.

Krug failed to produce either the masters or the books and records, claiming that they were not in his possession. Upon the application of Abeles the court then granted the order of arrest. This had the desired effect and gave the publishers even more than under the original order of the court. The masters were delivered up for immediate destruction, instead of being impounded pending payment of the judgment. Krug likewise produced the essential data from which the publishers ascertained the names and addresses of all persons concerned in the illegal operation, including the designers and printers of the labels and jackets, the manufacturers of the matrices, mothers, tapes and stampers and the manufacturers, distributors and retail sellers of the records.

It is Abeles' position that while under the Copyright Act the liability of the actual manufacturers of the records may be limited to 8c a record and costs and attorneys' fees, all the other parties involved including the manufacturers of the matrices, etc., and the distributors and retail dealers are liable for the damages sustained by the plaintiffs through the sale of such illegal records. Abeles will now join all others concerned in the illegal operation as defendants. A claim will then be offered by the plaintiffs that the sale of these records, which are greatly inferior to the legitimate records and sold at a substantial reduction in price, has seriously affected the sale of the legitimate records; that the purchasers of the illegal records are led to believe that all of the off-the-air recordings of Glenn Miller are of the same inferior quality; and that this discourages the purchase thereof both of the original purchasers and by other prospective purchasers who ascertain the inferior quality of the illegal records.

Judgment of up to $50,000 will be demanded against each of these parties besides costs and attorneys' and special master's fees, regardless of the number of records manufactured or sold by each. Fox feels that this should thoroughly discourage future operations of this nature, as no distributor, retail dealer or anyone else concerned will chance the profit involved when they must face a subsequent judgment against them greatly out of proportion to any such profit.

Sock $8,900 'Birdland' Gross in Columbus

Columbus, March 8.

"Birdland 1955" grossed hugely when 3,461 persons paid $8,900 to see and hear the quadruple-starred outfit at Memorial Hall here last Wednesday (2). Promoter Ben Cowall estimates between 400 and 500 customers were turned away. "Birdland" outfit includes George Shearing, Sarah Vaughan, Count Basie and Errol Garner.

Next for Cowall is Louis Armstrong and His All-Stars, booked into Memorial Hall March 30.

New BIG HITS
the incomparable
EARTH ANGEL
Best Songs of 1955
- OOKEY OOK
- LOVE WILL MAKE YOUR MIND GO WILD
- HEAVEN IN PARADISE

DOOTSIE WILLIAMS, Inc.
9512 S. Central Ave., L.A. 2, Calif.

In Loving Memory
of the Birthday
of
PETER DE ROSE

M.S.B.D.

THE HIT OF THE WEEK
LEROY HOLMES and his ORCH.
The Bridges of Toko-ri — MGM 11914
It's a Big Wide Wonderful World — K 11914
M-G-M Records



Betty Grable
Marge and Gower Champion
Jack Lemmon
STARRING IN
"Three For The Show"
A COLUMBIA PICTURES MUSICAL

AVAILABLE IN
Long Play 33⅓ rpm...MG 25204
and
Extended Play 45 rpm...EP-1-3283

Mercury RECORDS

COLOR BY
TECHNICOLOR
PRODUCED BY
JONIE TAPS
MUSIC BY
MORRIS STOLOFF
And The Columbia Pictures
Orchestra
ORCHESTRATIONS BY
GEORGE DUNNING

M-G Etting Pic Drive for A&Rs, Jockeys, Jukes

Hollywood, March 8.

As one of its major plugging channels for the upcoming pic, "Love Me or Leave Me," the Ruth Etting biog, the Metro studios are directing its campaign to the music biz's artists & repertoire chiefs, disk jockeys and jukeboxes. Drive was opened today (Tues.), four months in advance of the pic's release, with the screening of a rough cut of the pic for a&r reps of Capitol, Columbia, RCA Victor, MGM, Decca and Coral labels.

Majority of the songs in the film score are standards and the studio expects to spark some revivals with the help of the diskery's support. Among the featured numbers are "It All Depends On You," "You Made Me Love You," "Stay On The Right Side Of The Road," "Mean To Me," "Everybody Loves My Baby," "Sam, The Old Accordion Man," "Shaking The Blues Away," "Love Me Or Leave Me," "Ten Cents A Dance," "Sing, Sing, Sing," "At Sundown," "I Cried For You," "My Blue Heaven" and "Sunday." Two new songs were written by Nicholas Brodszky and Sammy Cahn.

Doris Day, star of the pic, will have a soundtrack album of the tunes under the Columbia Records imprint.

HEATH BAND OFF ON TOUR OF AUSTRALIA

London, March 8.

The Ted Heath band left London Sunday (6) for a tour of Australia and New Zealand, the longest journey ever undertaken by a British orchestra. On eve of the flight, trombonist Jimmy Coombes was taken ill with a severe attack of influenza.

The Australian tour will open on March 11 at Sydney, followed by Brisbane, Melbourne and Adelaide. In New Zealand concerts will be given in Auckland, Hamilton, Wellington and Christchurch.

On the way home the band will visit the United States—but not to play.

Feyer's Coast 'Echoes'

Nitery pianist George Feyer is recording "Echoes of Hollywood" for Vox Productions this week. Disk will consist of a number of tunes from Coast pix, including "Easter Parade," "American in Paris," "Last Time I Saw Paris," etc. It will be released in April.

Last Feyer release was "More Paris Echoes," last Xmas.

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusiv with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) nd three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	McGUIRE SISTERS (Coral)	Sincerely / No More / It May Sound Silly
2	2	JOHNNY MADDOX (Dot)	Crazy Otto Medley
3	4	BILLY VAUGHN (Dot)	Melody of Love
4	7	BILL HAYES (Cadence)	Ballad of Davey Crockett
5	3	FONTANE SISTERS (Dot)	Hearts of Stone / Rock Love
6	10	JONI JAMES (MGM)	How Important Can It Be
7	5	GEORGIA GIBBS (Mercury)	Tweedle Dee
8	9	PERRY COMO (Victor)	Ko Ko Mo / Be My Lifetime Sweetheart
9	6	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead
10	8	CREW-CUTS (Mercury)	Earth Angel / Ko Ko Mo

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MELODY OF LOVE	Shapiro-Bernstein
2	2	†SINCERELY	Arc-Regent
3	9	†BALLAD OF DAVEY CROCKETT	Wonderland
4	4	†TWEEDLE DEE	Progressive
5	5	*CRAZY OTTO MEDLEY	(ASCAP Medley)
6	3	†HEARTS OF STONE	Regent
7	10	*HOW IMPORTANT CAN IT BE	Aspen
8	6	†KO KO MO	Meridian
9		†OPEN UP YOUR HEART	Hamblen
10	8	†THAT'S ALL I WANT FROM YOU	Weiss & Barry

RCA SETS SPEED MARK IN 'STOCKINGS' ALBUM

RCA Victor set a speed record over the weekend in getting its original cast album of "Silk Stockings" off the presses and to the dealers. Album was cut Sunday (6) over a 12-hour span and was distributed to dealers in less than 24 hours.

Session, supervised by Joe Carlton, label's artists & repertoire chief, and musical director Hugo Winterhalter, was cut at Victor's 24th Street studio in N. Y., where they were edited and lacquers produced. The lacquers were then sent to Victor's N. Y. and Rockaway, N. J. plants and flown to company plants in Indianapolis and Hollywood.

Tuner, which opened on Broadway Feb. 24, has a score by Cole Porter and stars Don Ameche and Hiledgarde Neff.

Playing Tags

Tony Travis, recent RCA Victor pactee, once went under the name of Travis Kent when he played the juvenile lead in the "Cisco Kid" film series.

His real name is Travis Kleefeld, which he uses in operating a construction company in Los Angeles.

Leahy Quits Majar A&R Berth; Diamond on Sales

The artists and repertoire chief picture, which had been comparatively quiet for the past year, was shaken up last week when Joe Leahy ankled the a&r berth at Majar Records. Diskery's sales manager Stan Borden also moved out in the reshuffling.

Majar topper Connie De Marria currently is interviewing candidates for the a&r spot. He expects to name the new chief before the end of the week. Taking over the sales spot will be Morris Diamond, who'll also handle company's promotion.

U.S. Platter Hit Boosting Pic In W. Germany

Frankfurt, March 1.

In an unusual pre-film record promotion, the Don Cornell disk of "Hold My Hand" from the RKO film, "Susan Slept Here," has become one of the top U.S. records in West Germany. Platter, recorded by Coral in the States, has been released here by Polydor (an affiliate of Deutsche Gramophone). It is used mostly for home playing, since there are few jukeboxes in West Germany.

Record has had an outstanding success here, partly due to intensive playing on American Forces Network disk jockey shows and much playing on the German radio stations, where it has become a pop request number.

"Susan Slept Here" will be an RKO release at the end of March in Germany, and has increased bookings due to the popularity of the song.

Merc Brass Back to Chi After Distrib Briefing

Mercury Records brass, prexy Irving B. Green, and sales chief Morry Price, returned to their Chicago headquarters this week after a 21-day trek visting distributors in key territories. Merc toppers briefed distribs on upcoming product and gabbed about the new price schedule.

Joe Martin, newly-appointed eastern manager for the label, joined the duo on the last leg of the trip. Martin returned to his New York desk Monday (7).

ASCAP

Continued from page 49

up of a fact-finding commission to study the whole Copyright Act question and, at the same time, he's asking the House to support the Kilgore amendment. Supporters of the Kilgore bill are frankly not happy over the proposal to set up a fact-finding commission, since they fear it would involve a long delay for any concrete legislation.

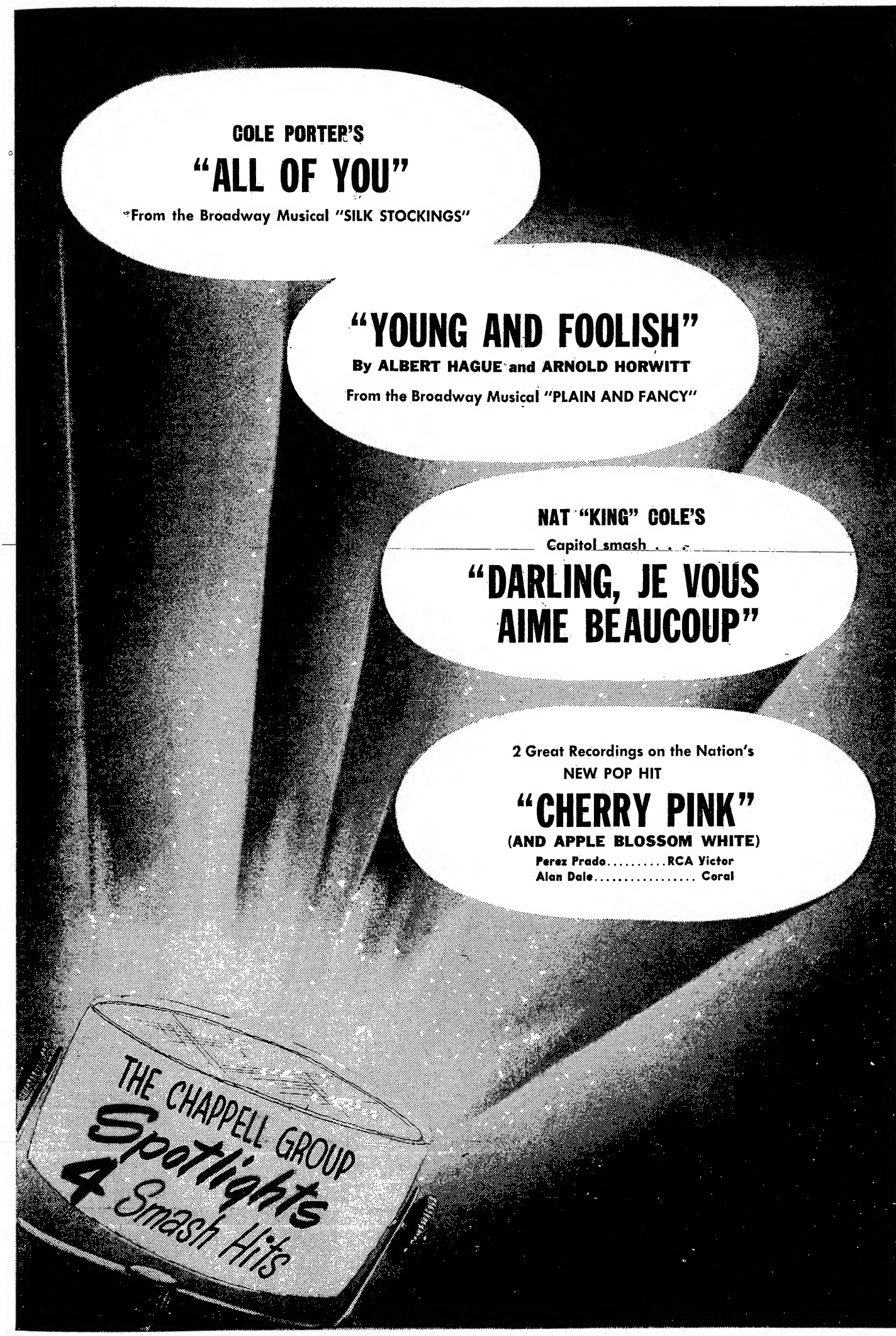
ASCAP, meantime, is urging its membership to buttonhole their Congressmen in order to get action on the Kilgore bill. For the past few years, the Society has been laying down a heavy barrage against the jukebox exemption, pointing out that the coin machines are the only users of music for a profit who do not have to pay licensing fees.

PATTI PAGE
Mercury
"YOU TOO CAN BE A DREAMER"
MILLS MUSIC

VERA LYNN
with the JOHNSTON BROS.
ADDIO AMORE
Backed by I DO
1550 and 45-1550

LONDON RECORDS

DAVID WHITFIELD
WITH
MANTOVANI and HIS ORCHESTRA
BEYOND THE STARS
and
OPEN YOUR HEART
1551 and 45-1551


COLE PORTER'S
"ALL OF YOU"
From the Broadway Musical "SILK STOCKINGS"
"YOUNG AND FOOLISH"
By ALBERT HAGUE and ARNOLD HORWITT
From the Broadway Musical "PLAIN AND FANCY"
NAT "KING" COLE'S
Capitol smash . . .
"DARLING, JE VOUS AIME BEAUCOUP"
2 Great Recordings on the Nation's
NEW POP HIT
"CHERRY PINK"
(AND APPLE BLOSSOM WHITE)
Perez Prado.....RCA Victor
Alan Dale..... Coral
THE CHAPPELL GROUP
Spotlights
4 Smash Hits

Negative Global Impression

Continued from page 49

air. Artistic merit just does not come into it. And most amazingly, the more frequently-given justification offered for the production of this rubbish is that such stuff is demanded by the market-dominating teenagers. The spectacle of a multi-million dollar business predicating its policies and actions on the preference of a merely clamorous element of the public is very sad—such a tail should never be allowed to wag this multi-million dog.

Noise-Makers

Juveniles are a noise-making group and their claims may, in a limited sense be argued in the case of certain areas. There is, however, a fallacy in arguing that because certain teenagers go for lewd lyrics, ergo all teenagers must be fed lewd lyrics. This type of argument might be expected from the wilder dime-crazy operators, but intelligent DJ's know better. On this basis it could equally well be argued that because certain teenagers are juvenile delinquents therefore all teenagers are JD's. It must be clear to anyone that there are millions of decent kids throughout the U. S.

There is another aspect to it all and one of national importance: records made in the U. S. have a vast distribution all over the world and it reflects no honor or credit on this country, and indeed gives a very false and damaging picture of America in countries whose only knowledge of the United States comes from the quick impression gained through a record or a film. As the present time when vast sums of taxpayers' money are being expended in making known the American way of life to the uninformed in distant lands whose friendship may be needed, the dissemination of such low-grade "art" is deplorable and contrary to the best interests of this country and democracy.

The responsibility for this state of affairs must fall on the recording company which permits its business to be fouled by marketing filth. It also falls equally heavily on the DJ who is actually the liaison or link between the record company and the public. There has always been a clear impression that disk jockeys are "engaged in salesmanship with entertainment as audience bait, their main function being the selling of merchandise such as refrigerators, household appliances, tv sets, furniture, and general domestic goods and their pitch has invariably been to the home-owner and the housewife with money to spend. Surely it has occurred to them that by playing this "rock 'n roll" stuff they may lose out on their market? And surely the kids credited with demanding these numbers do not constitute the market the DJ is aiming at?

Sponsor Checks

Sponsors who detect a falling-off in the pulling-power of their radio advertising should check the material offered on their programs. It could be that the real people whose spending power they are trying to reach are not listening even though the DJ may have hundreds of requests for something or other. Disk jockeys are now so influential that they can create a taste for better words and music instead of breezing along on any trend that shows; they can be moulders of taste instead of fauning on their public in the synchronic manner that some adopt. Even now the record companies are issuing many beautiful records that are sent out to DJ's but never played and there is the vast field of recorded music already available.

It is therefore up to the broadcasting authorities, networks and independent stations to curb the playing of these dubious records. Otherwise public opinion may do so and once public opinion is aroused its action could be so drastic as to impose onerous conditions, as for instance possible tying-in censorship on disk material with local vice laws which could make it very difficult for jukebox operators and record companies to do business in such areas. The jukebox operators who purchase thousands of records for their circuits have a big responsibility, too, not only to the music business but to the youth of America and what is bad for the youth of America is also bad for the youth of England and other countries where English is spoken or sung.

Sez R&B Not Dirtier, Only Less Hypocritical

New York.

Editor, VARIETY:

I enjoyed your "leer-ical" dissertation, but take portable on lap to register protest.

It seems to me that, as far as I can remember, practically all lyrics, except "Barney Google," have been dirty, with the carriage trade practitioners—Porter, Hart, etc.— contributing their share.

What, unless you're innocent-minded, could be dirtier than: "You Took Advantage of Me," "Heat Wave," "All of You" (or, for that matter, "All of Me), "I've Got You Under My Skin," "Temptation," "We Kiss in the Shadows" (elegant equivalent of "Slippin' Around), "The Night Is Young and You're So Beautiful" (as open a proposition as I ever heard), "Let's Do It," "Body and Soul," "Love for Sale," "Dancing in the Dark" ("we're waltzing in the wonder of why we're here"), "I Said No," "Small Hotel" (it says "bridal suite" but the presumption is merely that he intended to *register* as Mr. and Mrs.), "Everything I Have Is Yours," "Night and Day" ("under the hide of me"), "Paradise," and "Baby, It's Cold Outside," to name just a few.

Even as ethereal an ode as Oscar Hammerstein's "All The Things You Are" ("that moment divine when all the things you are are mine"), is a refined "All of You" ("the north and south of you").

Actually, the object of all leerists, outside of Gilbert, has always been to get as close to the Main Subject as possible, without stating it and/or "cleaning it up" by marrying 'em o in the last line.

The current crop of rock-'n'-rollers are not beating around the bush, but without condoning 'em, it's at least a less hypocritical approach. *Al Stillman.*

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Melody of Love (Shapiro-B)	1	1	1	1	1	2	1	1	1	1	1	1	119
2	3	†Sincerely (Arc-R)	5	6	5	2	6	..	7	4	2	6	2	2	74
3	2	†Open Up Your Heart (Hamblen)	3	10	10	4	4	6	3	2	5	7	7	5	66
4	6	†Tweedle Dee (Progressive)	4	2	9	8	2	3	..	3	6	8	6	6	64
5	10	†Davey Crockett (Wonderland)	2	3	..	..	5	1	2	..	..	..	4	..	49
6	4	*Mister Sandman (Morris)	10	7	..	3	..	..	..	5	3	2	3	7	48
7	7	†Hearts of Stone (Regent)	9	..	..	5	3	..	..	6	4	4	8	3	46
8	8	†That's All I Want (W&B)	8	8	..	9	8	..	6	..	8	10	5	4	33
9	9	*How Important Can It Be (Aspen)	6	4	3	..	..	..	..	..	9	..	..	..	22
10	5	†Let Me Go, Lover (H&R)	..	..	..	6	..	..	10	10	7	3	9	..	21
11	11	†Earth Angel (Williams)	..	..	2	7	..	..	..	7	10	9	..	..	20
12	13	†Ko Ko Mo (Meridian)	..	5	..	10	7	7	..	..	..	..	..	9	17
13	12	*Naughty Lady (Paxton)	..	..	..	..	..	..	9	8	..	5	..	10	12
14	15	*Finger of Suspicion (Leeds)	..	..	4	..	10	..	..	..	..	..	..	..	8
15	..	†My Lifetime Sweetheart (W&D)			6			10							6

WINS

Continued from page 49

chief WINS r&b exponent.

Bob Smith, program topper for WINS, explained separately that his station was not barring any records from the station. He said that two recent Haymes songs (published by Peer International and etched by Julius LaRosa for Cadence) would be monitored, and rejected only if they weren't up to snuff. "I single out no station or personality," Smith stated.

Haymes declared that Freed told young listeners that the former had called them "juvenile delinquents." Smith, speaking for Freed, said that this was untrue, but that Freed had read the Haymes-to-Kenny letter on the air, and the kids reacted without interpretation of this sort by Freed.

Though the Mirror note was aimed directly at r&b, Haymes said that on his WCBS shows he did not single out any radio station or emphasize the faults of r&b over any other type of "bad music." The letter to Kenny called r&b "poor music, badly recorded, with lyrics that are at best in poor taste . . . and at worst obscene . . . This trend in music (and I apologize for calling it 'music') is affecting the ideas and the lives of our children . . . Kids are pretty hep. I know that they can be taught to develop a discerning ear." He explained that every Saturday he planned to "compare good recordings with bad."

'Hit Parade' Lineup

(On March 5 NBC-TV Show)

1. Melody of Love..Shapiro-B
2. Sincerely Arc-R
3. Tweedle Dee...Progressive
4. Hearts of Stone....Regent
5. That's All I Want....W&B
6. Mister Sandman....Morris
7. Ko Ko Mo..... Meridian

Who Must Do the Cleanup

Continued from page 49

tions will screen the "nervous" songs; i.e., those whose lyric content may be in doubt. One blackball will bring it to a final top echelon committee. This panel screening, of course, is on top of the normal clearance proceedings presided over by BMI music editor Milton Rettenberg and his aide, Al Feilich, who pass only on the lyrics.

Burton, however, looks upon this technique as a test proposition of dubious values. "A lead sheet is a cold thing at best," he observes, "and what a dirty interpretation can do to the most innocuous wordage is something VARIETY has discussed at length. What would you say with a song like 'John and Marsha?' When we got it, it was just an instrumental, submitted by Capitol Records' own Beechwood Music firm. But let's say it even had the two title names in the lead-sheet—how could we conceive that it would get the interpretation that it did?"

Burton thinks that the rock 'n' roll stuff is the problem also of two other show biz agencies—the Record Industry Assn. of America and the National Assn. of Radio & Television Broadcasters. If the RIAA can't police the diskery firms on what to wax and what not to record, then the NARTB should alert its local station-members that the deejays, program managers, et al. have the obligation of not broadcasting dubious material.

This brings him to what yardstick should obtain because the midnight deejay is obviously more rhythm-minded than the a.m. or early evening platter chatterer.

Burton goes into it still more with songs like "Love for Sale" and "Doing What Comes Naturally" which might now be considered "standards," hence cleared. Or even the current pops (ASCAP-licensed, he points up) such as "Teach Me Tonight" ("the ABC and the XYZ of it") and "Make Yourself Comfortable, Baby" ("take off your shoesies, dear, and loosen up your tie").

BMI, in all events, has undertaken a self-policing system, "but all we can clear," says Burton, "are the new things. While BMI is assuming this responsibility I'm not sure that it's not the problem of the stations disseminating these platters on the local level and the responsibility lies with the disk jockeys." (This was in answer to the Larry Finley—Station KFWB, Hollywood—statement that the responsibility was with the diskeries; see Editorial.)

Burton goes further, that a trombone or a hot sax lick, with a certain word accent, could give even an inocuous and "okayed" lyric a different connotation.

In fact, he adds, such as the shifting clues of slanguage and public attitudes that "dig me later," "in the groove," "schmo" and kindred wordage might be tabu, in another era, but under present standards are accepted as part of the American idiom.

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME?"
STYNE and CAHN MUSIC Inc.

THE METROTONES
Currently, CHUBBY'S
Camden, New Jersey
COLUMBIA RECORDS
Direction: CHARLES V. RYAN
35 West 53rd St., New York
CO 5-2051

THE DON SHIRLEY DUO
Currently
HICKORY HOUSE, New York
FOUR WEEKS CONCLUDING APRIL 5
BASIN STREET, New York
Starting April 7
CADENCE RECORDS

ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. PL. 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

A Solid Ballad Hit!
WHEN I'M ALONE
MILLER MUSIC CORPORATION

LAZY GONDOLIER
—o—
ADDIO AMORE
BURLINGTON MUSIC CORP.
539 W. 25th St., N.Y.C. OR 5-6060

WILL OSBORNE
AND HIS ORCH.
Now 51st Week
New Golden Hotel, Reno
Mgt.: MILTON DEUTSCH

DECCA RECORDS
America's Fastest Selling Records!

Chi Branch Demands Sweeping AGVA Changes; More Local Powers Sought

Chicago, March 8.

Members of the American Guild of Variety Artists' Chicago branch executive committee have organized themselves into a group called AGVA Re-Vamping Committee and are proposing sweeping changes in the existing AGVA constitution. Proposed changes are designed to secure greater degree of self-government for local branches, including election of their regional director, and increasing number of delegates to national conventions. Also, it's proposed that the office of national administrative secretary be an elective one.

It appears that the proposed constitutional changes originate with local partisans of Ernie Fast, Midwest regional director, whose tenure here seems somewhat shaky as result of recent national AGVA changes which saw the ousting of administrative secretary Jack Irving.

Newly-formed committee is presently circulating a petition detailing proposed constitutional amendments among local membership, and soliciting support from other branches throughout the country. Strategy is to get the proposals considered at the national AGVA convention in June.

Local Autonomy

One amendment would have each branch elect its own officers, including branch manager, president, recording secretary, financial secretary, treasurer, three trustees, and not less than five members who together with officers would constitute the branch executive committee. Presently the branch manager is appointed by the national board and branch members elect an executive committee. Under this amendment each branch would collect dues and remit sum of $3.60 per member quarterly to the national office. Dues in the Chicago area are currently $9 per quarter. It is assumed the $5.40 per member remaining under local control would be used to operate the local branch. Same amendment would have membership of local branches elect the regional directors for a four-year term.

Another proposal would give each area office one convention delegate for every 200 members or major portion thereof. Also, regional directors would possess one convention vote as ex-officio delegate, and each geographical area office would have one other convention delegate in addition to regional director.

Election of the national administrative secretary, now appointed by the national board, would be by ballot of the entire AGVA membership, according to another amendment. Each candidate would be nominated by a petition signed by at least 100 members.

ALL-SEPIA REVUE SET FOR DOWN UNDER TOUR

Hollywood, March 8.

An all-sepia revue is being packaged by Dave Gould for a tour of Australia over the Celebrity Circuit come May. Troupe will tee off the safari May 21 at the Palladium in Sydney for eight weeks.

Eight weeks at Princess Theatre, in Melbourne; four weeks, Majestic, Adelaide, and 12 weeks through New Zealand follow.

Heidt's Hefty 45G In 6-Day Roadshow Tour

Chicago, March 8.

Horace Heidt's roadshow tour through Dixie cities, in conjunction with his Swift & Co. NBC telecast, "Show Wagon," racked up a hefty $45,261 for six days in Texas, Louisiana and Mississippi towns.

Here's how the six-day gross breaks down: New Orleans, Feb. 26, $11,500; Baton Rouge (27), $4,193; Longview, Tex. (28), $8,098.60; Shreveport, March 1, $7,156.80; Monroe, La. (2), $6,292.80; Jackson, Miss. (3), $8,032.60.

Heidt also played a benefit, netting $20,000, for the Houston Blue Bird Circle Children's Clinic Feb. 23.

Pitt Nitery Inks Comics To Wholesale Booking

Pittsburgh, March 8.

Fisher & Marks, nitery comedians, have struck gold here at the Vogue Terrace. On strength of a recent week-end showing at the 1,100-seat theatre-restaurant on outskirts of town, team has been signed by Tom McCune, who owns the big room, for four two-week engagements over the next year, the first of them beginning the end of April.

Comics have played Vogue Terrace before on several occasions, but never clicked the way they did on their last visit. That prompted McCune to put a noose on them. Deal was set for Fisher & Marks through George Claire, who books the spot.

Berg As Interim AGVA Counsel

Harold F. Berg, who handles legal affairs for the Associated Actors & Artistes of America, has been named counsel for the American Guild of Variety Artists. Appointment, on a temporary basis, was made last week by the interim committee handling the union's affairs since the resignation of Jack Irving. Appointment is to be ratified by the convention, which will take place in New York in June.

The interim committee, comprising Tom Melody, Joe Campo and Dewey Barto, is still studying the union situation, but has not yet made any findings public. They are looking into most facets of the operation.

Each member of the interim committee has already made a declaration that they are not candidates for the post of national administrative secretary. So far, no candidates have been unearthed. There have been some reports of internal bickering on the committee, with attempt by one member to show himself strong man in the situation. However, this has been denied, as all decisions are being made by the committee instead of by an individual.

Name Acts Jack Up Take For Rural Conn. Eatery

Wright's Theatre Restaurant, Plainville, Ct., which has been, on a name diet for the past month, has jacked up grosses considerably. Spot, located about 12 miles outside of Hartford, has pacted Christine Jorgensen to open tonight (Wed.), The Gaylords, March 16; Bill Haley and the Comets, April 20, and Louis Armstrong (tentatively pencilled in) April 27.

Nitery has talent four days a week.

Guesters Help Kaycee To Record Auto Show

Kansas City, March 8.

Nearly 200,000 persons turned out for the annual Auto Show which closed a nine-day run in the Exhibition Hall of Municipal Auditorium Sunday (6). Vaude talent included songstress Mindy Carson, Victoria Sherry and orch leader Roland Fiore, with long list of guest p.a.'s including Jack Carson, Groucho Marx, Bert Parks, William Lundigan, Julia Meade, Betty Skelton and others.

Customers paid $1 top, with a 75c matinee charge highest rates charged at any auto show or exhibition in recent years. Record attendance is explained by the big list of guest names, plus unusual run of hoopla given to show by Kansas City Star.

Line Renaud's Coast Bow

Hollywood, March 8.

Gus Lampe, director of entertainment at the Ambassador Hotel, has inked Line Renaud, French chirp currently at the Waldorf-Astoria, N. Y., to headline a three-week engagement beginning March 23, at the Cocoanut Grove.

Date marks Miss Renaud's Coast debut.

Legiters Moving Into N. Y. Eatery Mgt. Field

The restaurant business is enlisting legit personnel. In recent months a producing duo, a theatrical agent and an actor-singer have moved into the eatery field, all strictly on a class basis. They're all operating dining spots in New York's plush eastside.

Latest to get in on the cuisine kick is Ray Shaw, who appeared in "Wish You Were Here" on Broadway and toured with "Guys and Dolls." He's now getting menu billing instead of program credits, with an eatery in his name located opposite the Copacabana. Restaurant was previously run by the Latino bandleader, Pancho.

Several weeks ago talent agent Kenneth Later opened the Patio and prior to that, Broadway producers Rita Allen and Archie Thomson took over the defunct Gogi's LaRue, changing its tag to Nino's LaRue. All three places offer entertainment.

Nino's provides dance music, while the Patio has Gleb Yellin and his roaming violins playing for dinner and alternating later in the evening with La Fronton Rhumbas Shaw's entertainment includes song deliveries by himself and Joe Costa, plus music by songwriter-pianist Benny Martini. Spot also has Carole Bennett at the keyboard on Monday nights.

Cobra Death Rare In Snakedancers

Princess Naja (Mrs. Frieda Hoxter), 25, died Sunday (6) as a result of a snakebite from one of the two cobras she used in her dance act. She was bitten during her performance Friday night in a Baltimore nitery, Billie's Club.

Mrs. Hoxter, who was born in Germany, was placed in an iron lung in St. Joseph's Hospital in that city. Poison had affected her respiratory system and had she lived, she might have had to spend the rest of her life in an iron lung. Police ordered her snakes sent to the zoo.

Generally, most reptiles used by snakedancers are fixed. Bulk of them are obtained from the Snake King, Brownsville, Tex., and are ready for action since the poison has been extracted from their system. It's possible that the cobras used by Mrs. Hoxter were imported from Germany and hadn't been fixed.

Many snakedancers have been bitten from time to time, but aside from the immediate pain of being penetrated by the fangs, no permanent effects are suffered. Occasionally, the American Guild of Variety Artists is called upon to adjudicate a case involving snakedancers. There's the record of a Dallas nitery being put on the carpet by a terper, whose reptile died after three days in the cafe.

Operator paid off the snakedancer for the three days, but the terper felt that she should get the full week, since it was no fault of hers that the slithering performer had died during the run. Union board ruled that it wasn't the fault of the operator, either, and besides, she hadn't trained an understudy to replace the snake in the event of a mishap to the animal. Consequently, the three days' pay was sufficient, union ruled.

Sole Milwaukee Burley House Under Bulldozer

Milwaukee, March 8.

The town's sole burley house bows to the demolition squad this week, to be replaced by a parking lot. Charley Fox, Empress operator, and a burlesque theatre man here for 40 years, is reported angling for another spot, though certain industry folk seee the death of burley in Milwaukee with the Empress shuttering.

The Empress has featured the bulk of the top strippers, including Gypsy Rose Lee, Lili St. Cyr and Margie Hart. Most of the better comics worked the Empress once, including Jack Pearl, Bert Lahr, Leon Errol, Abbott & Costello and Fanny Brice.

Other flesh houses in the burley heyday here were the Gayety and the Star.

Nevada, Riviera Get State OKs As Gamblers Vamp; Thunderbird On Spot

By BOB CLEMENS

Las Vegas, March 8.

The State Tax Commission last week okayed three of the plush new hotels on the Strip in Las Vegas—one of the licenses granted is provisional—and all three hotels declared they plan gala openings within 30 days.

Approved by the Commission were the Royal Nevada and Riviera Hotels. The Desert Spa, in gaining provisional sanction, may actually open sooner than the other pair of hotels, if it can meet financial conditions laid down by the Commission. The Spa must reach agreement with its creditors, provide a $200,000 bankroll and pay off the interests of Sol Gershenhorn and Fred Weichman, Los Angeles men who were found unacceptable by the Commission for Nevada gambling licenses. The Spa has been ready to open since Dec. 15, when the structure was completed.

The Royal Nevada partners laid down their own conditions which the Commission accepted. They agreed to repay $200,000 to Los Angeles hotelman Frank Fishman over a 21-month period. The Commission earlier had ordered removal of Fishman and Florida gamblers Herbert Manheim and Sam Miller from the license application. Miller and Manheim thereupon sold their interests to the remaining partners, who are Albert B. Moss and Roberta Mae Simon, both of St. Louis; Herman E. Kohen, Miami attorney; Barnett Rosenthal and Joe Liebman, Miami businessmen.

Licensed for the Riviera were David and Myer Gensberg, of Beverly Hills; R. H. Bailey of New York City; Arthur (Harpo) Marx and Gummo Marx of Beverly Hills; Jack Goldman and Murray Saul of Miami Beach, and Harry Robbins of Beverly Hills.

Announcing approval of licenses for these hotels, the Commission also warned new ops that its enforcement staff has been ordered to pay close attention to the men who will be hired as casino executives.

New Frontier Snarl

In other action by the state tax body: The new Flamingo partners okayed included Tony Martin and Dr. Stanley Immerman of Beverly Hills. Actor George Raft has been deferred.

Last month's lengthy hearing into alleged undisclosed interests in the Last Frontier was shelved when it was disclosed all of the partners with the exception of 20% owner Beldon Katleman are selling out. The agency deferred action on a license application from the proposed new owners—Irving J. Leff, Maurice H. Friedman and Stanley S. Leeds. This group seeks a license to permit the opening of the New Frontier under their aegis

(Continued on page 68)

N. Y. Staffers Buttress Chi Wm. Morris Office

Chicago, March 8.

Local office of the William Morris Agency has added two new staffers sent out from New York, Howard Riley and Frank Greenfield. Riley will handle teevee sales and service national ad agencies headquartered in Chicago. Prior to his association with William Morris, Riley had headed the television department at J. Walter Thompson in New York.

Greenfield will deal in diversified acts, concentrating on club dates and expanding the Morris agency's local coverage in this field.

It's Curtains Now For Pitt Carousel

Pittsburgh, March 8.

Curtain dropped here last week on what was once one of Pittsburgh's most successful night club operations, the Carousel. Jackie Heller and his brothers, Sol and Bill Heller, originally opened the room shortly after the end of World War II, and it was an immediate click. Things started to go downhill a couple of years ago, however, and last summer the Carousel was converted into a straight eatery called My Brothers Place.

In the meantime, Sol Heller had become the sole operator, with Jackie's departure for New York to work for Alan Gale at latter's nitery in the Capitol Hotel; Bill's decision to enter the bakery and delicatessen business for himself and the withdrawal of a cousin and part-owner, Monty Jacobson, to go into hotel management. After a good start, trade began to fall off at My Brothers Place, creditors moved in, and a bankruptcy sale notice was posted.

Nobody knows anything about the future of the room, but it isn't very likely to become another nitery, and Sol Heller's plans are up in the air, too.

Tom Fletcher's Book On 'The Negro in Show Biz'

One of the most intensive and resourceful research jobs on the history of the Negro in the entertainment world has been turned out by Tom Fletcher in his "100 Years of the Negro in Show Business" (Burdge, $4). Unfortunately, Fletcher died Oct. 13, 1954, at 82, just before the book came out but his work done, he can rest in peace with a posthumus record of achievement behind him. There are many pearls of memorabilia in these 337 pages of which there are 106 devoted to photos of stars, posters, minstrel shows, their programs that in days gone by were a sign of first-class entertainment.

Among the items that are outstanding are the incidents telling of the White Rats; the Stealaway, where the first minstrel shows were given; the Clef Club, first Negro orchestra to play Carnegie Hall (N. Y.) at the turn of the century; the Bert Williams and Bill Robinson chapters, particularly the latter, who got his name of "Bojangles" from a bartender. Other chapters include "The Cake Walk," Ernest Hogan; "Ragtime and Coon Songs," Florence Mills, W. C. Handy, "The Kids Grow Up," particularly as it relates to ASCAP; and "From Then—Until Now."

In the chapter on James Bland it is interesting to note that he, and not Stephen Foster, wrote "Carry Me Back to Old Virginia." There are many interesting facets about the colored composers who have not been given their due credits over the years and which this book establishes correctly for the record.

Unfortunately, the book could be edited and tightened considerably. There are words without music which have lost their charm, and where references such as "at this writing" dates the book. All in all, however, it is a monumental task that makes for an invaluable addition to books on show business.

Orn.

BMI NIXES REBATE ON ALL-ASCAP 'FOLLIES'

The current edition of "Ice Follies," arena operators discovered, had an all-ASCAP score and none from the competitive BMI. As a result, they made inquiry to BMI for a rebate on its annual fee.

However, the licensing society nixed the idea. It was explained to various auditorium managers that the payment to the organization is a licensing fee permitting them to use any and all BMI music during the term of the license. Fact that they don't avail themselves of that privilege, it said, doesn't entitle them to any refund.

Ontario Aud. Owners Elect Way as Prez

J. W. Way, operator of The Highlands, Galt, Ont., has been named president of the Auditorium Owners and Operators Assn. of Ontario. O. Button of the Wondergrove, Hamilton, was named veepee.

Elected as directors of the group were J. M. Anderson, Brant Inn, Burlington; H. Law, Arena, London; W. Laidlaw, Top Hat, Toronto; Gerald Dunn, Dunn's Pavillion, Bala; William White, Palace Pier, Toronto, and S. G. Simpson, Masonic Auditorium, Toronto.

Industrial Shows at Factory, Away From Mid-City, Newest Gimmick

The field of industrial shows has become more than just a club date or a one-nighter. With the blue-chip firms spending tremendous amounts on conventions, upon which are pegged the sales campaigns for an entire year, industrialists are consulting show bizites in increasingly greater numbers.

The business world is spending greater amounts on talent, music and scenic effects. In most cases the results have paid off handsomely for the business firm.

One of the more unusual assignments in this field came two weeks ago when the Masback Hardware Co. in New York decided to shy away from centre-city hotels and stage the show at its own downtown warehouse. Purpose, according to Ralph Langson, firm's veepee, was to show the representatives and buyers its own facilities, and at the same time to create sufficient interest for buyers to remain in that area during the entire convention.

Beguiling the Femmes

Harry A. Gourfain, who formerly produced the stageshows at the Strand Theatre, N. Y., was called in by Herman Fialkoff, who was booking the talent. Problems involved were to steer clear of the liquor department, of the buyers, provide interest for the ladies so that they wouldn't drag the husbands away from business for a shopping spree, and still create activity. Consequently, Gourfain created restaurant facilities, which in the evening became a night club, and staged shows in that spot.

In order to keep the femmes interested during the day so that they wouldn't be bored with the proceedings, a no-man's land was created with femme entertainers like strolling players, palm-readers, tealeaf experts and the like purveying their wares in various booths. Maneuver was singularly successful and this diverted the wives long enough to permit their husbands to transact their business with minimum interference from the distaff side.

Thinking by some industrial firms in this direction is to hold conventions and salesmeetings away from centre-city hotels, according to Gourfain. Some oldline companies feel that the expense of midtown facilities is too much. Parking costs are sometimes too high to explain to the homeoffices. Consequently, they'd like to have the hotels used as a lodging place only and get the buyers and sales staff away from the midtown area where most deals can be consummated at a minimum cost.

Petrillo Sees Cafe Tax Lift Bringing U. S. More Coin; Seeks UN Orch

Washington, March 8.

Relief from the 20% bite on nitery tabs and creation of a United Nations Orchestra were recommended to President Eisenhower Friday (5) by James C. Petrillo.

The AFM prexy told the U. S. prexy that elimination of the night club tax would promote greater employment among musicians, entertainers, etc., and would bring the Government more revenue than it now receives from the tax.

Purpose of the orchestra, he explained, is to counteract Russian propaganda that we are "merely gum-chewing salesmen intent only in pursuit of the dollar."

Petrillo would not disclose the President's reaction to the tax cut bid, but he told newsmen Mr. Eisenhower sounded very interested in the proposal for a United Nations Orchestra. There was no explanation of how the group would be recruited—whether it would be international, or would be an American orchestra carrying an international title.

12th Floor Nitery in New $2,000,000 Hotel

Honolulu, March 1.

Waikiki Biltmore hotel, a $2,000,000 investment, formally was opened for business last week with Hawaiian ceremonies although it's been housing guests for several weeks. Hotel is owned by Belle Haven Realty Co., a holding firm of Joseph Greenbach Sr. & Sons, who also operate hotels and resorts in California.

From a nitery standpoint, Biltmore's major innovation is a 12th-story spot called Top of the Isle, which seats 200. Eddie Lani Spencer and his Top of the Islanders head the first bill, with Spencer in on a one-year contract.

LOMBARDO'S 'NIGHTS' TO TOUR 35 ARENAS IN FALL

Hollywood, March 8.

Tour of 35 arenas starting September has been set for Guy Lombardo's production of "Arabian Nights," which played Jones Beach, N. Y., last summer and repeats this summer, according to Sol Shapiro, of the William Morris Agency, who returned east after lining up dates throughout the country.

Takeoff will be at the Civic Arena, Rochester, N. Y., Sept. 13. Leon Leonidoff again will stage and direct the show, which will carry a cast around 75. The George Marion Jr. book and Carmen Lombardo and John Jacob Loeb songs of last summer will be updated for the '55 production.

Proser to Handle Shows For Vegas Interracial

Hollywood, March 8.

Monte Proser has signed as floor-show producer and talent buyer for the Moulin Rouge. Las Vegas' first large hotel aiming at interracial patronage. Shows will be all-Negro.

Rouge, proprietors expect the Nevada State Tax Commission to hold a hearing within two weeks on spot's application for a gambling license, and once that hurdle is cleared, plans are to open soon afterwards.

Heat's On Heavy in Calumet But Chi's Beset By Dearth of Peelers

Chicago, March 8.

Chicago, for years a stripper's haven, is now seriously beset by a dearth of peelers. The local American Guild of Variety Artists office receives from eight to 10 calls a day from strip ops scraping the barrel for peeling talent. It's estimated that the town and environs could easily employ another 100 strippers.

Calumet City, a South Side suburb, specializes in skin joints and represents the gals' richest sources of work. Biz there has been hard hit by a two-year feud between the joint owners and AGVA, just ended, and the primitive beginnings of law enforcement. Last week, sheriff's police raided two spots in Cal City and pinched two girls and three men for disorderly conduct, a blanket charge intended to cover a multitude of sins. The recently-elected Cook County sheriff, Joseph Lohman, ex-U. of Chicago criminology prof, sounds and acts like he means to enforce the law and has directed regular raids on gambling joints and stripperies, closing a couple in a few instances. The AGVA feud, stricter police supervision and the long trip from Chicago to Cal City tend to keep the girls away. There has been a migration to livelier joints in Milwaukee and Hurley, Wis.

Clark Street Blues

In the Windy City itself, most peeler parlors are concentrated on North Clark St. There's been a downbeat on the stem the past several years, with Mayor Marti Kennelly holding the wild life somewhat in check. Things got so bad in the past two months, an upshot of a political feud between the mayor and the Democratic machine, that four peeleries closed down.

Now that the machine candidate, Dick Daley, has won the primary, however, the four joints re-opened on the strength of the operators' opinion that Daley is as good as in and will run a wide-open town. This may be the case; if so, Chicago may win back the peelers' favor and North Clark will once again resound with the delicately muted sounds of snapping G-strings.

Govt. Tax Compromise Points Up Depression In Buffalo Nitery Biz

Buffalo, March 8.

If anyone doubts depression in local night club biz, they can now point to the Internal Revenue Service for final proof. In accepting a compromise of $12,000 against an assessment of $40,261 involving taxes, interest and penalties for the years 1944 through 1947 assessed against Mrs. Lillian M. Bain, operator of McVan's nitery, the Internal Revenue report stated that the $12,000 offer made by Mrs. Bain was "the best that could be had under the circumstances," and pointed out that she owned only the furnishings and equipment valued at $4,500.

"Business has not been good," the report continued, "and there is no sign that it will get better." An agent who visited the club one week night reported that there were "more entertainers than customers" present. Part of the $12,000 settlement was contributed by Mrs. Bain's sister and the remainder by her attorney, who was unidentified but described as "an old friend."

Ray Sinatra Orch As Lanza Vegas Showback

Las Vegas, March 8.

Ray Sinatra will back Mario Lanza with an 18-piece orch for the April 4 opening of the New Frontier Hotel here.

Sammy Lewis, inn's entertainment director, also has set him to back future stage shows as well as dish out dance music.

VERNON-BUMPY and CO.

THE GREATEST FAMILY ACT IN SHOW BUSINESS TODAY



March 13th—Our Second Appearance on

"TOAST OF THE TOWN"

Thanks to Ed Sullivan and Mark Leddy

•

UNITED SPORTS SHOWS

DES MOINES, March 31-April 5 — DALLAS, April 15-24

Thanks to Martin Kelly

•

14 WEEKS OF FAIRS

OPENING JULY 4th

Thanks to Ernie Young

•

Just Concluded in Chicago

NATIONAL BOAT SHOW

Thanks to Tweet Hogan

Personal Management: LARRY LUX

Paul Marr Agency, 203 N. Wabash Ave., Chicago

"...proceeded to start what might be another Chicago fire..." *

JOYCE BRYANT



VARIETY

Chicago, Chi

"Joyce Bryant, sheath-gowned sepia thrush with slinky curves, displays pleasing pipes and adroitly uses her obvious charms to showcase same. Relying heavily on the faves for a filmery audience, femme opens with "Everything I've Got Belongs to You," to get things off to a bouncy start. Following with "You Made Me Love You," Miss Bryant almost whispers the tune in a bid for hushed audience attention. She alternates the uptunes with slower numbers regularly. Gal goes off to a good mitt.

Gabe.

BILLBOARD

JOYCE BRYANT
Chicago Theatre, Chicago

The action-packed voice of Joyce Bryant took the footlights of the Chicago Theatre this week and *proceeded to start what might be another Chicago fire. There's no doubt about it, this gal has an appealing act, her voice and her method of selling a song are dynamite-packed. Several males in the audience, unable to control their zest, shouted loudly as they "received the message."

Schickel.

Currently

CHICAGO THEATRE

Chicago

Press Relations
GENE WEBER ASSOCIATES

WILLIAM MORRIS AGENCY

Management
JERRY LEVY
200 West 57th St.
New York, N. Y.

Night Club Reviews

Colony, London

London, Feb. 22.

Eugenie Baird, Felix King & Don Carlos Orchs; $5 minimum.

The booking of Eugenie Baird for her cabaret bow in London is the first fruit of the recent talent prowl undertaken by Colony operator Harry Morris. He's picked well. She's a highly presentable girl, quite a looker, nicely turned out and has a wide variety of acceptable material. Unless the arctic weather which has come to London keeps customers at home, she should build by word of mouth.

Like most newcomers to London, the chanteuse is baffled by the language differences. She has written a song about it and this serves as a very good opener to a well-paced routine. Changing style and tempo with easy facility, Miss Baird's powerful voice serves her equally well for light pops and dramatic ballads. Ringside response is consistently enthusiastic until the chirp tries her luck with an audience participation number; the customers won't play.

But in other respects she qualifies for a boffo reception, notably for her medley of songs which have become synonymous with the Palace. *Myro.*

Black Orchid, Chi

Chicago, March 2.

Josh White, Helen Boice, Lauri Ames (with Joe Oliver), Rudy Kerr pays Duo; $4 minimum.

If widely diversified appeal is the key to b.o. success, the current bill at this Windy City intimery should lure some coin that rarely sees the dim lights of night. With Josh White pulling the devotees of the longhair, social significance folksong, Helen Boice beckoning to lovers of the antique, "Who-was-that-lady-I-saw-you-with-last-night?" style of humor, and Lauri by Miss Boice, who comes through in the lusty trouper style of oldtime vaudeville. Miss Boice's brand of song and patter is ushered in by "Yak It Up," sung as the opener and foreshadowing a broad comedy routine. Comedienne's material is certainly not new, but she manages to keep people laughing steadily throughout her stint. Her "Things Used To Be Better" bit goes over big. *Gabe.*

Le Cupidon, N. Y.

Greta Keller (with Fred Spielman); Ernie Warren (3); $5 minimum.

Le Cupidon is a slick little boite on East 58th, off Madison, next door to the Plaza Theatre, formerly known as the Queen Mary and a couple of other tags. It's the kind of intimery which has a good chance to connect with the right attraction. It's located in a good offbeat locale that could make for an automatic draw once it gets rolling. But it needs some impetus, and Greta Keller's American comeback may be that. The Viennese songstress certainly appeared to have drawn them out on her last Thursday (3) premiere.

She has been away from the U.S. over five years, last caught at the Hotel Delmonico, N.Y., when it essayed a supper club policy in one of its main rooms, an idea never achieved, incidentally, including an abortive try with deejay Barry Gray. Chez Greta has been a St. Moritz winter staple with the fashionable international ski crowd since her U.S. semester, and in between Miss Keller has played in variety and revue in London, Paris and middle-Europe.

Thrush's metier is her Viennese repertoire which she interlards with Yank musicomedy and kindred ballads, especially of the international hit parade calibre (viz., "These Things Remind Me Of You", etc.), but her strongest forte are the melodic ditties in German, with punctuations of a French chanson plus the pops. She is a warm personality, sufficiently offbeat as a cafe chantoosey type, projecting her ballads with charm and appeal.

For the preem, Viennese songsmith Fred (Fritz) Spielman, now an ASCAPer, officiated at the ivories in lieu of Ernie Warren, who heads the regular trio (piano, bass and guitar). Tommy Dowling officiates as conferencier—he along with Jack Szell and Fred Jacobs head Le Cupidon's operation. Vet maitre d' Jack Casanova is at the door. Room is an attractive layout, two flights down; first lower level is a balcony effect, with bar, coatroom, etc., and another short flight descends to the boite. It reminds much of the Cafe de Paris (London) layout, and like the London nitery, where the unkempt, unwashed and undressed (slang for no black-tie) sit upstairs, there are tables also on this level for the overflow. But the main floor and seating is below. The staircase, incidentally, can make for a dramatic entrance into the club and while Miss Keller utlized it a bit it could be employed to greater advantage as a sort of podium. True, there is the risk of eclipsing a certain segment of the room. Another thought occurs—that of moving the trio to the balcony, playing down towards the dancers, since the floor itself is so small fundamentally. *Abel.*

El Rancho, Las Vegas

Las Vegas, March 2.

Lili St. Cyr, Myron Cohen, Crew-Cuts (4), El Rancho Girls (8), Ted Fio Rito Orch (11); no cover; no minimum.

Lili St. Cyr is behaving herself this trip, anointing her act with a balm of such cleanness, that for her six stanzas here the local clergy could be invited without qualms. This isn't to say that the lissome blonde is not her curvacious, sexy self. This she is in spades. And she undrapes her slick chassis at the sound of a whistle in the audience. But Miss St. Cyr proves that sex can be purveyed without resorting to lascivious motions and when it comes to parading herself about the stage in a state of undress, the long-limbed beautiful blonde star is an artist. She poses and she walks and that's all this glamazon need do to win her audience.

But that's not all. The star rates an A for artistic effort during her main 10-minute stint when she's discovered sitting on her piazza in a tropical climate. Behind the scrim are disclosed two rooms, one, a tawdry bedroom with the words "Swamp Hotel" on the wall. The familiar divestment routine is accomplished here with eclat, while in the adjoining bathroom she partakes of her homemade, out-of-a-pitcher shower and bath in a manner that has long been a source of pleasure to bathing devotees in the audience. Actually the sets are well designed and would do justice to a legit vehicle. Miss St. Cyr returns in the Bird of Paradise finale to score in a solid sexy bit with the stuffed bird fondled lovingly in her arms.

The rest of the show is okay fare as Myron Cohen, wily dialect storyteller, a dependable laugh-getter, proves that his oldies are still his best material. His banalities anent New Yorkers in Florida or the garment centre habitues are solid standouts in this pleasing little show presented by LeRoy Prinz.

Although lacking a little in stage presence, the Crew-Cuts blend their four voices pleasingly in harmonies familiar to Mercury disk buyers. They offer fine listening to the responsive audience as they whack out their big shellac sellers like "Ko Ko Mo," "Sh-Boom" and "Earth Angel," "Crazy About You, Baby," the first record to bring the quartet notice, is solid and "Stomp And Whistle" is a rhythmic rouser.

The El Rancho Girls move cutely in a Northwest Mountie number. They are effectively choreod in the St. Cyr jungle finale and earn a warm response. Ted Fio Rito, back to helm the house band, leads his orch with a sure touch. *Bob.*

Lido, Paris
(FOLLOWUP)

Paris, March 1.

Though the Borrah Minevitch Rascals (7), the show headliners, are gone, and the solid gimmick of the plane, which came down the runway to disgorge members of the troupe, has been grounded, the Lido spec still rates as probably the most grandiose, plus, offering in any nitery today. Since its inception, last December, club has been playing to SRO and present entry, "Desires," will be kept for two years instead of the announced one-year period.

Plane gimmick was a difficult feat, but when it was held off during press night, and the press still raved, Rene Fraday and Pierre Louis Guerin decided they didn't need this extra touch and are saving this highblown gimmick for the next show. Pulleys, which slid out the plane, now have two girls coming out over the heads of the aud in a statuesque nude pose, and a jane is better than a plane anytime.

Show has fallen into a smooth rep now, and the solid acts, turned up by Fraday and Guerin in their world treks, now shine amidst the lush flurry and spec of the fine Don Arden routines for the Bluebell Girls (16), the classy nudes (8) and the solid dervish dancing of the Paul Steffens Dancers (4). George Matson has brought his disk mime turn to a high point, with addition of new aspects to his act. Sid Krofft does his marionet magic, the Arnaut Bros. (2) delight with their lovebird takeoff, and the Brusellos (2) awe with the back somersault of one carrying a tray loaded with drinks. Not a drop is spilled and nothing is spared to make this show tops, including real fireworks. *Mosk.*

Birdland, N. Y.

Joe Loco & Kai-Jay Quintets; $2.50 minimum.

The mixture at Birdland this sesh is mambo and modern. The Joe Loco Quintet socks across the chile beat while the young Kai-Jay Quintet displays some neat updated musical techniques. It's a well-balanced layout that pleases the Birdland buffs.

Loco has been here before and he knows what it takes to warm up the house. His formula is to pour on the timbales, bongos and congas with peppery flourishes. And it works. Each number has just the right kind of drive and south-of-the border flavor. Loco helms at the ivories with Louis Kant on conga, Bobby Flash on bongo, Peter Terrace on timbales and Julio Andino on bass. They're all craftsmen and their support of the maestro is topgrade. Stickout numbers in Loco's chilebag are "How High the Moon," "Invitation," "Tremendo Cha Cha" and the "Apollo Blues," a rhythm & blues mambo.

The Kai-Jay Quintet was formed a little more than six months ago by trombonists Kai Winding and J. J. Johnson. The boys have chosen their sidemen with care and have come up with one of the more interesting new jazz groups around. Launching of the outfit was somewhat of an answer to all the jazz activitiy that's been going on at the Coast. According to maestro Winding, the Quintet could be classified as a rep of the "east coast jazz" movement.

The sidemen assisting the trombonist-leaders are Dick Katz, piano; Al Hare, drums; and Gene Wright, bass. Each has a distinctive style, but they work together intelligently to lay down an inventive beat from which Winding and Johnson can take off on their tooting licks.

The group has a good chance to get to the head of the class in the modern jazz school if they continue to come up with such nifty showcasers as "Dinner For One, Please James," 'Peanut Vendor" and "Hip Bones." *Gros.*

Blue Angel, N. Y.

Patti Moore & Ben Lessy, Charlotte Rae, The Foursome, Jimmy Lyons Trio; $5 minimum.

The Blue Angel has taken a long chance with the booking of Patti Moore & Ben Lessy. This team has made good in the large-seaters catering to the Broadway mob, and this is their first try at a New York intimery, a gathering spot of the chichi and carriage trade. Ordinarily, the rule is that excellent material, delivered forcefully and with showmanship, should be sufficient to bowl over any kind of nitery audience. Apparently it doesn't apply universally.

Miss Moore and Lessy haven't recognized the condition existing in such rooms as this Herbert Jacoby-Max Gordon spot. The audience has to be hit lightly at first, then treated ever so gently, and when a rapport is established, then into the potent material. Even afterwards extreme care must be exercised not to injure, bruise or irritate the genteel set on the right side of Park Ave. That's how Broadway comics would approach or blueprint for the task of battering down the after dark citadel of the ad agency set. One doesn't just go in and start punching. There must be a considerable period of sparring before a comic can be at home here. Moore & Lessy have taken the latter approach, which works ever so well in the mass spots.

The material, which brings yocks in their own bailiwicks, also brings a certain laugh increment in this spot, but it seems to be the kind that's given out of politeness. This crowd is virtually damning with faint praise.

The innate excellence of Patti Moore & Ben Lessy is still there. Lessy, who enacts the role of the pianist on the Danny Thomas tele show, "Make Room for Daddy," is an expert comic in every department. In fact, he's hilarious, but as the Blue Angel set would aver, they're much too physical for the room. Miss Moore is an excellent singer in her right, has a tremendous feel for comedy, but with the use of the direct and forthright approach that wins over mass audiences immediately, it doesn't seem to work here.

Now Charlotte Rae, a comedienne who has been here several times, knows her manners for the Blue Angel set. She puts over a few light ribs of the singers exalted by the operatic set, thus establishing a common bond with her audience, and thence, into a satire on the Gabor girls, a spoof of the Miss America contest winners, and a caricature of a ballad singer. It's smart material well delivered, and she's a solid hit. Miss Rae could probably make it at the Latin Quarter or some other large-seater, but the odds are very heavy against her getting as many encore demands as Moore & Lessy would.

Other act this session is The Foursome, for whom a term paper is delivered under New Acts. The Jimmy Lyons Trio showbacks well as usual. *Jose.*

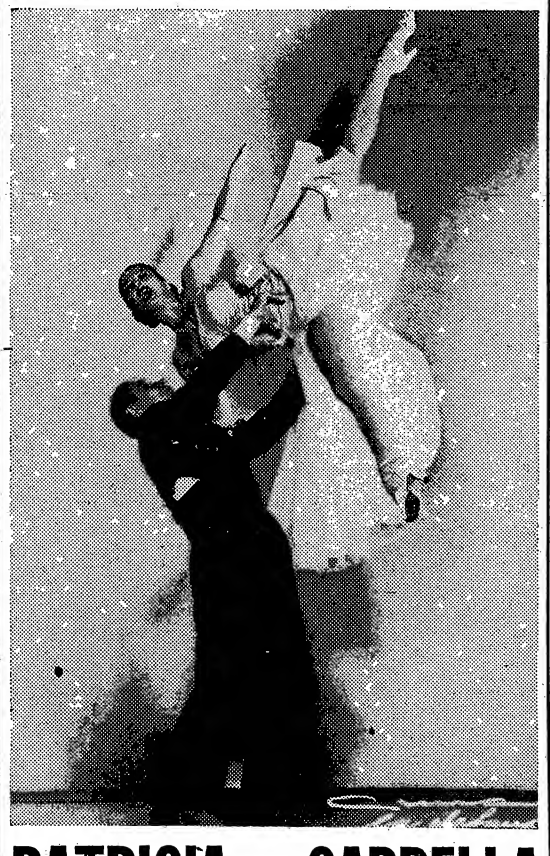
Ritz Carlton, Montreal

Montreal, March 1.

Odette Myrtil, Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

Odette Myrtil's annual appearance at the Ritz Cafe proves th

(Continued on page 66)



PATRICIA AND CAPPELLA

"SUCCESSFUL RETURN . . . P. AND C. ARE CURRENTLY WINNING NEW PLAUDITS AT THE FONTAINEBLEAU . REAL SMOOTH FOOTWORK, BALANCING AND SPINS . . ."
HERB RAU, *Miami Daily News.*

"NEW TO THE FONTAINEBLEAU BUT NOT TO THE BEACH REGULARS WHO HAVE SEEN THEM AT THE BROOK CLUB, THE COPA AND OTHER SMART SUPPER CLUBS ARE P. AND C., WHOSE ADAGIOS AND LIFTS ARE UNBELIEVABLE."
GEORGES BOURKE, *Miami Herald.*

They're A HANDSOME pair whose BALLROOMOLOGY is ADEPT, the adagio aspects GASP-BRINGING. They play UPLIFTS and NECK-BALANCED SPINS THROUGHOUT their ROUTINING where MOST DUOS would be content to build to A FINISHER FEATURING ONE of their tricks for the applause garnerer. What makes their WORK the more EFFECTIVE is the EASE with which they ACCOMPLISH their CLIMAXES to each PATTERNING. THE PAIR make FOR A SOCK ACT.
Lary, Variety, March 2, 1955

NOW APPEARING AT THE FABULOUS
FONTAINEBLEAU Hotel
MIAMI BEACH, Florida
Thanks to HERBERT MARKS and MAURICE GOODWIN

The Mentalaugh-Provokers
Lucille and Eddie
ROBERTS
Originators of the Show
"WHAT'S ON YOUR MIND"
Currently
EMPIRE ROOM
PALMER HOUSE, Chicago
Thanks to Miss Abbott and M.C.A.

VISKRIPTS*
*Material by Visk
Comedy Routines and Burlesque...$5
Best Comedy Bits.....$5
A. GUY VISK
Writing Enterprises
196 HILL STREET TROY, N. Y.
"Creators of Special Comedy Material"

Oh Helena Wild . . . You Made Me Feel at Home!
I did not think it possible to find Times Sq. room with bath, so low in price, so high in service, so much like back home.
ROSOFF HOTEL, 147 West 43 St.
JU 2-3200 (ask for Helena Wild)



Los Chavales

(The Kids from Spain)

WITH

TRINI REYES

●

Thank you AMERICA

For the Wonderful Reception You Have Accorded Us On Our Tour Through the Nation!

Currently—

COPA CITY
MIAMI BEACH

Summer Opening (2nd Season)

DESERT INN
LAS VEGAS

and

COCOANUT GROVE
AMBASSADOR HOTEL
LOS ANGELES

●

Record Breaking Engagements
3 CONSECUTIVE SEASONS:
STARLIGHT ROOF AND EMPIRE ROOM
WALDORF-ASTORIA
New York
EMPIRE ROOM
PALMER HOUSE
Chicago

●

TV Appearances:
ED SULLIVAN SHOW
RED SKELTON SHOW
BLUE ANGEL SHOW



THE CRITICS RAVE

From Coast to Coast

VARIETY
PALMER HOUSE, Chicago
"Bravos break out loudest for Miss Reyes, a fiery charmer, good looks and engaging terp personality."
LES.

VARIETY
"In closing spot, The Kids from Spain, 11 instrumentalists, are show stoppers."

WALTER WINCHELL
"One of the top hits of the Miami Beach season: Los Chavales de Espana (The Kids from Spain)."

DOROTHY KILGALLEN
New York Journal-American
"Tops in town . . . the Kids from Spain, an 11-man act."

RCA VICTOR
FIRST IN RECORDED MUSIC

Directi

MCA

Night Club Reviews

Continued from page 64

Ritz Carlton, Montreal

usual boff for the payees and several new songs give added impact to overall show-casting. Attractively gowned in one of her own creations (between show dates, Miss Myrtil is a New York dress designer) this Gallic - American chanteuse relies for the most part on special material items which are a change from the routine pops and more important—better suited to her uninhibited personality and easygoing presentation.

An amusing parody based on the tune, "Younger Than Springtime," from "South Pacific," called "Younger Than Pinza," gets show off to a good start, and a new entry, her impresh of Edith Piaf singing "Old Man River," is a highlight of the offering from every angle. Patter between songs eventually leads to the inevitable violin sequences with selections from "Red Mill" (one of her first shows in America), which scores with payees, and a full-out rendering of "Paris Skies" brings her back for an okay encore session.

Frequent engagements in this room have naturally developed a number of standards with the regulars who never seem to tire of the repeaters, but Miss Myrtil wisely avoids the obvious and adds good balance to her routining with the inclusion of new numbers, some which she is trying for the first time on the current stint.

Backing Miss Myrtil's songlog is the able pianoisms of Johnny Gallant with the Joe Settano trio doing dance interludes in capable fashion between shows. *Newt.*

Latin Quarter, Boston

Boston, Feb. 16.

Joey Bishop, Dolores Hawkins, Delma & Hill, Bob Conrad Line (8), Harry DeAngelis Orch (8), Guy Guarino, Zarde Bros. Trio; $3 minimum.

Although Joey Bishop and Dolores Hawkins are not too well-known hereabouts, their individual turns, plus that of the slick puppeteers Delma & Hill, results in this being one of the better bills of the season. If word-of-mouth means anything, this layout should lure nifty biz before the week is out.

Bishop, one of the few comics to appear here this season who doesn't belie his billing, has been too long away from Hub spots, last playing the Sheraton-Plaza's Oval Room about five years ago. However, during the interim, he's gained plenty of stature, sharpened his delivery and material and in short, blossomed into a first-rate comic suitable for all media. While he relies to a great extent on the throwaway and short-punchy type of gag he's also very adept at taking advantage of any ringside heckling, with the result that the needling usually backfires in the heckler's teeth. Guy's stuff nabs nifty yocks throughout.

Miss Hawkins, a shapely thrush clad in a tight-fitting gown, is one of the pleasant surprises of this season. She sells her songs with knowhow, makes an eye-filling appearances, and is glib in the chit-chat department. At home with all types of songs, she fares equally well with the ballad, "Hey There," "Hernando's Hideaway," in tango tempo, the r&b-tinted "For You My Love," and the uptempoed "Sing You Sinners." As an added gimmick the chirp cons a male ringsider reluctantly onstage to teach him the steps to "Anything Can Happen Mambo." Guys noticeable self-consciousness adds to the general overall effectiveness of the stunt. For a bowoff the singer gives out with her Epic disclick, "George."

Bill gets off to an excellent start with the clever puppeteers, Delma & Hill, pulling the strings while their various figures prance through some amusing antics. Back in business is the Bob Conrad line with a couple of neat production numbers, aided by the vocalizing of emcee Guy Guarino.

Harry DeAngelis and his crew turn in the usual solid accompaniment chore, with the Zarde Bros. trio taking over between sets. *Elie.*

Seven Seas, Omaha

Omaha, Feb. 25.

Heller & Hayden, Ruth Rogers, Al Lamm Trio; no cover or minimum.

Don Hammond's Seven Seas is rapidly becoming a top showcase for comedy acts in the midwest. At first it was singles, with Lenny Colyer, Paul Gilbert and Shecky Greene packing 'em in. Now the vogue is doubles, with Frisari & Reynolds and Davis & Reese paving the way.

The current duo of Joe Heller and Benny Hayden is on a par with their predecessors, in biz and in talent. Eastern boys, making their first appearance in these parts, are going over big, although they give the aud a little rougher treatment than Omahans are used to.

Best numbers are "Ghost Riders in Sky," and a calypso piece in which Hayden dons a female setup. While most acts here work 30 minutes, then are off like an alarm clock, Heller & Hayden do as long as 50 minutes a set if the aud appears to want it.

Blonde Ruth Rogers (Mrs. Hayden) opens the show with a fine vocal session and later rejoins the boys for a short softshoe routine. Gal has Huttonish antics and a June Christylike voice. She definitely adds to the show.

Al Lamm's Trio cuts the show superbly. Maitre d' Harold Fisher has the ropes out. *Trump.*

Sahara, Las Vegas

Las Vegas, Feb. 22.

Katherine Dunham Co. (24), Dick Shawn, Saharem Dancers (12), Cee Davidson Orch (11); no cover, no minimum.

A more colorful, exciting show has rarely been presented here and with the Katherine Dunham troupe; and Dick Shawn helming the comedy, the three-weeker is well-balanced. The opus ran 90 minutes opening night and a lop-off of some of Shawn's 35 minutes, as well as the innumerable stage waits, will bring it down to par.

Miss Dunham, aided by her dancers, singers and musicians, stars in a kaleidoscopic succession of African, Brazilian and voodoo dances that move swiftly in one of the most effective and intricately-lighted acts ever seen on the Strip. Flamboyant costumes, partitioned drapes and the big, black backdrop are strong optical sides. The African market place scene is an exciting one, with vendors and dancers moving about swiftly, paced by the exotic Miss Dunham. The native sounds by the dancers are a fittingly cacophony to impel excitement and this opener is of such smash caliber as to convince stubholders that the star has rarely been presented better in this area.

Miss Dunham is at her sexiest in the Brazilian Suite and is nimble, padding out the choreography barefooted. Sharing the acclaim is dancer Vanyoe Aikens, who scores heavily as the Nubian and in a barrelhouse number. Frances Taylor, Lucille Ellis, Jacqueline Walcott and Lenwood Morris are others who rate. Miss Dunham is a vocal click in "There's Honey In the Honeycomb."

Shawn, a notoriously slow starter with his special brand of comedics, is off and running quickly, inasmuch as he follows Miss Dunham, to encounter a fully-warmed and attentive audience. His split-personality song and banter routine is clever in its change of pace from the Eddie Albert type of whimsy to Shawn's familiar bellowing, braying and singing. He builds his material more efficiently than on his last round here and in the process gathers plenty of belly laughs. The prizefight skit is okay as always and his fave story of the Old South, as he watches for "Massa Richard to come over the hill leading a million guns" is his laugh-topper. As expected, "Pagliacci" comes in for Shawn's full-bodied vocal treatment and it evokes kudos.

The Saharem Dancers are on briefly and mainly as immobile window dressing for Miss Dunham. Cee Davidson leads the orch behind the dance-star's bongo trio in good style and otherwise cuts a good show. *Bob.*

Ewige Lampe, Berlin

Berlin, March 1.

Stachelschweine production, "The Ten Was Their Destiny," in 20 numbers, directed by Harald Philips. Features Guenter Pfitzmann, Wolfgang Gruner, Jo Herbst, Achim Strietzel, Inge Wellman, Inge Wolfberg, Klaus Becker.

Cabaret life, for which Berlin was once famous, is—apart from a few exceptions—still not very exciting in this city. Definitely on the plus side, however, is the local Stachelschweine (Porcupines) group, a bunch of talented and mostly young entertainers whose forte is brilliant political farces. Their latest program, also marking the group's fifth anniversary, is "The Ten Was Their Destiny," and refers to Berlin's 10 postwar years.

Presented at the Ewige Lampe, sort of an Existentialist spot, the three-hour program is excellent and probably will emerge as a longrun and topnotch commercial hit, with word-of-mouth and rave press a big help. Its appeal is universal, a treat for fastidious and ordinary cabaret lovers and even for the sophisticates, Berliners and outsiders.

Unlike many other local entertainers, the Porcupines are never short of new gags and witty wordplay and this program, consisting of 20 different numbers which depict the "highlights" of this city's past decade, is without doubt the best ever presented by them. It tees off with 1945, when Amis and Russkis were still friends; brings back the blackmarket era, housing shortage, the butt collectors, all those phoney deals of the early postwar years; pokes fun at the East-West dispute, Russian brutality, the Blockade fraternization, militarism and all the things and personalities that have become the local topic up to 1955.

Program's attitude is clean, objective and decent all through, and never cheap. It's also a good example of German self-kidding, which often isn't carried out here to best advantage by other cabaret groups.

It's chiefly an ensemble achievement, but special honors go to Harald Philips, whose direction keeps the action rolling at full speed. The transition from one number to another is never jumpy, although each of them is of different nature and style. In all, it's local cabaret at its best. *Hans.*

Top's, San Diego

San Diego, Calif., March 5.

Jack Carson, Connie Towers, Roland Dupree Trio, Billy Green Orch; no cover, minimum.

After a no-entertainment hiatus of six months, boniface Yale Kahn has a crowd-pleaser in Jack Carson, as the tv-film thesp goes the comedy route in good fashion. Before heading on to Las Vegas, however, the Carson act could stand sharper pacing, pruning of the weaker material and a slash in the 40-minute running time.

Shedding the amiable lug characterization that's marked his career until "A Star Is Born," Carson emerges as a capable storyteller. Most of the yarns and one-liners are bluish, although acceptable for niteries, but some have too much mileage to net peak reception.

As a part of the Carson routine, singer Connie Towers, a beauteous blonde, is a standout. She works well in song-waggery with Carson; most effective laugh-getter is a French-to-English "translation" of "Cherie." Equipped with classically trained pipes and gowned exquisitely, Miss Towers scores strongest with the Jack Brooks lyric "Claire de Lune" and a sure-fire medley from "Porgy and Bess." Miss Towers is definitely star material.

The Roland Dupree trio of hoofers starts the show on a happy note with 10 minutes of frenetic terpology.

With Carson's musical director, Roy Chamberlin, at the piano, the Billy Green house crew does nicely at showbacking and for dancing. *Don.*

Le Carroll's, Paris

Paris, March 8.

Pierre-Jean Vaillard, Perdita Chandler, Syv Lijia & De Ramon, Los Aztecos (4), Line Andres, Miki Michaels, Leopoldo Frances Orch (9); $4.50.

Fancy cellar club, off the Champs-Elysees, is still doing solid biz, with the young snob set, and carioca and Near East visitors, making this a habitat. Show is so-so, at present, with a dearth of headliners, but presenting enough heavyweight fillers, plus fine mambo dance beats, to make this okay in atmospherics. He-she hostesses have been toned down somewhat and club now caters to all.

Pierre-Jean Vaillard is in the chansonnier category and gives a fine display of aloof storytelling with the right amount of blue, sassiness and timing to make this risible for those in on the lingo. Syv Lijia & De Ramon give with a rather sedate strip number that is mixed with acro-dance and tomfoolery to make this a most unresolved item. Man comes out claiming he has lost partner, whisks around a member of the aud, and then gets his partner, a comely, waspish Swedish lass, for much dizzy spinning, etc., and then she strips down in sheer grogginess. Girl's trim, muscular torso is not made for this genre, and act needs a different bent to make this a favorable entry here.

Rest of show is song, with Perdita Chandler, Line Andres and a Mexican group, Los Aztecos (4). Miss Chandler has been chanting for only a year now, and this good-looking U. S. miss displays more musical comedy talent than chantoosy status. She has presence and a way with an aud, but voice is more for book backing, and does not have the nuances for nitery flair. More training, deep projection, with the plus factor of obvious thespic backing, may soon make this girl a good bet for revue material for the U. S. She is getting good experience here in facing international auds.

Line Andres is in the minor belt school, and the well-chassied girl seems more chirper than chantoosy. Voice is big but lacks graduations, and her interp is cold and lacking authority. She is for this type of intime room, but doesn't shape as future individual top material. Los Aztecos are an authentic-looking Mex troupe who give with the looping carioca ballads, with guitar and fiddle accomps, for an okay offbeat entry, but lack the more robust flavor exuded by other Latino groups now playing the circuits. *Mosk.*

Chez Paree, Chi

Chicago, Feb. 28.

Goofers (5), Helen Forrest, Margaret Sisters & Bruno (3), Brian Farnon Orch; $1.50 cover, $8.75 minimum.

Current bill at this topdrawer Windy City nitery should keep the register pleasantly tinkling despite usual Lenten doldrums. Although customers were not observed to be hanging from the rafters opening night, it was only because one of the acts beat them to it.

The Goofers, upside-down sensation of the nitery belt, wrap up their turn in spectacular fashion with two Goofers succeeding each other on the flying trapeze, hanging by the feet and playing as they swing. Playing the tissue paper comb would be quite an accomplishment under these circumstances, but one of the boys takes the bull fiddle along with him and plays unconcernedly, followed by another Goofer tootling nonchalantly on the trombone as he flies through the air with the greatest of ease, upside-down.

This group has picked at random from the fields of music, the acrobatic dance, comedy, song and gymnastics, dismembered all elements of same, mixed well, and has come up with a howling half-hour of entertainment.

Vocal chores are handled nicely in this layout by Helen Forrest. Gal brings back pleasant memories for the customers who remember her "I Don't Want To Walk Without You" and other clicks of her vocalizing with the Harry James orch in its heyday. Gal has pleasing pipes and is easy on the eyes.

Bill is introed by terp routines of Margaret Sisters & Bruno, European import. Graceful acro-hoofing to music from "Traviata" and "Thais" is followed by rougher apache bit. Bruno whirls around at several points with the two sisters on his shoulders, under his arms, and hanging on for dear life. Group gets a big hand.

Brian Farnon and orch oblige with the usual showmanly backing. *Gabe.*

Waters $6,000, L. A.

Los Angeles, March 8.

"At Home with Ethel Waters," at the Carthay Circle, in a single week at the 1,500-seater, did only $6,000.

Top was $3.30.

CURRENTLY
JOLLY ROGER HOTEL
Fort Lauderdale, Fla.



NORM DYGON
and
MR. CHIPS
Direction: MILO STELT
•
MUTUAL ENTERTAINMENT AGENCY, INC.
203 N. Wabash Ave., Chicago, Ill.
Hollywood • Cleveland

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.

CHARLOTTE RAE
Currently at the
BLUE ANGEL, New York

ROBERT MAXWELL



Currently Appearing
JACK PAAR SHOW, CBS-TV
—o—
STATLER HOTEL, Wash., D.C.
• MGM RECORDS
Direction: GENERAL ARTISTS CORP.

TERRY AND THE MACS
Opening March 17th
MELODY CLUB
JOHNSTOWN, PA.
Pittsburgh to Follow
CADILLAC RECORDS
Direction: CHARLES V. RYAN
35 West 53rd St., New York
CO 5-2051

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly) $1.05 per script.
• 3 Bks. PARODIES, per book..$10 •
• MINSTREL BUDGET.....$25 •
• 4 BLACKOUT BKS., ea. bk...$25 •
• BLUE BOOK (Gags for Stags) $50 •
HOW TO MASTER THE CEREMONIES $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130

"Musical charm-extremely lovely, exquisitely gowned—glamorously speckled new act—commercially slick-sophisticated fun."
GLENN C. PULLEN,
Cleveland Plain Dealer

"Statuesque charms — Lovely blond-svelte star."
ARTHUR SPAETH,
Cleveland News

"Fenton and Bone: Sophisticated . . . Versatile."
Cleveland Plain Dealer

"Ilona Massey . . . most beautiful and talented."
FRANK FARRELL,
N. Y. World-Telegram & Sun

"Ilona . . . stuns critics."
DOROTHY KILGALLEN,
New York Journal American

"Quite an act—Enchanting."
WINSOR FRENCH,
Cleveland Press

HOTEL HOLLENDEN, Cleveland, Ohio

EXECUTIVE OFFICE February 26, 1955

Miss Ilona Massey
Hotel Hollenden
Cleveland, Ohio

Dear Miss Massey:

I thought you would like to know how very pleased we have been with the results of your two-week engagement here in our Vogue Room.

I am sure it will be gratifying for you to hear that you have attracted the very type of clientele we have striven years to maintain.

I feel sure that your fresh and original new type of presentation will find this same spontaneous acceptance on the part of audiences in other cities where you are scheduled to appear, and we will look forward to having you back with us in the not too distant future for an "encore".

Sincerely,

Robert P. Joyce

Robert P. Joyce
General Manager



"I LIVE TO LOVE"

ILONA MASSEY

with HOWARD FENTON and GENE BONE

Just Concluded

HOTEL HOLLENDEN, Cleveland

Next—CHI CHI CLUB, Palm Springs, Calif.

Staged by:
JAMES ALEX

Special Material:
HOWARD FENTON,
GENE BONE and
JANE ANDERSON

Management:
CURTIS ROBERTS
Roberts-Marshall Associates
17 East 45th St., New York 17
Tel.: OX 7-1977

Directi :
ASSOCIATED BOOKING CORP.
Joe Glaser, Pres.
745 Fifth Ave., New York

Press Relations:
SAMUEL J. FRIEDMAN

Miami Beach Hotels Jammed But Niteries Still Seeking Late Trade

Miami Beach, March 8.

Closing of Hialeah racetrack, which in former years marked "end-of-height" for the winter season, this time saw a continuing pace, with hotels loaded and restaurants packed to waiting-line proportions. But the night clubs are still fighting for that second show, business wanting all season long, despite the lures offered via triple-star billings.

Withal, cafe operators are still booking the most potent topliners they can buy for the coming weeks. Copa City is offering Jane Powell, Nat (King) Cole and Los Chavales de Espana plus the long-run June Taylor-Benny Davis production. The Beachcomber is currently playing Sophie Tucker, Tony Martin and Jackie Kannon with Betty Hutton and Morey Amsterdam slated to headup the hugery's mid-month revue for three weeks.

The Fontainebleau, with Helen Traubel, Joey Bishop, and Patricia & Capella on hand, is seeking the Ritz Bros. or a like act to come in on the 16th for a 12-day run. Kay Starr has been pacted for an end-month engagement—her first appearance in this area. The Saxony is featuring Tommy and Jimmy Dorsey and their unit through March; a big show entailing production ideas is to follow. Other hotels are also setting acts for the spring they normally would book in February. Of the biggeries, the Latin Quarter is due to close earliest, Lou Walters marking the 20th as the finale. Joe E. Lewis is playing a return date there.

All of it portends a heavy summer booking schedule by the hotel-cafes, once the straight nitery ops decide on their closing dates, although Norman Schuyler may keep his Beachcomber going with Louis Armstrong and his band coming in for a long run. The Vagabonds, also, run their club into late spring and early summer. At any rate, the hopeful bonifaces are all looking for the heavy influx of tourists to continue, based on hotel reservations through the Easter week.



Eileen BARTON
Currently
ON TOUR
CORAL Records
WILLIAM MORRIS AGENCY

HARBERS and DALE
Return Engagement
PALAIS DE LA MEDITERRANEE
Nice, France

MCA Moves Stacey to Chi To Head Up Fairs Dept.

Chicago, March 8.

Eldred O. Stacey, previously with Music Corp. of America's Dallas office for 10 years, has joined MCA's Chicago staff and will head the agency's fairs department. MCA mulls a largescale invasion of the fairs field on a national basis, the operation to be conducted out of the Chicago office. First step in this direction was MCA's snagging of the grandstand show at the Indiana State Fair.

Stacey had sold to the Oklahoma State Fair, the Tri-State Fair in Amarillo, and other Southwestern fairs while with the Dallas MCA office. He is currently negotiating with buyers for four large fairs.

Unit Review

Edith Piaf Continental Revue

San Francisco, March 8.

Cress Courtney & J. T. Gale presentation of revue. Stars Edith Piaf; features Harry Mimmo, Jacques Peals; with The Rivieras, The Arnauts, Les Marcellis. Scenery by Frank Stevens; musical conductor, Cyrus Trobbe. At Geary, San Francisco, March 7, '55; $4.95 top.

Edith Piaf's Parisian magic proved once again she is a major show business attraction with electric appeal, indomitable projection of spirit and everybody's idea of what a French chanteuse should look and sound like.

She completely captured the opening-night audience at the Geary last night (Mon.). Mainly composed of local French colony, they were sponsors of the premiere as a benefit for the French Hospital. La Piaf kept them enraptured through a dozen selections, and left them begging for more.

She does the entire second half alone on a blank stage backed by a plain drop, and dressed severely in plain black dress sans frills, sans jewelry, sans everything except sock emotional appeal for an audience.

Through the deft use of hands, and occasional pose of the head, the chirp manages to project the impact of her songs even to those who don't parlez vous. If her costumes, presentation and air are pretentiously dowdy, the audience makes it into a virtue and loves her for it, male and female alike. Anything she does is socko a la the good old vaudeville days. Her personal power over her following is unique today.

Her songs range from an English version of "Autumn Leaves" and "If You Love Me, Really Love Me," to French lyrics, for "Bravo Pour Le Clown" and "Padam" and the untoppable finale, "La Vie En Rose."

Whatever language difficulty Miss Piaf encounters in introductions and English lyrics add to her charm and make her piquant appeal even stronger. Her ability to sell to an audience unfamiliar with her language is a tribute to her ability as performer.

But the "Continental Revue" really has two stars. Just slightly less than Miss Piaf in sock appeal is the clever Italian comic Harry Mimmo, who ends the first half of the revue with a half hour that definitely proves him the freshest comic talent to hit U.S. boards in years, and a mimic worthy of comparison to Jimmy Savo. A gifted pantomimist possessed of mobile features and uncanny ability to create an allusion with sharp wit, the comic completely dominates the opening half and is definitely strong enough to carry his own revue. Audience reception at the opener was simply tremendous and Mimmo will boost the box-office no little.

With ample time to work, he does impressions of American tap dancers from Gene Kelly to Bill Robinson and Shirley Temple, capping it with an hilarious takeoff on Fred Astaire. He comes back with an even stronger routine of impressions of various national types, French, English, American, Mexican, etc., capping that with an excellent paesano bit. Mimmo's personal gimmicks and phrases are as contageous as laughter itself and the opening-night audience, despite Miss Piaf's emotional impact, went out aping his routines. His oldtime film bit is surefire yak for any tv viewer. Mimmo's impact is so great in this show, he can end up stealing it and probably will. His humor is unclassifiable but universal and knows no language barriers. He is undoubtedly one of the great comics of our time.

Rest of show presents a series of solid acts. Les Marcellis, in acrobatics and comedy, open strongly with a good turn. The Arnauts cop a heavy mitt for their bird pantomime, with the Rivieras' Apache dance okay in third spot. Jaques Peals ties the show together as emcee for the first half, contributing gags and songs in a personable, pleasing manner.

Wherever it plays this revue looks like solid boxoffice, with the standout variety acts headed by Mimmo added to the surefire draw of Miss Piaf. *Rafe.*



CAB CALLOWAY
Held Over
FAIRMONT HOTEL
SAN FRANCISCO
Mgt. BILL MITTLER, 1619 Broadway, New York

Vaude, Cafe Dates

New York

Josephine Premice and **Nejla Ates** open tonight (Wed.) at Cafe Society Downtown, N. Y. . . . **Jonathan Winters** a March 17 starter at the Palmer House, Chicago . . . **Will Mastin Trio** to go into the Apollo Theatre, N. Y., May 17 . . . **Joey Bishop** pacted for the Sands, Las Vegas, May 18 . . . **Andy Griffith** set for the Latin Casino, Philadelphia, May 23. **Jack Carter** plays there for nine days starting April 3 . . . **Lewis & Phillips** dated for the Golden, Reno, May 4, and El Cortez, Las Vegas, May 19 . . . **Terri Stevens** opens at the Boulevard, Rego Park, L. I., Friday (11) . . . **Irving Fields** Trio signed a personal management contract with the **Wynn Lassner** office . . . **Eartha Kitt** resumes nitery dates at the Town Casino, Buffalo, April 9, and thence to the Copacabana, N. Y., April 21. She'll have a trio with her.

Chicago

The **Cass Harrison Trio** signed by Associated Booking Corp. and set for the Deckler Hilton, Columbus, April 4 for eight weeks . . . **Jean Arnold**, currently at Mr. Kelly's, Chi, joined by Jimmy Bowman Monday (7); both are set for an indefinite stint . . . **Doctor Giovanni** and the **Voca Lovelies** inked for the Muehlebach, Kansas City, March 25 for two rounds . . . **Don, Dick & Jimmy** follow at the Muehlebach April 8 in a two-framer, with **Stan Kramer** on the same bill . . . **Johnny Maddox** and **Bill Hayes** set for the Chicago Theatre, Chi, March 25 in a two-rounder . . . **Xavier Cugat** pacted for the Chez Paree, Chi, March 22 for two weeks . . . **Dorothy Shay** into the Chase Hotel, St. Louis, April 1 for one session.

Hollywood

Arthur Blake into Billy Gray's Band Box April 4 for four weeks, after current stand at Saddle & Sirloin, Palm Springs . . . **Connie Boswell** opened last night (Tues.) at Chi Chi, Palm Springs, followed March 17 by **Toni Arden** . . . **Milton Deutsch** agency set to book all talent into State Line Country Club, Lake Tahoe. **Ray Lyte** joined agency to handle night club department.

Mary Kaye Trio goes into New Frontier's new lounge in Las Vegas for 22 weeks, coincident with Mario Lanza's two-frame opening at hostelry April 4 . . . **Claude Kennedy Trio** in return engagement at Park-Wilshire Hotel's Mardi Gras Room . . . **Jon & Sandra Steele** topbill new show opening tomorrow night (Thurs.) at Biltmore Bowl, lineup including **Wally Boag, Los Gatos Trio, The De Mattiazzis.**

Omaha

Phil Ford and **Mimi Heinz** held over at **Tony Domino's** Italian Village in Lincoln . . . **Wilder Bros.** set for two weeks at Don Hammond's Seven Seas starting March 18, with **Beachcombers** following for one stanza . . . **Sam Fraser** orch replaced **Ray Backman** at Palm Garden of Legion Club.

Nevada, Riviera Get Okays

Continued from page 61

by April 4. The deferment may hamper them unless they can get sanction before.

The Moulin Rouge, interracial hotel, was deferred, as was the Star Dust Hotel, which is headed by former California gambling ship operator Anthony (Tony Cornero) Stralla. The Star Dust has more than 1,100 stockholders and the Commission ordered its attorney, E. Frandsen Loomis, to prepare a ruling that would limit the number of club owners, for discussion at the next meeting in Carson City.

Income Tax Snafu

The Federal Government stretched its long arm into the Tax Commission hearing last week, involving the Thunderbird Hotel, which must show cause why its license should not be revoked, following charges that Meyer and Jake Lansky were linked to the operation. Income tax returns were provided that showed Jake Lansky and one George Sadlo were paid a total of $96,000 over a period of four years by Thunderbird president Marion Hicks, representing interest on a $160,000 loan. However, former Lt. Governor Clifford Jones, a Thunderbird partner, stated under oath that the Lanskys were never partners in the hotel to his knowledge. Reno attorney William Woodburn, retained by the Thunderbird, asked for time to study the case for the defense, and it comes up again at the next session, probably late this month.

The State Tax Commission, fighting for its political life, in the wake of the gambling control bill just passed by the Assembly at Carson City, which would take gambling control out of the hands of the Commission, thus has lifted its self-imposed ban of granting major licenses while the Legislature is in session. The ban was put into effect early in February out of resentment by the commissioners toward action of the Legislature in imposing a moratorium upon consideration of new gambling licenses while the lawmakers were in session and for 30 days thereafter. This moratorium remains in effect.

Lifting of the Commission's self-imposed ban was done because members declared they did not believe it was fair to penalize persons waiting to go to work at major resort hotels, or persons who have made large investments which might be jeopardized.

The gambling control bill passed by the Assembly now goes to the Senate for consideration. The Assembly bill provides that a three-man board be established to completely govern gambling control matters. A legislative committee would provide the list from which the governor would appoint the men. This means the Tax Commission would be left the job of merely collecting taxes. And as chairman of the Tax Commission the governor would see his major function vanish.

Deferment of a license applicant is not construed as a denial. The Tax Commission never issues statements on why an applicant is deferred. Generally it is to give investigators more time to complete the record, or to give the applicant an opportunity to comply with regulatory demands made by the Tax Commission.

Milwaukeeans Turned Down

Milwaukee, March 8.

Temporarily, the applications of three Milwaukeeans for an investment of approximately $45,000 for a minority interest in the Flamingo Hotel at Las Vegas has been denied by the Nevada Tax Commission.

Milwaukeeans involved are Leonard Glen, chairman of the board of Rhea Mfg. Co. (a dress house), and his wife Adele, and Ethel Glen, wife of Stanley Glen, prez of the Rhea concern. It was reported that the Glens were in a 28-person "purchase syndicate" attempting to buy the Flamingo for $3,000,000. Allegedly, it has been indicated by William Gallagher, chief of the gambling tax division of Nevada Tax Commission, the Glen applications were denied "due to incomplete records and fingerprint reports."

408G HUB 'FOLLIES'

"Ice Follies" wound up with $408,000 during its 18-day run at the Boston Garden, Boston. Run ended Feb. 27.

Take is one of the top scores of an icer in the Hub.

Thefted Material

Continued from page 1

generally associated with any particular bit by virtue of having been seen first by most people.

Even when a unique piece of material is credited to the performer with origination, the bit soon becomes useless as more people see it. This is especially true in the case of the "Guzzler's Gin" bit credited to Red Skelton. However, this has been done (with credit to Skelton) by several performers. Although Skelton generally gets a free ad with this antic, the bit is by now useless since it has been seen so frequently under the guise of an "impression."

Gag writers are also to blame for the widespread larceny. Some have sold the same gag or routine, with slight variation, to several performers.

In the old days of vaudeville, the development of a routine meant a livelihood for a lifetime. Only slight variations were needed from year to year. The circuit, bookers and the talent agency protected the originator. Performers also relied on Variety's Protected Material Dept. for priority of material, which at best, however, merely attempted to establish a common law right.

Today such procedures are no longer possible. Radio and television have burned up so many routines and gags, as well as performers, that any act of standing has to rely on many writers to stay on the air for any length of time.

Meanwhile, it's become virtually useless to pay for material. Any larcenous lifter with a memory like a tape recorder could assimilate another's routine.

The acts complain that there's nobody to complain to. Sponsors can't be bothered, and neither can network buyers, or nitery operators. Fact that it's been done previously seems to be of small concern.

GIGI MAYO
Exciting, Dynamic Singing Comedienne
NOW PLAYING
SEVEN SEAS, Omaha
(2 Weeks—Return Engagement)
OPENING
DOWNBEAT, Montreal
March 30th (2 Weeks)
Contact: BERT JONAS
1650 Broadway, New York

DON TANNEN
Opening
CHICAGO THEATRE, Chi
(March 11 to 24)
Future Dates:
COCOANUT GROVE, L. A.
RIVERSIDE, Reno
THUNDERBIRD, Las Vegas
PALLADIUM, London
SAVOY HOTEL, London

THE WINDSORS
Opening March 11
ESQUIRE, Montreal
Following COPA, Montreal
Direction: CHARLES V. RYAN
35 West 53rd St., New York
CO 5-2051

New Acts

FORREST TUCKER
Songs, patter
20 Mins.
Charley Foy's, L.A.

Unlike most of the filmsters who have turned to the niteries for exposure and scratch, Forrest Tucker assumes an air of humility and disarms his audience by dropping his pose and coming at them as an entertainer with the hope that he'll be liked. He's a better storyteller than singer, but one complements the other to widen the latitude of his performing.

A big, handsome blonde with an easy presence, he's at once remindful of Phil Harris in many of his characteristics. Off on a Harris-type song, "Possibilities," he becomes monologist rest of the way with enough of a "daown south" vocal affection to make it fit his back-country yarns.

He tops off each narrative with a broad grin and that puts him in solid. His own picture career he takes lightly and makes only occasional reference in a gesture of deflation. To further ground himself, he does a takeoff on a circus barker that brings ou the bellowing voice familiar to his villainous roles in pictures.

His material and stories are nitery-proof, enhanced with a knowing knack of snapping a punch line. He'll be coming along as a better boite booking with more experience and confidence. If he can get his act up to his golfing handicap, he'll be winging.
Helm.

DANNY MACHIN
Songs
7 Mins.
Casino Royal, Washington

This is a pleasing young baritone who should improve steadily. Machin comes through in schmalzy but unsensational style with such numbers as "From This Moment On," "Melody of Love" and "A Dollar, Nickel and a Dime," the last of which he has already waxed for 20th Century Records.

At the Casino Royal, he works with both fixed mike and with a mike on a cable which enables him to operate closeup to the ringside tables. He appears to need a gimmick of some kind to provide his act with distinctiveness. Given this, he has sufficient vocal equipment to move ahead on the nitery circuit.

Machin also emcees for the Casino Royal stage show, but will have little to offer in this category until he gets more experience in handling audience. *Lowe.*

TOMMY ROBERTS QUINTET
Instrumental-Vocal
13 Mins.
Cafe Society, N. Y.

Tommy Roberts Quintet doesn't have the entertainment values necessary for name-club bookings. Act is more suitable for lesser locations. Negro group works at a generally frantic pace, with Roberts vocalling. He's backed by a drum, banjo, sax and piano. Concentrating on a stompin' beat, quintet opens with a number in the rock 'n' roll vein. Instrumentalization on the tune, however, drowns out Robert's lyric delivery.

Crew also works over "Blues in the Night," "Shadrack" and "Rag Mop." Besides the group offerings, saxer and 88er get solo spottings. Roberts' songstering is mostly in the "shout" idiom. *Jess.*

VIVIAN MARSHALL
Comedienne
18 Mins.
Cafe Society, N.Y.

Vivian Marshall, who's been active on the Coast, opened at Cafe Society last week. She didn't make a very auspicious showing. Miss Marshall accentuates her physical attributes, but that doesn't make up for a dearth material. She tries for laughs via stories and songs, but misses in most cases.

However, bit about getting a fur coat lining, minus skins, from a guy who makes linings, has some risible value. *Jess.*

JON WHITE
Songs
8 Mins.
Apollo, N.Y.

Jon White is a Negro crooner with a Lanza-lunged delivery. He uses no vocal trickery to get the big notes across, but he tends to diminish overall return by overly dramatic readings and an affected enunciation stress.

His repertoire is made of standard stuff and it goes well with the aud. Among his top efforts are "I Get a Kick Out of You" and "Tenderly." He's a good-looking lad with a pleasant stage demeanor and should do okay in similar vaude spottings. *Gros.*

THE FOURSOME
Songs
10 Mins.
Blue Angel, N. Y.

The Foursome, comprising two mixed couples, are made-to-order for the town-and-country set. The Brooks Bros. looking boys and the simply clad girls make a good stage appearance, and musically, they seem well-grounded. They are influenced by college glee club harmonics which themselves aren't bad. In trying to get away from stereotyped musical figures, they've taken a long way around. They do considerable posturing and put on an affected facade. A few dates in front of various kinds of audiences will probably put their feet back on the ground.

On night caught, they seemed to relive the '20s with tunes like "Vo-Do-Dee-O" and "Stormy Weather." It's a good novelty move and it gives the impression that they too have discovered F. Scott Fitzgerald. However, these maneuvers limit their horizons.

The contralto in the group is a singer with sincerity and deserves her frequent solos in front of the others. She's a cool and personable kid who provides the outfit with a solid peg.

At this point, it seems that they shall have to compromise their art if they're to get along in this world of commercial material. *Jose.*

DYLAN TODD
Folksongs
7 Mins.
Cafe Society, N. Y.

Folksinger Dylan Todd pinchhit for pop songstress Sunny Gale at Cafe Society last Thursday (3) night when unable to appear. Nitery didn't announce the substitution until show had progressed to Miss Gale's closing spot. Todd was then introed as her fill-in.

Working in a tux and accompanying himself on a guitar, Todd's song deliveries were pleasant and effective. Numbers included "Colorado Trail," "Edistone Light" and "Dan Tucker." Singer has the necessary qualities for subordinate slotting in intimate locations.
Jess.

LILLIAN HAYES
Songs
10 Mins.
Old Roumanian, N.Y.

Lillian Hayes, a veteran of the USO Camp Shows circuit, is making her nitery bow in New York. She's a likeable newcomer with a pleasant voice and can turn on power when necessary. She's at her best in ballad renditions. She shows a feeling for lyrics and an ease with music which should enable her to hit some of the plushier spots at a future date.

At this point, Miss Hayes' major difficulty is in repertoire. A batch of tunes with an overall design of building up to a climax is her present need. As it is, each tune is nicely done for excellent applause results. A few distinctive numbers would give her added touches to set her off to a greater extent.

Miss Hayes is elegantly gowned, makes a good floor appearance and has a solid sense of projection.
Jose.

SEE HEE TROUPE (4)
Acro
15 Mins.
Bobino, Paris

Chinese acro group displays a finesse, suppleness and grace which makes it a fine entry for that special spot for U.S. vauderies or tv. Three young men do all the work with father standing by to regulate and add the needed props. After some smooth hand-to-handing the trio does its piece de resistance with first one of them balancing on a bench, with three of its legs on glasses, and bending back to pick up a glass and drain its contents. Then all three balance atop each other and free their hands for dish spinning.

This ends in a solid blaze for high aud appreciation. *Mosk.*

LAURI AMES
(With Joe Oliver)
Songs
15 Min.
Black Orchid, Chi

Warbler, with far-ranging pipes impresses with the depth of her lower register, verging on the bass. Miss Ames projects her vocalizing with almost ear-splitting volume, which she'll have to learn to control for the smaller rooms. When she essays the higher ranges, her voice thins out somewhat and the transitions are not too often smoothly achieved.

Gal opens by belting out "Gonna Live Till I Die," in a startling display of vocal power that has the customers sitting up. Following with "Pennies From Heaven" and "You've Changed," Miss Ames weakens her opening effect by displaying too broad a contrast when she moves to higher ground. Thrush returns to safer territory with "Old Man River," and wraps up with this more apt showcase for a deep voice. Miss Ames is rhythmically backed by drummer Joe Oliver. *Gabe.*

SMITH BROS. (5)
Songs
30 Mins.
Empire, Glasgow

Five hefty males, garbed in attractive Scot kilts, are a highly pleasing song-harmony team, and score not only in appeal of physique but also in safe choice of pops, current hits and fave oldies. Exit to solid mitting and leave majority of outfronters happy.

Team hails from Tyneside, industrial region of north-east England, and gabs in sturdy Tyneside accents, highly individualistic. It follows a Scot medley with "Hold My Hand," "This Ole House" and "Finger of Suspicion," and a localized ballad, "Blaydon Races," the signing-off tune. They introduce neat injections of comedy business into their act.

Okay for vauderies, and for guestings on tv as representative of sturdier type of English music-hall act. *Gord.*

THE NOVELLOS (2)
Acro
4 Mins.
Music Hall, N. Y.

The Novellos' act has been pared to the bone in its present version at Radio City Music Hall. In the production sequence, in which it's used, there's a minimum amount of time given this turn. With all extraneous matter out, it's an extremely punchy bit with the single male operator showing his best tricks.

He's an expert balancer on the ladder, being able to climb on top without any support from the bottom and maneuver the woodpile to any part of the stage. His topper is the balancing of a dog atop his dome while standing on the ladder. It's an applause-winning turn. He's assisted by a femme who serves a slight utilitarian purpose in the act. *Jose.*

BRUCE SIDLINGER
Trampoline
8 Mins.
Music Hall, N. Y.

Bruce Sidlinger has the basis of one of the top comedy trampoline acts. He's got just a few mechanical difficulties to overcome before he hits the proficiency he's striving for. Sidlinger's tricks on the bedsprings are in the standard groove, but his comedy dressing has some outstanding ideas.

He's got a few gimmicks that need just a mite more perfection in timing, and with more polish he'll be able to have virtually any kind of audience under control. Sidlinger has a few oral gags which he'll be able to eliminate once he attains the smoothness in his pantomime. Should be eligible for any visual situation soon. *Jose.*

Shoot 'Em Wide

Continued from page 3

levels, running to 529,906,813 feet against 560,550,932 feet in 1953, the peak year.

Last year, the lab had commitments for 88 new features with 92 in Color by Technicolor or with Prints in Technicolor either under contract or in preparation for 1955. Techni's British affiliate, Technicolor Ltd., showed a net of £362,756 last year, an increase of £28,060 over 1953. The British plant remitted $277,379 to the parent company in 1954 when it handled 64 pix. Total of 31 are under contract for 1955.

Kalmus noted Techni's activity in the color tv field and said the lab was continuing active in research having to do with the recording of pix on magnetic tape. "Your management continues to be of the opinion that the commercial distribution of pictures recorded on tape to be electronically projected on theatre screens will not come about for many years."

Said Kalmus of 3-D (with which Techni is connected via a deal with Polaroid to make prints on Vectograph material): "Your management continues to be optimistic that the popularity of 3-D pictures can be revived when suitable conditions have been established." The Vectograph method of 3-D projection combines both eye views on a single print, thus eliminating the necessity of having two projectors linked up to run simultaneously.

House Reviews

Music Hall, N. Y.

Russell Markert presentation, "Spring Rhythms," with Anthony Mordente, Novellos (2), Bruce Sidlinger, Mitchell Gregg, Corps de Ballet (Margaret Sande, choreographer), Glee Club (Raymond Paige, director), Rockettes (Markert, choreographer); sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; Symphony Orch, directed by Paige; "Hit the Deck" (MG), reviewed in current VARIETY.

Radio City Music Hall may be rushing the season a bit, but its new show, "Spring Rhythms," gives the feeling that the warm weather must be approaching. The session has a light and airy feeling — nothing weighty or heavy, and it has the virtue of providing a relaxing interlude.

The Russell Markert production leads off with a tasteful bit of ballet with music based on Mozart themes. The choreography by Margaret Sande is on the diverting side. There's a lot of movement and easy grace that warrants a good hand. Anthony Mordente entrechats and leaps vigorously to dress up this sequence.

The segment marked "A Country Interlude" is based around a hayride novelty. The Glee Club provides a bucolic mood with a series of country tunes with Patricia Rayney in the solo spot. The punch of this particular session is by The Novellos, comprising a man with a pooch as his chief assistant. More of them in New Acts. A filmed background gives the illusion of motion to the hayride that provides a final punch to this episode.

The finale is by the Rockettes in a Caribbean setting with Mitchell Gregg providing the vocal background. The routine is imaginative and colorful, with the excellent precision work of the Rocks hitting a salvo at the finale.

Other outside act on this occasion is Bruce Sidlinger, further described under New Acts. Raymond Paige conducts the MH symph in a potpourri of tunes from "Faust." *Jose.*

Bobino, Paris

Paris, March 8.

Philippe Clay, Larry Adler, Richiardi Junior (6), *See Hee Troupe* (4), *Lucie Dolene, Maurice & May, Jean-Claude Darnal, Four Heirolls, Trio Pigall's;* $1.25 *top.*

Headliners are Philippe Clay and Larry Adler. Clay does a fast 30-minute stint of his well-chosen songs, delivered with his inventive mugging and manipulation of his long, emaciated body for aud-pleasing results. Phrasing, diabolical interp of his off-beaters, and an infectious voice and pacing, make this of topper proportions, though he has a tendency to throw away effects by a too self-indulgent nonchalance. More care should give him his rightful niche as one of the top offbeat songsters here.

Adler, in his second house date, displays an ease and warmth that underline his sterling harmonicantics. Perfection of presentation and style produces powerful palming.

Richiardi Junior (6) is a magico with one of the best acts in this genre to be seen here since the war. This Peruvian illusionist carries his stint through in a rousing carioca rhythm and, after a series of excellent passes, does two levitation bits that are thunderously received. His bouncing entourage also helps make this a boff affair.

Acrobatics are well handled by Maurice & May, who do a bicycle bit, with clowning on a breakaway bike. Number is a fine filler for vaude or tv for that offbeat entry for U.S. spots. See Hee Troupe (4) is a flashing Chino-acro group with flash suppleness and fine routines. (See New Acts). Weak point is a rather vulgar entry. Trio Pigall's whose essay of an Apache mayhem interlude is too peppered with the ludicrous and gratuitous for bigtime halls. Four Heirolls add a rhythmic roller-skating interlude to play up the pulchritude of three gals, and the male's precision. A good entry.

Two young singers fill out the program. Jean-Claude Darnal is a young Left Bank type with guitar and self-cleffed tunes. Songs are melodious and good, but his presentation is lacklustre and he is more for intime clubs. Lucie Dolene is a pert, soprano whose inventiveness, bounce and timing make her a solid entry. *Mosk.*

Palace, N. Y.

Honey Girls (4), *Bunny Briggs, Barry Clark & Larry Knight, Courtney & Sonja Van Horne, Joe Morris & Barbara Barry, Alphonse Berge, Gaudsmith Bros.* (2), *Don Francisco, Jo Lombardi Orch; "Innocents in Paris"* (*Indie*).

A tap dancer and a ballroom team, acrobats and a tightrope walker, two comedy teams, a pair of singing impressionists, a couple of dogs, a dress designer who clothes live models on stage—mix 'em all together and you have this week's Palace bill. It's typical Palace fare and the usual potpourri that spells out vaudeville. Notwithstanding the familiarity of the turns, there apparently are many for whom this type of entertainment holds a fascination. There was a good crowd on hand for Friday's (4) opening show and what they saw seemed to please 'em.

The Honey Girls (4) get the proceedings off quickly with some fast acrobatics. Gals, all lookers, have a well-paced act and vary it nicely with tumbling, hand stands, balancing and other routines in the acro repertoire. Bunny Briggs, a tapster of the Bill Robinson school, scores with his easy, nonchalant terpery. He demonstrates, too, his ability in the more flashy type of tapology.

Barry Clark & Larry Knight, familiar to Elliot Murphy's Aquashow audiences, emerge as the hit of the current session. Lads open with operatic vocalistics, sticking wisely to familiar arias. Then, for a change of pace, they barge into a comedy routine dealing with tv commercials.

Courtney & Sonja Van Horne are a slick ballroom team, executing their routines smoothly and carrying off the lifts and related acro elements to perfection. Joe Morris, the vet vauder who heckles from a box seat, makes a good foil for Barbara Barry. It's familiar stuff which Morris has been doing for years, but it satisfies the pewholders nonetheless. Alphonse Berge, billed as the "The Great Drapo," is a lightning-fast dress designer who performs wonders with bolts of cloth and a couple of pins. Using three live models, who appear in black chemise, Berge creates fashion-wise frocks, taking about 30 seconds for each.

Gaudsmith Bros., more than any other act, appear to be representative of oldtime vaude with their comedy attire, thick Dutch accents and two French poodle assistants. Turn is a combination of slapstick, patter, acrobatics, and trained pooches. Don Francisco, a circus vet, takes time off from the Big Top temporarily for hair-raising exploits in wire walking on the Palace stage. As per usual, Jo Lombardi's pit crew provides the backing without missing a beat. *Holl.*

Apollo, N. Y.

Ruth Brown, Willis Jackson Orch (13), *Jon White, Derby Wilson, Carlos Dancers* (6), *Stump & Stumpy; "Combat Squad" (Col).*

Ruth Brown kicks up a vocal storm when she takes over in the final niche of the current Apollo sesh, and she sends 'em all away happy. Before she moves in with her torrid rhythm & blues attack, bill moves at a breezy pace, mixing up terps, tootling and comedics for an okay score.

Co-headliner Willis Jackson heads up a driving orch of three rhythm, five brass and four reed. Maestro is featured on the sax and whips up plenty of frenzy as he takes his licks on "Blowing Like Hell" and "We'll Be Together Again." Miss Brown is a familiar headliner here and she knocks 'em over with such numbers as "Miss Brown's Back In Town," "Don't Worry About Me" and "Mama, He Treats Your Daughter Mean." Thrush has a forceful style and belts for all she's worth. She's an Apollo amateur night winner and continues as one of the house's fave r&b purveyors.

Stump & Stumpy are no newcomers here, either. Their act is a study in madcappery and though it doesn't change much over the years, it still adds up to a lot of fun. Derby Wilson is as slick as ever as he terps his way to a strong mitt. His style is effortless but his footfull of tap trickery pushes him into the winning circle. The Carlos Dancers, five gals and a guy, are spotted throughout the layout in some interesting if not too exciting choreographic designs. Crooner Jon White is reviewed in New Acts.
Gros.

VARIETY BILLS

WEEK OF MARCH 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 10
Anthony Mordente
Bruce Sidlinger
Patricia Rayney
Novellos
Mitchell Gregg
Rockettes
Corps de Ballet
Symphony Orc

Palace (R) 11
Berry Family
Bobby Brandt
Maxie & Millie
Julie Cummings
Cleopatria
Lee Sullivan
B Harris & M Maryland
Tien Tsi Liu Tp

CHICAGO

Chicago (P) 11
Joan Weber
Vic Damone—
Don Tannen
Berk & Hallow

AUSTRALIA

AUCKLAND

His Majestys (T) 14
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadells
Max Blake

MELBOURNE

Tivoli (T) 14
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphris
Irene Lawlus
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 14
Wilfred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

BRITAIN

BLACKPOOL

Palace (I) 7
Coronets
D & J O'Gorman
Bosco & Violet
Anton & Janette
Baker & Douglas
Frank Wilson
2 Maxwells

BOSCOMBE

Hippodrome (I) 7
Freddie Carlisle
Dexter & Dale
Garland & Roberts
Katrina
Ann Rooney
Robert Dexter
Jimmy Lee
Frances Snow
Girls Rev

BRIGHTON

Hippodrome ( ) 7
Joan Regan
Shane & Lamar
Keefe Bros & A
Tommy Fields
Skylons
Stan Stennett
Riki Lingana & D
Billy Shakespeare

BRIXTON

Empress (I) 7
Betty Driver
Afrique
Revel & Fields
Pharos & Marina
4 Mac Derricks
Tommy Dee
C & C Ross

EAST HAM

Metropolitan (I) 7
Jimmy French
Wilton Family
Sabrini
Sid England
Terris & Watts
Vicky Ray
Gwen Fields
Nighttime Lovelies

Palace (I) 7
Ron Price
Peter Groves 3
Lyndons
Caruna & Dodo

EDINBURGH

Empire (M) 7
Lee Lawrence
B & Z Marvi
Cherry Wainer
Walter Jackson
Ernest Armley & G
Kramdon & Karna
Chevalier Bros

FINSBURY PARK

Empire (M) 7
Vic Oliver
Curzon 3
Rayros 3
Fayne & Evans
Sylvia Campbell
Clarkson & Leslie
Terry Scott

GLASGOW

Empire (M) 7
Eddie Calvert
Jackie
A & C Kemble
Kordites
Falcons
Authors & Swinson
M De Vere Girls
Jeffrey Lemer
George Meaton

HACKNEY

Empire (S) 7
Roy Ellington 4
Marion Ryan
Dave King
Dorothy London
Jane & G Connell
Raymond Chase
Norman Paris 3

Old Roumanian

Sadie Banks
Lillian Hayes
Cy Reeves
Ilona
Joe Laporte Orc
D'Aquilu Orc

Patio

Gleb Yellin Orc
La Fronton Orc

Two Guitars

Kostya Poliansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Allya Uno

Versailles

"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern

Simone Dolphen

Village Barn

Hal Graham
Fred & Sally Barry
Joe Mayro
Pam Dennis
Gigi Mayo
Melodiers
Piute Pete

Waldorf-Astoria

Joanne Gilbert
Nat Brandwynne
Mischa Borr

Village Vanguard

Charles Manna
Lucy Reed
C Williams Tri

CHICAGO

Jack Orchi

Josh White
Lauri Ames
Helen Boice
Rudy Kerpays Duo

Blue Angel

"Calypso Follies of 1955"
Phyllis Branch
Talley Beatty
The Charmer
Verdi Lo Presti
Al D'Lugy Quartet

Blue Note

Napoleon Bros Q
Australian Jazz Q

Chez Paree

Brian Farnon Orc
Helen Forrest
The Goofers
M Sisters & Bruno

Cloister Inn

Lurlene Hunter
Laurie Allyn
Ace Harris
Claude Jones
Dick Mary
Johnny Frigo

Conrad Hilton

"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tatlers
Frankie Masters Orc

Palmer House

Genevieve
Dick Kerr
Lucille & E Roberts
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel

Kaye Ballard
Marian ZaBach
F Martin Orc

Band Box

Wesson and Polk
Larry Best
Cheerleaders (5)
Gloria Gray
Larry Green Tri

Bar of Musi

Cathy Monroe
Les Pine
Vespia Bros
Geri Galian Orc

Biltmore Hotel

Mae Williams
Consolo & Melba
Bobby Sargent
Rudenko Bros (2)
Hal Derwin Orc

Ciro's

Peggy Lee
Dave Barry
Dick Stabile Orc
Roxanne & Martin Bros (2)

Ciro's Rumba Band

Crescendo

Gene Krupa 4
Tommy Gumina Orc
Patty Ann

Mocambo

Ann McCormack
Paul Hebert Orc
Joe Castro Orc

Moulin Rouge

Frank Libuse
Margot Brander
Fonz Boggiddis
Miss Malta & 40 Doubledaters (4)
Mme Ardelty
Jerry LaZarre
Follies Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel

Margie Lee
Perky Twins
Art Pinson
Charles & Lucille
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club

George De Witt
Louis Torrens
Baron Buika
Elaine Deming
The Riviores
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Latin Quarter

Joe E Lewis
Yvonne Menard
Stuart Morgan 3
Kathy Barr
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ralph Young
Arne Barnett Ore
Mandy Campo Ore

Black Orchid

Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel

Frances Langford
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel

Dorsey Bros Orc
Artie Dunn
C Kaly Dncrs
Bobby Clark
Buddy Rich
Freddy Calo Ore
Johnny Silvers Ore
Frank Stanley Orc

Bombay Hotel

Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnnie Hotel

Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio

DiLido Hotel

Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair

Othella Dallas
Havana Cuban Boys
Fansto Curbello Orc

Bar of Musicie

Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri

Gene Baylos
Ruth Wallis
Las Malangans
Wally Hankin Orc

Copa City

Jane Powell
Nat (King) Cole
Los Chavales de Espana
Eileen O'Dare
Stuart Harris
Hal Loman
Peter Gladke
June Taylor Line
Red Caps
David Tyler Orc

Fontainebleau

Helen Traubel
Patricia & Cappella
Joey Bishop
Lecuona Cuban B
Val Olman Orc

Beachcomber

Sophie Tucker
Tony Martin
Jackie Kannon
Lou Dawson Orc

Balmoral Hotel

Emil Coleman Orc
Tony Bari

The Spa

Preacher Rollo 3

Ciro's

Three Peppers
The Treniers

Vagabonds Club

Vagabonds 4
The Dunhills
Anne Russell
Chaz Chase
Martha Bentley
D'Andrea Sisters
Charlie Farrell
Frank Linale Orc

Nautilus Hotel

Lillian Roth
Antone & Ina
Tip-Toppers (2)
Syd Stanley Ore

Delano Hotel

V Thorin Strings
Bob London
Terry Scharf Orc

Five O'Clock

Steve Murray
P of Paris Rev

Empress Hotel

Dean Murphy
Stuart & Samara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom

Carl Revaz
Billy Vine
Skylets
Eddie Fitzpatrick

New Golden

F Frisara & G Reynolds
Four Guys
D Kramer Dncrs
Will Osborne Orc

Riverside

Four Aces
M Malnock & Co
Trio Gypsy
Starlets
Bill Clifford Orc

HAVANA

Tropicana

Darvas & Julia
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Lourdes Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orc
S Suarez Orc
A Romeu Orc

San Souci

Harry Mimmo
Rivero Singers
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orc
C Rodriguez Orc

Montmartre

Alba Marina
L Dulzaides Q
Naney & Rolando
Ivette de la Fuente
Zenia
Martha Veliz
Monseigneur Orc

Montmartre Ballet

Casino Playa Orc
Fajardo Orc

NEWPORT, KY.

Beverly Hills

Harmonica Rascals
Del Rubio Triplets
Nita & Peppi
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo

Mills Bros
Mary McCarty
Dominique
Sands
Billy Gray
Georgia Gibbs
Hal LeRoy

Last Frontier

Dorothy Dandridge
Marshall & Ferrell

Desert Inn

L Parks & B Garret
Jackie Miles
Rudy Cardenas

Thunderbir

Romo Vincent

El Rancho Vegas

Lili St Cyr
Myron Cohen
Crew Cuts
Guy Cherney

Sahara

Dunham Dancers
Dick Shawn

El Cortez

Vicki Young
Juaquin Garay

Showboat

Maurice Rocco

Silver Slipper

Nite of Fun Revue

Cabaret Bills

NEW YORK CITY

Birdland

Kai-Jay 5

Ben Daft

Phil Leeds
Helen Halpin
Jimmy Daniels

Blue Angel

Moore & Lessy
Charlotte Rae
Foursome
Bart Howard
Jimmy Lyons Trio

Cafe Society

Josephine Premice
Nejla Ates
Tony Roberts 5
A Roberts Orc

Chateau Madrid

Tun Tun
Ralph Font Orc
Maya Orc

Hotel Ambassador

Quintero Orc
Sarkozi Orc

Hotel Pierre

Frances Langford
Fellas
Stanley Melba Orc
Chico Relli

Copacabana

Billy Daniels
Phil Foster
Blackburn Twins
Genie Stone
Bonnie Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc

Frank Marti Orc

No 1 Fifth Ave

Cedrone & Mitchell
Karen Anders
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza

Mata & Hari
Ann Crowley
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt

Guy Lombardo Orc

Hotel St Regis

Frances Bergen
Milt Shaw Orc
Ray Bari

Hotel Statler

Dick Jurgens Orc

Hotel Taft

Vincent Lopez Orc

Latin Quarter

Georgie Kaye
Charlivels
Wicro Bros
Chiquita & Johnson
Bob Sheva
Clarissa
Melodcars
Harmoneers
Pirosica
Art Wanser Orc
B Harlowe Orc

Le Ruban Bleu

Julius Monk
3 Riffs

Sister Chirpers

Continued from page 1

the indie Abbott label lit the fuse. Since that time, the Fontane Sisters (Dot) have made it, so have the De John Sisters (Epic) and the McGuire Sisters (Coral), and in their wake have come the Demarco Sisters, (Decca) Burton Sisters (RCA Victor) King Sisters (Jubilee), and the Paulette Sisters (Capitol).

Each of the diskers has to follow suit on the heels of a disclick due to the pressure of the distribs who have been yelling to the home-office: "Give us a sister team and we don't care how offkey it is." In fact, the offbeat harmonies are on the beam and it's one of those ironies of show business that the Bell Sisters, a youthful sister duo with RCA Victor a couple of years ago, were doing the right thing but at the wrong time.

So apparently were the Fontane Sisters, who were on the Victor label for a couple of years, backing Perry Como and cutting their own sides, but without much impact. Then they shifted to the indie Dot label and have been swinging ever since on the crest of the sisterly surge. On the indie Epic label, the De John Sisters have also been mopping up in multiple ways, not only hitting with their platters but writing their own material.

Gambling Tribute

Continued from page 1

from some 'pewsters' leaving for work around 8:30 or 9. There were at least an estimated 1,000 more turned away by police at the door —in best publicity-fodder tradition —of the cuffo donut-eating affair. WOR, playing it cagey in the best industry fashion, at first wanted the Metopera house for fear of not filling the Garden, but the Met was "unavailable."

With only indie WNEW shunning the fete because of "station policy," Gambling and WOR pulled loads of free publicity from some of his N. Y. rivals. Arthur Godfrey was there, and because of it hobbled in three minutes late for his own CBS stanza where he spent several more minutes lauding Gambling's turn-out as a "tribute" to 30 years of radio. Ed Sullivan was at the Garden, too — with an "I see they've finally legalized Gambling in N. Y."

The whole affair was loaded with puns and pundits. Big leaguers from all the stations showed: Ed and Pegeen Fitzgerald, WABC; Henry Morgan; Norman Brokenshire, WRCA; Mary Margaret McBride, NBC; Jack Barry, DuMont and take your choice; H. V. Kaltenborn, WRCA; Bob and Ray, WINS; Lanny Ross, WCBS; Martin Block, ABC; Gallagher and O'Brien, WMCA; Ted and Rhoda Brown, WMGM. And the pileup continued: Joe Bier, the WOR early-early morning gabber; Dr. William Jansen of the school system; Harry Hershfield; Ray Heatherton; Dorothy (Kilgallen) and Dick (Kollmar); Percy Faith; Alfred and Dora McCann; John Reed King; Thelma Ritter; Martha Deane; Mayor Robert F. Wagner; Allyn Edwards, plus two from the Metopera, ballerina Maria Slavenska and basso Lawrence Davidson.

Chatter before the full house at the Garden, which looked like a 20-to-1 proportion of females, was full of memorabilia, naturally. It was also full of some neat off-the-cuff commentary. Maybe it was a packed gallery of responsive femmes goading them on, but each guest in turn sparked some humorous dialog with Gambling. Most of the radio-video troupe that paraded across the centered speaker's platform seemed to feel it a duty to engage in something more than mutual backslapping (although there was enough of that, too).

In buttering up to the housefrau, the Gambling show planners made it a family affair, too. John A., his son, who fills in many of Gambling's regular broadcasts, was handy. So was father's spouse, Rita, and their grandson. It was a schmaltzy but effective capper to the morning frolic.

An extra-important fillip was a big-coin doorprize routine. Prizes were gifts from some of Gambling's sponsors: $2,500 worth of Axe-Houton Mutual Fund bonds, a $10,000 Plantation Estate in Florida, among the more expensive handouts. They finally got down to 24 bottles of Double Danderine and Fourway Cold Tablets. Dick Jackson, Bob Sullivan and Bob Hoffman, of WOR advertising-promotion-publicity, who were chiefly responsible for the unique session along with station topper Gordon Gray, saw that the "something for nothing" kick was followed through to the very end, with another sponsor, Dugan Bros., supplying 50,000 donuts and Beach-Nut giving out with 1,000 gallons of coffee. *Art.*

'Peter Pan'

Continued from page 1

Lucy" faring no better than a 26.1; Arthur Godfrey's "Talent Scouts" fetching a 22.1 and Burns & Allen a 12.6.

A total of 69.4 of all U. S. sets were in use during the 7:30 to 9:30 performance, with "Peter" grabbing off 69.2% of them. Broken down by half-hours, the tallies for "Peter" read:

7:30 to 8: 49.1.
8 to 8:30: 51.1.
8:30 to 9: 45.5.
9 to 9:30: 46.2.

NBC's switchboard would allow only one call to go through to Miss Martin at the web's color studio in Brooklyn—from Ethel Merman in a laudatory greeting from her Denver home. The "Pan" star spent 15 minutes backstage shaking hands with the mobs after the two-hour show. It was observed that she was using her left paw, since the orthodox member was injured in rehearsal the previous day when she cut the webbing between thumb and forefinger.

A bar and grill in Astoria, L. I., closed down shortly before 7:30, when "Pan" kicked off, for a free-for-all for the neighborhood kids who got rounds of Cokes on the house. "I figure these are my future customers," said the boniface.

Fonda Wooed

Continued from page 2

may be a role in a filmization of Mario Soldati's recent prize novel, "Letters From Capri," due out in English translation this spring, to be followed by a Knopf release in the U. S. later. Titanus is going ahead with plans for "Letters," with a screenplay of the novel to be submitted to Fonda, who has expressed interest. Pic would be shot by Titanus in English, with author Soldati, also a pic megger, handling the direction.

Previously, Fonda had said he would "most probably" return to Broadway this fall. He said he is currently considering several scripts, including one by Robert E. Sherwood and another by George Tabori.

Plush 'Dolls'

Continued from page 1

represents the show's 40% share of the second installment of the revenue from the $1,000,000 sale of the film rights to Samuel Goldwyn.

A final $100,000 installment, from which the show will also get 40% is due next Jan. 3, in addition to which there will be further income from stock, foreign rights, etc. The Frank Loesser - Jo Swerling - Abe Burrows musical played 1,200 performances on Broadway and a second company toured for about two years. A new touring troupe is currently on the road under the management of Manny Davis.

Crosby's Cracks

Continued from page 4

I figure that this Vietnamese official was trying to divert attention from his own official deficiencies perhaps when he drew a bead on American cowboy movies.

Hot Controversy

"And the hassling about American films abroad has not been confined to western movies. Charges and counter-charges have been thrown back and forth on unworthy subject matter and harmful propaganda in our flickers." Re this, Crosby quotes MPAA president Eric Johnston as saying such charges are "baseless and they have his dander up because they come at a time when the world is locked in a mortal struggle for the allegiance of mankind."

Crosby further orationed: "A large part of the world is force fed on an uninterrupted diet of propaganda films and the freedom of American movies from blatant distortions of the truth gives them an unmatched authority and authenticity. Our films are believed abroad because they show all sides of America—the good and bad.

"A good many of our diplomats in the Department of State have come to the fore to defend Hollywood from critical broadsides. Stanton Griffis, an ambassador to four countries, has had this to say, 'I have accomplished more with good American pictures than with all of the formal activities and paraphernalia of official diplomacy.' And there's the statement of Loy Henderson, now an Assistant Secretary of State. Says he, 'Feature films are the most valuable medium for giving foreigners a better understanding of the U. S. and the American people.'

"Now when you get the boys in the striped pants and the 'cookie-pushers' coming up with opinions like this it shows that the old 'Celluloid City' is doing pretty well. I know that Hollywood has made a few 'bloopers,' which have made everyone wince. But gosh, even Willie Mays strikes out once in a while. Hollywood's batting average isn't perfect, but it's pretty darned good, I'd say."

Crosby follows with more quotes, from Dag Hammarskjold, Prince Axel of Denmark, a West German newspaper editor and even a Russian directive, all, in effect, identifying Hollywood product as an instrument of good for America.

Then he has one final paragraph (all this in 15 minutes yet) as a wrapup, allowing as how stories of crime and conflict go back to the Stone Age and can be found in the Bible, Mother Goose and Shakespeare and they'll always be with us, on film or otherwise.

'Peter Pan' Hurts

Continued from page 5

trying to determine how much sales dropped. In the Chicago area, b.o. action was lessened by about 20% by "Pan," said circuit ops. But in this territory the weather was colder than the previous week and, of course, there were the week-to-week program changes to be reckoned with.

Wrapping it up, "Pan" was a b.o. adversary of scientifically unmeasurable strength and theatre-owners wouldn't like to cope with airers of this stature too often.

Treasury

Continued from page 5

come from foreign subsidiaries or branches at a rate 14 percentage points lower than the rate on corporate domestic income, and to defer tax on foreign branch income until it is removed from the country where it is earned."

The 14% tax cut is already in effect for earnings in Latin America. Purpose of the proposed new reduction is to encourage American business to invest abroad in friendly nations of Europe.

A bill was offered in the last Congress in connection with the overall revision of the tax laws. However, it did not include the earnings of American film companies in its provisions. The film people fought for inclusion.

When they failed to get it, they helped to block the bill until such time as it will provide for the

Public May 'Wait Up for Notices'; Read B'way Legit Reviews on Tele

A huge circulation may soon be "waiting up for the notices" of Broadway legit openings. That's figured likely if late-evening television reviewers continue to react favorably to the reading of show reviews of the first-string New York critics.

Steve Allen, whose NBC-TV show is spread over a 40-station net Monday-through-Friday from 11:30 p.m. to 1:00 a.m., has come up with a new wrinkle in tv legit coverage. He's reading the N. Y. Times and Herald Tribune opening night drama reviews when they're hot off the press. The comedian-commentator has copies of the papers rushed to the studio in the Hudson Theatre, N. Y., and he reads most of the Brooks Atkinson and Walter F. Kerr notices.

Besides the review gimmick, Allen also has performers from the new shows appearing on his program immediately after the openings. So far, the guests have done scenes from their plays, but whether this will continue is questionable. Allen has already covered the openings of "Southwest Corner" and "Bus Stop" that way. Reviews on only the latter show were reported.

Scenes from both plays were done. Representing "Corner," which folded last Saturday (5), were Eva LeGallienne, Parker Fennelly and Enid Markey. Batting for "Bus," which opened last Wednesday (2), were Kim Stanley and Phyllis Love.

Only other N. Y. daily newspaper critic to have his reviews flashed over the air is John Chapman. The Daily News critic's evaluations are boiled down to capsule comments for the 12:30 a.m. news roundup over indie radio station WNEW, N. Y.

WEVD, another indie station,

(Continued on page 75)

Tiny Arena Stage, D.C., Springboard to B'way For Actors, Directors

Washington, March 8.

Arena Stage, local theatre-in-the-round, winding up its 6th season of professional repertory, is merging as a talent springboard to Broadway. Established as part of the capital's show biz scene, and a fave with Embassy Row and official circles, the shoestring operation is becoming a factor in the development of new talent for the big-time.

Outstanding example of "local boy makes good" on Broadway is director Alan Schneider, who came to Arena via Catholic U., whose School of Speech and Drama has long been a training field for professional theatre. His Broadway credits include "Remarkable Mr. Pennypacker," "All Summer Long" and the current "Anastasia" and "Tonight in Samarkand."

"All Summer Long" was also the stepping stone to a professional career for Clay Hall, the juve who played the lead in the show here and then on Broadway. Two other members of the "All Summer Long" cast, both vets of Arena, are currently making Broadway bows, George Grizzard in "The Desperate Hours" and Marian Reardon is in "Tonight in Samarkand," playing opposite another Arena product, Robert Pernell.

Other Arena-ites who have gotten the nod for a try at the big-time include Richard Shepard, featured in the recent "Doctor's Dilemma" revival at the Phoenix Theatre, N. Y., and Elliott Silverstein, who made the jump from directing "The Crucible" in its central staging version to tv directing chores for "Omnibus."

The off-Broadway circuit, also has players who cut their acting teeth at Arena. Frances Sternhagen, daughter of a district judge and another Catholic U. grad, is at Cherry Lane, N. Y., in "Thieves Carnival." Ann Meacham and Michael Higgins, who played guest stints at Arena, have also since crashed New York.

At the moment, the 300-seat Arena is looking for larger quarters as a result of its best b.o. season to date. Averaging six-week runs it is now offering its fifth production of the semester, "The World of Sholom Aleichem."

'Boy Friend' Repays Nut, Has $66,137 Net Profit

"The Boy Friend," Cy Feuer's and Ernest H. Martin's Broadway edition of Sandy Wilson's London musical, made a final $40,000 return of capital last Jan. 21, representing the balance of its $140,000 investment. The show had also earned $66,137 net profit through last Jan. 29, according to an accounting statement sent to the backers.

For the four weeks ended Jan. 29, the vintage musical satire earned $43,722 profit, plus $73 souvenir program royalty, but less $1,436 in N. Y. State unincorporated business tax. The show is currently in its 24th week at the Royale, N. Y.

'Hours' Headstart Towards Payoff

"Desperate Hours," Joseph Hayes melodrama at the Barrymore, N.Y., has a head start toward paying off via an unusual pre-production sale of the film rights. The production, in which the author is partnered with Howard Erskine, is virtually guaranteed a $60,000 return from the picture deal.

The show cost approximately $100,000 to bring to town and can earn about $5,000 a week at capacity. On that basis, it would have to sell out for at least eight weeks to get into the clear—on paper. Actually, it will have to continue the maximum operating net through next June, since it will not receive any of the film revenue until the picture version is released, effective next January.

Under the film deal, Paramount bought the rights to Hayes' original novel, incidentally hiring the author to do the screen treatment. The studio will pay 5% of the film gross (which Paramount figures will be between $5,000,000 and $6,000,000). Since the picture deal was set before the legit production was arranged, the show and its backer are not getting the customary 40% share of the proceeds.

Setup calls for the author and production to split the first $150,000 film revenue on a 60-40 basis. The author will get all of the next $100,000 of screen sale income. Any proceeds over $250,000 will be shared on the usual 60-40 setup.

According to that, the legit production of "Hours" will get a minimum of $60,000 in film revenue (less the usual commissions) and 2% of the film gross over $5,000,000. If and when the show pays off, the backers and the management will divide the profits 50-50.

SAMUEL GRISMAN DEAD; CO-PRODUCED 'ROAD'

Albany, March 8.

Legit producer-theatre operator Samuel H. Grisman, who presented "Tobacco Road" in 1933 in partnership with adaptor Jack Kirkland, died March 1 at the Veterans Administration Hospital here. Death resulted from injuries suffered when Grisman was hit by a truck early that day at the state-operated Mount McGregor rest camp in Saratoga County.

Grisman, who resided in New York, was last represented on Broadway in 1944 by "Dark Hammock," which he co-produced with Meyer Davis. Prior to the production of "Road," his biggest hit, Grisman had sponsored "Talk About Girls" in 1927 and "Deep Harlem" in 1929. With Kirkland, he also co-produced "Bright Honor" and "Forbidden Melody" in 1936 and "Tortilla Flat" in 1938.

In 1938 he also sponsored the Broadway production of "The Cradle Will Rock." Besides his production activities, Grisman had at various times operated five Broadway theatres, the Hudson, Fulton, Forrest, Belasco and Windsor, and had leased other houses in various cities.

His wife, Ruth, survives.

'Fireproof Dahling

Detroit, March 8.

Even the law is scared of Tallulah Bankhead. At the Shubert Theatre here last week, where she was starring in the touring "Dear Charles," a fireman assigned backstage protested to house manager Jimmy Nederlander about the actress smoking in her dressing room.

"Okay," said the wary legiter, "you go ahead and tell her to stop."

"Nothin' doing," flared the fire-fighter, "do you think I want to be chewed up alive?"

'Lunatics' Payoff, Plus $31,640 Net

"Lunatics and Lovers," Sidney Kingsley comedy at the Broadhurst, N.Y., made a $40,000 return of capital last week. That represented the balance of the show's $100,000 investment. As of Feb. 26, the show had made $31,640 net profit, including $14,089 in bonds and deposits, $15,000 cash reserve and $2,551 available for distribution.

According to an accountant's statement accompanying last week's payment, the show earned $38,244 operating profit for the last four-week period, including a final $6,604 of its original production cost. It has been playing to virtual capacity business, but with the end of theatre party bookings the comedy will hereafter be on its own at the boxoffice.

The May Kirschner production is currently in its 13th week on Broadway.

'Hey Rube,' New Musical, Already Set for Coin; Author-Prod. Has Folks

"Hey Rube," musical scheduled for Broadway next fall, isn't sweating out the usual backing auditions. Although the show's book has not yet been completed and the sponsors and writers are new to legit, financing is practically in the bag. All but 20-25% of show's $200,000 capitalization is already on hand, according to Howard Gottfried, attorney for the management.

Investment coin was raised primarily through Russell Ellis, who developed the idea for the musical and composed the tunes. His family, who reside in Illinois and have real estate, coal and oil holdings, put up most of the money, along with several friends.

Ellis, who's 24 years old, will also co-produce the musical, with Gene Cogan and Harold Stern. Cogan has been active in show biz as a pressagent, while Stern, who's working on the book with Pat Kelcey, does a syndicated column for TV Key.

Musical, with a carnival background, is based on the life of George Washington Ferris, inventor of the Ferris Wheel. Current plans are for show to open on the Coast late in the spring and tour east for an October opening. Book is expected to be completed in about two weeks.

French-Canadian Group Invited to Paris Fest

Montreal, March 8.

Le Theatre du Nouveau Monde, local bi-lingual group, has been invited to the second annual Paris Drama Festival this summer. This is first time a Canadian company has been considered by the festival.

If the company makes the trip, it will be in competition with troupes from the U. S., Holland, Spain, Mexico, West Germany, Poland and other countries. The strong U. S. entry will include productions of "Oklahoma," Helen Hayes and Mary Martin in "Skin of Our Teeth" and Judith Anderson in "Medea."

TNM's director, Jean Gascon, estimates it will cost upwards of $20,000 to make the Paris trip, and he hopes for provincial and federal support for necessary funds. If the company accepts the bid, it will offer three one-act plays by Moliere, "Sganarelle," "La Jalousie de Barbouille" and "Le Mariage Force."

Shuberts' Relaxed Booking Stance; Lotsa Hits, But on Thinner Terms

By HOBE MORRISON

Attitude of the Shubert booking office toward Broadway managements seeking theatres on Broadway and the road has apparently relaxed a bit in the last year or so. Feeling in managerial circles is that what's regarded as slightly greater flexibility has come about since the death of Lee Shubert in December, 1953.

It's noted that not only on Broadway, but also out of town, the Shubert office is now willing to agree to more liberal terms than under the old regime. As a consequence, the Shuberts have had marked success in the last year or so in getting the likely hits into their houses, particularly in the case of musicals.

For example, when the booking situation was comparatively loose last season and managements had a choice of theatres, the Shuberts agreed to virtually unprecedented terms to get "Fanny" into the Majestic, N. Y. Similarly, they gave unusually liberal terms to get "Boy Friend" into the Royale, N. Y.

In the case of "Fanny," the show gets the conventional 70% of the first $20,000 gross and 75% of the next $26,000, but has the practically unheard-of arrangement of a cut-off clause giving it 100% over $46,000. Since the musical has been grossing about $66,000 a week, that's a concession of $4,000 a week. It was obviously worth it to the Shuberts to keep the Pagnol-Behrman-Logan-Rome tuner from going to an opposition house.

Deal for "Boy Friend" also has

(Continued on page 75)

Try 'Friends' on Coast; Hartford Co-Producer

Pittsburgh, March 8.

The new Charlie Gaynor revue, "Between Friends," which was tested last spring at the Pittsburgh Playhouse, will get a further Coast shakedown before chancing Broadway. Hunting Hartford, who has joined William Eythe and Lon McCallister as co-producer, will present the show this spring at his Huntington Hartford theatre, Hollywood.

The theatre owner-producer put up the remainder of the bankroll for the venture. Revised plan is to take the production to Broadway following the coast run, probably next fall. Gaynor's previous revue, "Lend an Ear," also broke in at the Pittsburgh Playhouse and had a Coast tuneup before getting to New York. Eythe was co-producer of that, too.

'Samarkand' Case Back to Arbiter

Dispute between director Herman Shumlin and "Tonight in Samarkand" producers Bruce Becker and Robert Ellis Miller has been returned to arbitration. The N. Y. Supreme Court tossed out an original arbitration award upholding Shumlin in his claim to directorial billing on the show and full royalties under his contract. Shumlin had been replaced by Alan Schneider as director of the Jacques Deval-Lorenzo Semple Jr. drama during its out-of-town tryout.

Motion to vacate the award was made by L. Arnold Weissberger, attorney for the producers. Weissberger argued that no arbitration hearing was actually held, as he had withdrawn from the proceedings after declining to bring in members of the "Samarkand" company from Washington during show's final tryout week there.

Case was returned to Mrs. Emily Holt, who was the sole arbiter in the hearing. Decision noted "it was improvident for the arbitrator to refuse a short adjournment until after the show's opening."

FINE STOCK PRODUCER ON TAX NON-PAYMENT

Buffalo, March 8.

Charles Michel Turner, 31, producer of the Niagara Falls (Ont.) Theatre, has been fined $987 in Magistrate's Court for failure to remit tax funds to the provincial government in connection with his stock operations. He was given one day to pay the fine or serve three months in jail, in addition to being required to remit $3,146 to the government treasurer as required by the Hospital Tax Act.

Charges of violation of the Criminal Code are also faced by Turner for fraudulently converting tax money it is claimed he collected as agent for the Treasurer of the Province of Ontario. This hearing will be held later.

Receipts from the theatre's production of "White Sheep of the Family," amounting to over $700, were seized by the sheriff. Turner last summer presented an English stock company from Halifax and London at the Niagara Falls spot.

'Lost Colony' Gets 10G Grant from N. Carolina

Greensboro, N. C., March 8.

The "Lost Colony," original North Carolina outdoor drama, which ended the 1954 season with a deficit of $17,987, has been granted a $10,000 allocation by Gov. Luther H. Hodges and the Council of State.

Bad weather was blamed for the show's deficit. The allocation from the state's contingency and emergency fund was approved under a 1945 law which provides that the council of state may make grants of up to $10,000 to the symphonic drama in any year.

Chapel Players 'Tour' Church Circuit With Special Legit Shows

An eastern church circuit for special legit productions is being developed by the Broadway Chapel Players. Group of professional performers was organized last year by actor Bill Penn for the presentation of a series of Sunday vesper productions at New York's Broadway Tabernacle Church, since retagged the Broadway Congregational Church.

Operation has branched out this season. A production of William Alexander Percy's dramatic poem, "In April Once," slated to begin a run of nine weekly performances at the Congregational next Sunday (13), has had what is tantamount to a pre-Broadway tryout. Presentation has played five break-in dates, including four in out-of-town churches.

"April," which is getting its first professional production, proemed last Feb. 13 at St. Paul's Church, Philadelphia. Other bookings were the St. James Church, Lancaster, Pa.; First Reform Church, Reading, Pa.; First Baptist Church, Morristown, N. J.; and the Union Theological Seminary, N. Y. All were Sunday performances except the last, which was a Tuesday booking.

During its preem season, the Chapel Players offered Christopher Fry's "Boy With a Cart" for 11 Sundays at the Congregational, N. Y., plus a special Monday presentation at the St. James, Lancaster. Current semester began Oct. 10, with a 16-Sunday run of

(Continued on page 74)

Actor Jack Mann Buys Barn at Guthsville, Pa.

Guthsville, Pa., March 8.

The Guthsville Hotel Playhouse has been sold by John Eved to Jack Mann, a former member of the Playhouse cast. The former owner, an Allentown public relations man, had operated strawhat the last two years. Mann was in the cast two years ago and last year appeared in Melody Circle productions in Allentown.

The sale includes physical properties and good will, but not the name "Town and Country Players," as the company was known. Mann, a tv announcer as well as legit actor, will open the spot June 6 with "King of Hearts," and subsequent bills will include "Heaven Can Wait," "Three Is a Family," "Late Love," "The Moon Is Blue," "See How They Run" and "Oh Men, Oh Women."

Show on Broadway

Bus Stop

Robert Whitehead & Roger L Stevens production of comedy-drama in three acts by William Inge. Features Kim Stanley, Anthony Ross, Elaine Stritch, Albert Salmi, Phyllis Love, Patrick McVey, Lou Polan, Crahan Denton. Direction, Harold Clurman; scenery, Boris Aronson; costumes and lighting, Paul Morrison. At Music Box, N.Y., March 2, '55; $5.75-$4.60 top ($6.90 opening).

Elma Duckworth	Phyllis Love
Grace	Elaine Stritch
Will Masters	Lou Polan
Cherie	Kim Stanley
Dr. Gerald Lyman	Anthony Ross
Carl	Patrick McVey
Virgil Blessi	Crahan Denton
Bo Decker	Albert Salmi

William Inge is becoming the playwrights' Feuer & Martin—like the producers, apparently he can't miss. Having rung the bell with his first produced play, "Come Back, Little Sheba," he copped the Pulitzer and Critics' Circle prizes with "Picnic," and has now topped himself with "Bus Stop."

This new comedy-drama is something of a sleeper. Advance scuttlebutt indicated the script wasn't too hot, and the fact that producers Robert Whitehead and Roger L. Stevens varied their standard policy by taking in outside financing for it seemed significant, as did the fact that Robert W. Dowling, their partner in Producers Theatre, didn't participate in the venture. Twentieth-Fox bought the screen rights on a sliding scale price basis, prior to production, but tryout reports from out of town tended to be downbeat.

However, Inge has come through with his best script thus far, and the show is produced with great skill and taste, with a brilliant staging job by Harold Clurman, a generally lovely performance by the cast, plus a properly mood-creating single setting by Boris Aronson. It all adds up to an emphatic boxoffice click, the most promising the Whitehead-Stevens combo has had, and an obvious candidate for prize play honors.

"Bus Stop" has the same fine qualities Inge revealed in "Sheba" and "Picnic," plus better structure and superior technique, and better balanced comedy. Like the author's previous works, it is a "mood piece" in the contemporary fashion, with a commonplace plot idea and fairly familiar characters. These latter aspects are, however, redeemed by the quality of the writing, and Inge's compassion for ordinary people.

The locale is a smalltown diner in Kansas where the bus passengers take refuge for several early-morning hours during a blizzard. The principal characters are a honkytonk "chantoosey" and a rambunctiously naive cowboy who thinks the way to marry a girl is to heave her over his shoulder and lug her to the nearest justice of the peace.

He's athoroughly unhousebroken and pretty unlovable hombre at the start, and the nitery singer is ignorant, somewhat shopworn and not exactly a pin-up dream, either. But both are plausible and understandable, with a sort of innate dignity and, as Inge lets them emerge in the spontaneous-seeming dialog, they presently come through as likeable people whose fate is a matter of real concern.

Clurman's staging has the artful quality of never obtruding in detail, but being unmistakably expressive in substance, recalling in the same way his virtuoso direction several seasons ago of "Member of the Wedding." Aronson's eatery interior setting, with its grubby counter, tables, chairs, etc., and swirling snow visible through a rear wind w, is atmospheric and vastly helpful, and Paul Morrison's costumes and lighting provide valuable assists.

As the harried nitery singer, Kim Stanley gives a beautiful performance, not minimizing the shallowness of the character, but somehow gradually allowing her to develop as a genuine and rather gallant person. It's a portrayal that suggests that the actress shares the author's sympathy and respect for the character.

It's a better part and Miss Stanley's performance is better than her playing of the title role in "Traveling Lady" last fall. It's likely to bring her star billing (she was upped to stardom in "Traveling Lady," but reportedly asked to be featured in "Bus Stop"). Also, the stint rates her as a candidate for best-performance in VARIETY's annual poll of the N.Y. drama critics. The actress does not yet impress as having star magnetism or star personality projection, however. That, like boxoffice draw, may be not long coming, and perhaps the added confidence of this show will hurry the process.

As the rampaging cowpoke who has to be tamed before he realizes that humility and tenderness are more effective than steer bulldogging tactics in winning a girl, Albert Salmi is excellent, and his takeover of the part during the tryout tour appears to be a notable improvement. He has a wonderfully expressive face and a kind of headlong quality, whether in the wildly exultant moments or the moods of sullen incomprehension, that is funny and ingratiating.

Anthony Ross is admirably convincing as a drunken, emotionally disjointed ex-college professor, and Elaine Stritch is eloquently natural as the realistic diner proprietress whose morals, if not her social-financial standing, are approximately the same as those of the show-backer the same actress played in last fall's revival of "On Your Toes."

Phyllis Love is notably appealing as an intense, innocent waitress, although her playing doesn't reveal any more color or depth than in several other rewarding parts in recent seasons. Patrick McVey is acceptable in the uncomplicated role of a bus driver who knows the conversational approcah to eatery proprietresses, Lou Polan is quietly believable as a kindly sheriff and Crahan Denton is effective as the cowboy-hero's observant buddy.

"Bus Stop" could be made into a fine picture. Its thin plot will have to be developed, but the play's offstage preliminary action could probably serve for that. If the studio wants to retain the quality of the original, however, it had better allow Inge to have at least major participation in the screen treatment. *Hobe.*

Equity Review

High Button Shoes

Equity Library Theatre revival of musical comedy in two acts. Music and lyrics, Jule Styne and Sammy Cahn; book, Stephen Longstreet. Direction, Orville Sherman; musical direction, Jackson Wiley; choreography, Marc Herstens; scenery, Jean Wilhelm; costumes, Vere Roth; lighting, Tom Jordan; assistant musical director, Glenda Hutchinson. At Lenox Hill Playhouse, N.Y., Mar. 4, '55.

Cast: Stephen Gray, William Pierson, Robert Sinclair, Jack Leigh, John Anderson, Michael Mann, Sharon Lee, Georgia Phillips, Mona Tritsch, Stuart Kerns, Sally Brown, George Schroeders, Ronald Alter, Janet Jacobson, Brina Dexter, Florence Michaels, Lisa Jeffreys, Marvin Zeller, Tom Graney, Don Falasco.

Dancers: Jack Anderson, Dorothy D'Hanau, Marilyn D'Hanau, Donald Martin, Elaine Pallie, Robert Sinclair.

Imagination is lacking in ELT's revival of "High Button Shoes." Although it has a slim book, the Styne-Cahn-Longstreet opus racked up 727 main stem performances a few years back, thanks to production and performance magic. Little nostalgia is evoked at Lenox Hill.

Some bad casting, pallid direction and a couple of inferior performances in key spots take a toll. The lion's share of the humor should be carried by the fast-talking con man and his confedera.e. As the shill, William Pierson scores with a quizzical whimsy. Stephen Gray, however, as the senior partner, apparently feels that the theory of being funny is to make the obvious more obvious. Unhappily, the resulting paucity of laughs only seems to egg him on to more flagrant efforts.

Georgia Phillips and John Anderson are the typical American mama and papa circa 1913. Although Anderson is weak in the warbling department, he performs with an amiable relaxation. Miss Phillips makes the show hers by assuming that Lenox Hill is the major league. She does a thoroughly professional job, her duets with Anderson, "Papa Won't You Dance With Me" and "I Still Get Jealous," being the show stoppers, as in the Broadway original.

As the daughter, fetching Sharon Lee displays a good voice modeled on classic lines. Wide-eyed Mona Fritsch is a saucy maid and Michael Mann is mildly Addams-ish as a little boy. Stuart Kerns' Texan athlete is physically suitable, but lacks acting and vocal assets of musical comedy calibre.

Orville Sherman's direction ensures that cues are picked up promptly but that appears to be it. Marc Herstens' choreography is only average, although the dancers do their best to perk things up.

Duo-pianists Jackson Wiley and Glenda Hutchinson have attended to the music with nice regard for its sprightliness. *Geor.*

Religio Drama, Charlotte

Greensboro, N.C., March 8.

A drama depicting the beginning of Presbyterianism in the Mecklenburg region of North Carolina will be presented June 7-9 at Charlotte.

Piece was written by LeGette Blythe, author of "Shout Freedom," commemorating the 173rd anniversary of the Mecklenburg Declaration of Independence.

Every Penny Counts

"Plain and Fancy," with a near-record 139 backers, takes the cake for off-beat capitalization. Total investment is $250,000.01.

Management explains that the extra cent evens off a joint contribution by several investors.

Marge's Surgery Forced 'Tonight' Cancellation, Says Gower Champion

Editor, VARIETY:

Hollywood.

In reference to the remarks of Miss Nadine Subotnik, Entertainment Editor of the Cedar Rapids Gazette, anent Marge and Gower Champion being "too tired" to continue their nationwide tour in "Three for Tonight" under the Paul Gregory banner, may I point out that on Feb. 14, the date scheduled to play Cedar Rapids, Marge Champion entered Cedars of Lebanon Hospital for major surgery.

This operation was performed to correct a not-too-serious condition which nonetheless would have been extremely serious if not taken care of. It was, furthermore, a condition which had caused my wife considerable pain and anxiety during the entire latter half of our three month tour—which tour, incidentally, included many towns considerably smaller than Cedar Rapids.

Also, we had to cancel three sold-out performances in St. Louis, a considerably larger town, when Mrs. Champion was hospitalized for this same condition:. (The size of towns concerns us here only because Miss Subotnik has attempted, in her letter, to insinuate a note of the old cry about small towns not being important enough for road shows, which does not coincide with the facts.)

If Miss Subotnik cares, Mrs. Champion is recovering nicely and will resume with the show when it opens in New York the end of March as scheduled.

Gower Champion.

Original Letter

(Miss Subotnik's letter recalled difficulties with a previous Paul Gregory show, "Don Juan in Hell," and reported how Coe College, Cedar Rapids, had been embarrassed by the short-notice cancellation of a "Three for Tonight" performance scheduled for Feb. 14, for which it had sold about 1,000 tickets. The letter mentioned that the Champions had appeared on "Toast of the Town" at about the same time Coe College had taken ads apologizing for the cancelled performance. Incidentally, VARIETY published in the issue of last Dec. 22 a story from Hollywood that "Three for Tonight" would layoff the first two weeks of February for rewrites and re-rehearsal. Ed.)

MILWAUKEE STOCK CO. AWAY TO BOFF START

Milwaukee, March 8.

Local citizens, having put up over $116,000 for the establishment of the Fred Miller Theatre, are now apparently going all out to support the operation. Non-profit venture took in nearly $25,900 on its initial two productions, "Sabrina Fair" and "Cyprienne." Total gross potential for the two offerings was $28,200.

Shows are presented for two-week, 16-performance stands. Theatre got underway last Jan. 25 with "Sabrina," starring Jeffrey Lynn. The Samuel Taylor comedy wound up with nearly $13,900 in the till. Second presentation, Dorothy Monet's "Cyprienne," based on Sardou's "Divorcons," preemed Feb. 8. Comedy, with Uta Hagen and Herbert Berghof starred, took in around $12,000.

"Kind Lady," starring Fay Bainter, wound up as the spot's third entry last Sunday (6), with "Affairs of State," starring Sheppard Strudwick, opening tonight (Tues.). "Shadow and Substance," starring Julie Haydon, is due March 22.

Current Stock Bills

(*Mar.* 7-20)

Affairs of State — Miller, Milwaukee (8-20).

Fourposter—Sombrero, Phoenix (7-12).

Kiss Me Kate—Arena, Rochester (8-20).

World of Sholom Aleichem—Arena Stage, Washington (8-20).

Inside Stuff—Legit

Program for the "Phoenix '55 Revue," which will wind up the current stock season at the off-Broadway Phoenix Theatre, will include the credit line, "The idea for this revue was conceived by Nicholas Benton and Stark Hesseltine." Latter is assistant to Phoenix producers, T. Edward Hambleton and Norris Houghton, while Benton is on the advertising staff of Life mag. Duo, who had formed a production association last year, got composer David Baker, lyricist David Craig and sketch writer Ira Wallach to work on the show, based on a series of Fortune mag articles on the "Changing American Scene." However, instead of producing the revue themselves, they persuaded Hambleton and Houghton to present it at the Phoenix. Show, which will follow the current run of "Master Builder," is slated to open April 19.

Gilbert Miller, who was tentatively set for a leading part in the all-star, all-amateur revival of "Biography" for a week's strawhat engagement next summer to benefit an unselected charity, has withdrawn from the project. He explains that he'll be readying a London production of "The Dazzling Hour" at the time and won't be able to return to the U.S. for the guest acting stint. Besides, he reveals, "Kitty (Mrs. Miller) says if I leave her in England for it, she'll leave me." Others in line for the cast of the charity revival are playwright-novelist Anita Loos, mag publisher Fleur Cowles, the play's author, S. N. Behrman, novelist James Michener and publisher-columnist-lecturer Bennett Cerf. Operation is being presented by Broadway producers Albert Selden and Morton Gottlieb.

Closing of "Mrs. Patterson" last Feb. 26 after 17 weeks on Broadway, not only represented a loss to investors, but also indirectly cost actor Alonzo Bosan $550. Performer, who was dropped from the show during the out-of-town tryout, netted $2,950 from an arbitration award entitling him to his run-of-the-play contract salary. A $3,500 settlement offer by "Patterson" producer Leonard Sillman for 20 weeks payment at $175 per week had been refused by the actor.

Offset against the payments to Bosan, following an okay by Actors Equity, was the rehearsal and regular salary paid the actor for his engagement in the two-week N.Y. City Center revival of "Wisteria Trees" early last month.

A drama teacher at Howard College, Birmingham, will operate a show bus to New York, leaving March 23. Henry Lindsey, the professor-promoter, announces a lineup of five nights of plays for his students as well as seminar sessions with Elmer Rice, Howard Lindsey, Moss Hart, Hume Cronyn, Maurice Evans, Eva La Gallienne, Lemuel Ayres, Jed Harris and Cheryl Crawford.

Group has studied biogs of these individuals and read up on current Broadway plays. George Abbott has also reportedly invited the Southerners to attend a rehearsal of the upcoming musical, "Damn Yankees." College will give one hour credit for the week spent in New York.

"Cat on a Hot Tin Roof," Tennessee Williams play currently trying out in Philly, is not a rewrite of his 1940-41 drama, "Battle of the Angels," as erratumed in last week's issue. It is a completely new script. Playwright has rewritten "Angels" and under the title, "Orpheus Descending," it is a prospect for Broadway production next season. But except for their common authorship, there is no connection between "Cat" and "Angels"-"Orpheus."

Scripter Ken Englund, whose metier has been chiefly Hollywood and radio-tv, has finished a new play, just making the Broadway rounds, titled "So Few For Love." He describes it: sets, 1; length, long; cast, very large; producers, for only the brave ones.

Current Road Shows

(*March* 7-19)

Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—American, St. L. (7-12); Huntington Hartford, L.A. (16-19).

Cat On a Hot Tin Roof (Barbara Bel Geddes, Burl Ives) (tryout)—Forrest, Philly (7-19).

Champagne Complex (Donald Cook) (tryout) — Playhouse, Wilmington (16-19).

Dear Charles (Tallulah Bankhead)—Erlanger, Chi (7-19).

Fifth Season (Chester Morris, Joseph Buloff) — Shubert, Det. (7-19).

Guys & Dolls — Dade County Aud., Miami (7-10); Municipal Aud., Tampa (11-13); Peabody, Daytona Beach (15-17); Bell Aud., Augusta (18); Memorial Aud., Macon (19).

Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout)—Shubert, N.H. (9-12); Plymouth, Boston (14-19).

King & I (Yul Brynner, Patricia Morison)—Shubert, Chi (7-19).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi (7-19).

Jajama Game (Fran Warren, Larry Douglas, Buster West)—Hanna, Cleve. (7-19).

Pajama Tops (Diana Barrymore) — Murat, Indianapolis (7-19); Shea's, Erie (14-15); Shea's, Ashtabula, O. (16); State, Toledo (17-19).

Rainmaker (Geraldine Page)—Shubert, Wash. (7-19).

Seven Year Itch (Eddie Bracken) —"Municipal Aud., Okla. City (8); Municipal Aud., Tulsa (9); Arcadia, Wichita (11-12); Memorial Hall, Salina, Kan. (14); H. S. Aud., Topeka (15); Playhouse, K.C. (16-19).

Solid Gold Cadillac — Ford's, Balto (7-12); Nixon, Pitt (14-19).

South Pacific (Iva Withers, Alan Gerard) — Civic Opera House, Chi (7-19).

Tea and Sympathy (Deborah Kerr)—Blackstone, Chi (7-19).

Teahouse of the August Moon (Burgess Meredith, Scott McKay) —Curran, S.F. (7-19).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Cass, Detroit (7-19).

ETHEL LEVEY'S PASSING RECALLS HER 1913 HIT

By JESS FREEMAN

Recent death of Ethel Levey, George M. Cohan's first wife, recalls an episode of 1913 in London, where this writer then served as VARIETY representative. Ned Wayburn had brought over a group of American dancing girls and opened early that year under Albert De Courville's banner. Wayburn was unmercifully panned by the critics and hooted by the British audience and was pretty bitter. But De Courville's confidence in Wayburn remained intact and he pressed him to produce another show, "Hello Ragtime," to open at the London Hippodrome, of which De Courville had just been appointed managing director.

The second try was a bullseye for Wayburn partly due to the presence in the cast and the personal hit of Miss Levey. Gun-shy from his first taste of British heckling and booing, Wayburn had left the Hippodrome that opening night, afraid to face the verdict, and had to be retrieved and informed that his show was a smash.

Another human interest angle of that 1913 occasion concerned Graham White, one of the famous prewar aviators, who was then courting and who later married Ethel Levey. On the night of the dress rehearsal, White was backstage with a group of British swells all standing about in their elegant tails and whiteties. The callboy came along and told them, "On stage for the finale, gentlemen." Needless to say the "gentlemen" retired to the pub next door and waited out the finale there.

Kiviette Joins Brooks

Arthur Kiviette, formerly associated with his mother in a wholesale dress firm, has joined Brooks Costume Co. as production and purchasing executive.

His mother was with Brooks during the 1930s as a staff designer of costumes for Broadway shows. She has just liquidated the dress business and has retired.

Chi Skids; 'Caine' Exits at $28,700, 'Season' $14,200, Bellamy $15,200

Chicago, March 8.

Loop biz dipped last week. Exception was "Caine Mutiny Court Martial," which sprinted its final frame here. There are three openings this week.

Advance bookings include "The Rainmaker," Erlanger, April 11, for three weeks on subscription, and "The Tender Trap," Harris, April 12, for a run.

ESTIMATES FOR LAST WEEK

Caine Mutiny Court Martial, Blackstone (5th wk) ($4.40; 1,385) (Lloyd Nolan, John Hodiak, Barry Sullivan). Nearly $28,700 (previous week, $26,700); exited Saturday (5) to resume tour.

Fifth Season, Erlanger (16th wk) ($4; 1,300) (Chester Morris, Joseph Buloff). Almost $14,200 (previous week, $13,800); exited Saturday (5) for further tour.

King and I, Shubert (15th wk) ($5; 2,100) (Yul Brynner, Patricia Morison). Over $47,300 (previous week, $49,100).

Oh Men, Oh Women, Harris (13th wk) ($5; 1,000) (Ralph Bellamy). Almost $15,200 (previous week, $18,000); folds here March 26.

OPENINGS THIS WEEK

Dear Charles, Erlanger ($5; 1,300) (Tallulah Bankhead). Opened last night (Mon.) to two negative notices (Seymour Raven, Tribune; Glenna Syse, Sun-Times). American and News review tonight (Tues.).

South Pacific, Opera House ($3.30; 3,600) (Iva Withers, Allen Gerrard). Return engagement opened Sunday (6) to four unfavorable notices.

Tea and Sympathy, Blackstone, ($4.50; 1,385) (Deborah Kerr). Opened last night (Mon.) to unanimous critical praise.

'Deborah' $28,300, 'S.P.' 44G, Milw'kee

Milwaukee, March 8.

Town was jumping last week, with two touring shows on tap besides the regular stock entry at the Miller. "Tea and Sympathy," starring Deborah Kerr, was at the Pabst, while "South Pacific," starring Iva Withers and Alan Gerard, played the Palace. Miller show, in its windup second week, was "Kind Lady," starring Fay Bainter.

"Tea" took in a near-capacity $28,300, while "Pacific" nabbed almost $44,000.

Bracken Hefty $25,600 In 4 Southern Stands

Dallas, March 8.

"Seven Year Itch," grossed around $25,600 in a four-way split last week. The Eddie Bracken starrer was at the Texas, San Antonio, Monday (28); the Paramount, Austin, Tuesday (1); the Auditorium, Fort Worth, Wednesday-Thursday (2-3), and the Auditorium here, Friday-Sunday (4-6).

Current week is being split between the Municipal Auditorium, Oklahoma City, today (Tues.), the Municipal Auditorium, Tulsa, tomorrow (Wed.) and the Arcadia, Wichita, Friday-Saturday (11-12).

'Flaminia' $3,400 for 10 At Arena in Rochester

Rochester, N.Y., March 8.

"Girl on the Via Flaminia," second show of the winter-spring season at the Arena Theatre here, grossed a healthy $3,400 at a $2.20 top for 10 performances, due largely to the sellout final three performances closing last Saturday (5).

"Kiss Me Kate," the second musical in the Omar K. Lerman-Dorothy Chernuck theatre-in-the-round's four-year history, opens tonight (Tues.) for a three-week run.

Scheduled N. Y. Openings

(Theatre indicated if set)

Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (3-31).
Champagne Complex (wk. 4-4).
Triple Bill, Bijou (4-5).
Once Upon Tailor (4-11).
Honeys (4-14).
Ankles Aweigh, Hellinger (4-18).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven (wk. 5-23).
Pleasure Dome (5-27).

'Rainmaker' $7,800 for 4; Starting Tour, Hartford

Hartford, March 8.

"Rainmaker", starring Geraldine Page, grossed fairish $7,800 in four performances at the Parsons Theatre last Thursday-Saturday (3-5) on first leg of 16-week tour. Top was $3.85.

House returns to pictures pending other legit bookings.

Tallulah $29,000, 'Tops' $15,600, Det.

Detroit, March 8.

Smash $29,000 was grossed by Tallulah Bankhead last week in "Dear Charles" at the 2,050-seat Shubert. House was scaled at $4.40 Friday and Saturday, and $3.85 other nights. Current is "The Fifth Season," in for fortnight at $4.40-$3.85.

"Pajama Tops" grossed $15,600 in second and last week at the 1,482-seat Cass at a $3.50, with twofers. That was a $2,000 jump over the previous stanz. Current is "The Tender Trap" in for two weeks at $3.85 top.

STRATFORD FEST CUTS TOP, CHANGES SEATING

Stratford, Ont., March 8.

Boxoffice top for the Shakespearean Festival here is being reduced from $6 to $5 for the coming season. Cut was prompted by buyer resistance the previous two years to the former top-price seats. Seating arrangement at the theatre-tent has been changed and the stage deepened by two-and-a-half feet.

Productions this season, beginning June 27 and continuing through Aug. 27, will be "Julius Caesar," "Merchant of Venice" and "Oedipus Rex."

'Game' $45,400 in Cleve; See 144G for 3 Weeks

Cleveland, March 8.

Touring "Pajama Game" nearly cleaned out the Hanna's ticket racks last week, nabbing a great $45,400 at $5 top. Except for Wednesday matinee, it was virtually a steady string of sellouts. Musical headed by Fran Warren, Larry Douglas and Buster West is so solidly sold for next two weeks that house looks certain for a gross of $144,000 for the entire run here.

'Cadillac' $30,700, Hub; Town Dark This Week

Boston, Mach 8.

"Solid Gold Cadillac" wound its three weeker at the 1,590-seat Colonial with a slick $30,700 at $4.40 and $3.85 top.

Town is currently without legit fare, but future bookings include "The Honeys," due next Monday (14) at the Plymouth for two weeks on subscription, and "Champagne Complex," opening March 21 at the Wilbur for a fortnight.

Current London Shows

London, Mar. 8.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
Kind Folly, Duchess (2-15-55).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Room For Two, Wales (3-7-55).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Sholom Aleichem, Embassy (1-11-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Sacrifice to Wind, Arts (3-9-55).
Burning Boat, Royal Ct. (3-10-55).

CLOSED LAST WEEK

Airs Shoestring, Royal Ct. (4-22-53).
Ghostwriters, Arts (2-9-55).

'MOON' FOLDS AT $9,400; 'MENDEL' $4,000 IN L.A.

Los Angeles, March 8.

Local legit continued in the doldrums last week. "The Moon Is Blue" closed its two-framer at the Biltmore to comparatively poor returns, and folded its long tour. In the small houses, the American Savoyards did a little better with "Pinafore" in its Gilbert & Sullivan repertoire at Las Palmas. "This Is Your Life, Mendel" continued sellout at Civic Playhouse and "Finian's Rainbow" also beat its nut at the Hollywood Repertory.

Estimates for Last Week

Moon Is Blue, Biltmore (C) (2d wk) ($3.30; 1,636) (Jerome Cowan). F. Hugh Herbert comedy folded to to over $9,400 finale.

Pinafore, Las Palmas (5 days) ($3.30; 400). American Savoyards' fourth repertory offering drew a modest $4,900.

This Is Your Life, Mendel, Civic Playhouse (C) (5th wk) ($3.30; 400) (Leo Fuchs). Capacity $4,000 again.

Finian's Rainbow, Hollywood Repertory (10th wk) ($3.30; 276) (Charles Davis). So-so $1,700.

'Teahouse' $42,470 2d Week, Frisco

San Francisco, March 8.

Racking up its second semester of virtual capacity business, "Teahouse of the August Moon" registered a walloping $42,470 at the Curran last week. The orchestra has been a sellout right along, but now the galleries are going solid for all performances, too.

Show is in for an indefinite run, on Theatre Guild subscription.

Estimate for Last Week

Teahouse of the August Moon, Curran (2d wk) ($4.40; 1,758) (Burgess Meredith, Scott McKay). Terrific $42,470, a boost of more than $1,000 over the great opening stanza; new figure is believed near the local straight play record.

'TRAP' CATCHES $11,200 IN SLOW-MOTION PITT

Pittsburgh, March 8.

"Tender Trap" wasn't so hot last week at Nixon, even with Theatre Guild-ATS subscription help, and finished with only $11,200. Beginning of engagement was very slim, and the comedy failed to improve in the stretch. Tour has just about been breaking even up to last week, but lost money here.

Nixon is currently dark, but "Solid Gold Cadillac" is due next Monday (14), with "Rainmaker" the following week and "Pajama Game" in April 4 for two weeks.

Jean Renoir Goes Legit With Own 'Orvet,' Paris

Paris, Mar. 1.

Film director Jean Renoir goes legit when he stages his own play, "Orvet," at the Theatre Renaissance next month. Show is now in rehearsal, with Leslie Caron in the title role and Raymond Bussieres as leads.

The noted director says that the large screen has eliminated the nuances of film making, notably in the disappearance of the use of the closeup. He now feels that the theatre is a more provocative element than the screen, since the greatest vehicle for sentiments is the unfiltered human voice. He recently completed "French Cancan," with Jean Gabin, Maria Felix and Francoise Arnoul, his first Gallic picture since 1938.

B'way Off; 'Bus' 25G (8), 'Silk' $58,200, 'Dark' $21,300, 'Prosecution' $23,600, 'Desperate' $26,700, 'Lovers' $24,000

Broadway took a seasonal slugging last week. Only the solid smashes held steady, with receipts nosediving for the other shows. Biz dropped as much as $15,000 for one musical and $7,400 for a straight play. Indications are for the slim business to continue this week, too.

There were two closings last week, "Southwest Corner" and "Wayward Saint." Only one show, "Quadrille," is slated to close next Saturday (12).

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Anastasia, Lyceum (D) (10th wk; 77; $5.75-$4.60; 955; $23,309) (Viveca Lindfors, Eugenie Leontovich). Almost $19,800 (previous week, $24,100).

Anniversary Waltz, Booth (C) (48th wk; 379; $4.60; 766; $20,000) (Macdonald Carey). Nearly $14,700 (previous week, $19,300).

Bad Seed, 46th St. (D) (13th wk; 101; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Almost $27,000 (previous week, $34,400).

Boy Friend, Royale (MC) (23d wk; 179; $6.90; 1,172; $38,200). Nearly $33,600 (previous week, $38,500).

Bus Stop, Music Box (D) (1st wk; 6; $5.75--$4.60; 1,077; $27,811). Opened last Wednesday (2) to six affirmative reviews and one negative opinion (Chapman, News); Nearly $25,000 for first six performances and two previews.

Can-Can, Shubert (MC) (96th wk; 764; $6.90; 1,361; $50,160). Almost $33,000 (previous week, $46,800).

Dark Is Light Enough, ANTA Theatre (D) (2d wk; 13; $5.75-$4.60; 1,347; $34,000) (Katharine Cornell, Tyrone Power). Nearly $21,300 (previous week, $23,500 for first five performances and one preview).

Desperate Hours, Barrymore (D) (4th wk; 28; $5.75-$4.60; 1,064; $29,043). Almost $26,700 (previous week, $28,600).

Fanny, Majestic (MD) (18th wk; 140; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). As usual, nearly $66,000.

Flowering Peach, (Belasco (D) (10th wk; 79; $5.75-$4.60; 1,077; $28,3000) (Menasha Skulnik). Over $14,000 (previous week, $19,800).

House of Flowers, Alvin (MC) (10th wk; 76; $6.90; 1,150; $47,000). Nearly $39,300 (previous week, $45,600).

Kismet, Ziegfeld (OP) (66th wk; 524; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Almost $32,900 (previous week, $47,900); closes April 23 to tour.

Lunatics & Lovers, Broadhurst (C) (12th wk; 96; $5.75-$4.60; 1,160; $29,500). Nearly $24,000 (previous week, $29,500).

Pajama Game, St. James (MC) (43d wk; 340; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). As usual, $52,100.

Plain and Fancy, Winter Garden (MC) (6th wk; 44; $6.90; 1,510; $57,500). Over $51,300 (previous week, $55,310).

Quadrille, Coronet (C) (18th wk; 141; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Almost $18,800 (previous week, $23,300); closes next Saturday (12).

Saint of Bleecker Street, Broadway (MD) (10th wk; 70; $6.90-$6.00; 1,900; $54,000). Nearly $25,000 (previous week, $34,500); may close March 26 if business doesn't pick up.

Seven Year Itch, Fulton (C) (120th wk; 957; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $14,200 (previous week, $21,000); touring company, with Eddie Bracken starred, takes over March 28, with the N. Y. original moving to the road.

Silk Stockings, Imperial (MC) (2d wk; 12; $7.50; 1,400; $57,800), (Hildegarde Neff, Don Ameche). Capacity at nearly $58,200 (previous week, $36,800 for first four performances and one preview).

Tea and Sympathy, Longacre (D) (74th wk; 589; $5.75-$4.60; 1,214; $28,300). Nearly $14,600 (previous week, $16,000).

Teahouse of the August Moon, Beck (C) (73d wk; 588; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). As usual, over $34,000.

Tonight in Samarkand, Morosco (D) (3d wk; 21; $6-$5; 935; $31,000) (Louis Jourdan). Over $9,200 (previous week, $12,900).

Witness for the Prosecution, Miller (D) (12th wk; 92; $5.75-$4.60; 920; $23,248). Over $23,600 (previous week, $23,968).

MISCELLANEOUS

Master Builder, Phoenix (D) (1st wk; 8; $3.45; 1,150; $24,067). Opened March 1 to three favorable reviews (Atkinson, Times; Chapman, News; McClain, Journal-American) and four negative notices (Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post; Strassburg, Mirror); under $12,000 for first eight performances.

CLOSED LAST WEEK

Southwest Corner, Holiday (D) (5th wk; 36; $5.75-$4.60; 834; $28,000) (Eva LeGallienne). Almost $6,900 (previous week, $9,800); closed last Saturday (5) at a loss of approximately $70,000 on a $60,000 investment.

Wayward Saint, Cort (C) (3d wk; 21; $5.75-$4.60; 1,656; $29,000) (Paul Lukas, Liam Redmond). Nearly $6,700 (previous week, $8,000); closed last Sunday (6) at an approximate loss of its full $75,000 investment, including overcall.

OFF-BROADWAY

(Figures denote opening dates)

Ascent of F6, Davenport (2-23-55).

Bamboo Cross, Blackfriars, (2-21-55).

Grass Greener, Downtown Nat'l (2-15-55).

Immortal Husband, de Lys (2-14-55); closes Mar. 27.

June & Paycock, Greenwich Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55).

Shoestring Revue, Pres. (2-28-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55).

D'Oyly Carte in Long North American Tour

Toronto, March 8.

Following its 37-performance engagement this summer at Central City, Col., the D'Oyly Carte Opera Co. of London will make one of its most extensive North American tours. Troupe will appear July 2-20 at the old Opera House in the Colorado ghost town.

From there, the Gilbert & Sullivan outfit will visit the Coast for the first time since the season of 1928-29, performing in San Francisco for three weeks and for a similar period in Los Angeles. It will then visit Chicago, Toronto, Montreal, New York, Washington, Baltimore, Philadelphia and Boston. Works to be presented ar "The Mikado," "Iolanthe," "Gondoliers," "Pirates of Penzance," "H.M.S. Pinafore," "Ruddigore" and "Trial By Jury." Peter Pratt will sing the leads.

North American representative is Ernest M. Rawley, manager of the Royal Alexandra Theatre here. He was appointed after New York confabs with Frederick Lloyd, D'Oyly Carte g.m., and Bruce Worsley, company manager, both over from London. Gerald Goode will handle press for the tour, with Les Appleby as U.S. company manager.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 40th week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	26	27
Total weeks played so far by all shows	843	797
Total gross for all shows last week	$703,900	$652,200
Season's total gross so far	$22,466,700	$21,934,100
Number of new productions	49	49

ROAD

Excluding stock

Number of current shows reported	18	19
Total weeks played so far by all shows	675	586
Total gross for all shows last week	$405,500	$312,200
Season's total gross so far	$15,866,800	$13,202,800

Off-Broadway Shows

The Master Builder

T. Edward Hambleton & Norris Houghton presentation at Phoenix Theatre of translation of Henrik Ibsen's three-act drama. Direction, Oscar Homolka; assistant, Ira Cirker; scenery, Boris Aronson; lighting, Lester Polakov; costumes, Alvin Colt. At Phoenix, N. Y., March 1, 1955; $3.45 top ($4.60 opening).

Kaja Folso	uriel Berkson
Knut Brovik	Art Smith
Ragnar Brovik	Gene Saks
Halvard Solness	Oscar Homolka
Aline Solness	argaret Barker
Dr. Herdal	Joseph Foley
Hilda Wangel	Joan Tetzel

Others: Mack Bing, George Brenlin, Nat Burns, Prentiss Childs, Ethel Cunningham, Billy Harris, David Hooks, Charles Nelson, Peggy Pope, Michael Quinlivan, Simeon Saturn, Alan Ramsay, Barbara Woods.

This may be "art" for the college professors of dramaturgy but it's not entertainment for the generality of theatregoers. Only a scholar could tell what precisely Max Faber has done to "modernize" the Henrik Ibsen script. It plays as if it had never gotten out of 1892, when first composed by the glum Norwegian, an aging man brooding on death and failure.

In effect this remains a play about an architect who is spiritually dead before the curtain goes up and physically dead when the curtain comes down. It is all quite believable and at the same time never particularly dramatic. An understandably neglected work, the play is well acted and staged at the Phoenix and ends up as a technically firstrate invitation to ennui.

Of greatest interest, naturally, is Oscar Homolka's performance in the long role of Halvard Solness. In it he demonstrates himself a rhetorician of great skill. He plays the role "tired" and bittersweet. The weakness, dramatically, lies in his motivations being so private to his own unexpressed thoughts.

This play is replete with cryptic half-statements. It's moot whether a director other than Homolka would have, or could have, paced the show more briskly, but that's almost a contradiction in terms since Ibsen's introspections simply cannot be hurried.

Modern type-casting is offended by the fact that two good-looking girls, played by Muriel Berkson and Joan Tetzel, are snake-charmed by the aging, heavy-set anything-but-sexy builder. If this is father-image stuff, it isn't made clear. The role of Hilda who "tempts" and "challenges" Solness allows Miss Tetzel to have a field day in technique—all shiny-eyed girlishness. An inherent paradox exists in her recognition of, and sensitivity to, the builder's callousness to his young assistant, while remaining callous herself to what her own youthfulness is doing to the older man.

Art Smith, of impeccable diction, Joseph Foley, convincingly the worried doctor, and Margaret Barker as the herself-spiritually-dead-but-still-worried wife, all play with professional distinction. The part of the young man who can't break away from the master builder is tough, since by modern American standards his lack of get-up-and-go is hard to comprehend and in consequence the audience tends to confuse reaction to the part with its playing by Gene Saks.

Here is another play, one of a number this season, where the scene designer "stars." Boris Aronson's gloomy sets are ideal for the purposes of the sombre 1892 story which Ibsen squeezed out of his morose old age.

The big climax at the end of the third act is, of course, where Solness, despite his vertigo, climbs up the scaffolding to pin the garland on the steeple to please the wilful girl from the sticks, and then plunges, off-stage, to his death. If the script had really been "modernized" it could have borrowed some gymnastic gear from Mary Martin's production of "Peter Pan" and dropped Solness into the orchestra pit. *Land.*

Three By Thurber

St. John Terrell production of three one-act comedies, adapted by Paul Elwood and Terrell from James Thurber's "Mr. and Mrs. Monroe" stories. Features Edward Andrews and Roberta Jonay. Direction, Bertram Yarborough; scenery, lighting and costumes, Kim Swados; incidental music, Sylvan Levin. At Theater de Lys, N.Y., Mar. 7, '55; $3.45 top.

Cast: Edward Andrews, Roberta Jonay, John Call, Dorothy Elder, Bill Story, Dossie Hollingsworth, Joe Hill, Jean Barker, Joseph Elic, Judith Paige.

The transplanting of three of James Thurber's "Mr. and Mrs. Monroe" stories from New Yorker pages to the stage has been accomplished with much affection and skill. The wit being special and sometimes tenuous, the job has not been easy. Due to careful mounting, and skillfully unostentatious acting by the two principals, preconceived notions of the Thurber society have presumably not been violated.

"Three by Thurber" is an intimate show; the Theatre de Lys being ideal for projection of its sly jests. Transposition to a main stem house would have to be handled with care, for while broader playing might get gustier laughs, the brand of humor might be sacrificed, since it is the dash of bitters in the large portion of whimsy that makes the evening palatable.

In "Mr. Monroe Holds the Fort," the he-man husband is left alone at night in a creaking country home. His trepidation as he reacts to flickering lights, a knock on the door by a stray motorist, or as he toys nervously with a revolver are done with sparse strokes. The distaff side gains a clean victory when the little woman returns and vows she doesn't know what she'd do without her brave husband and he blandly agrees.

"The Middle Years" is a one-evening itch. While the wife's away the husband is tempted to play. His conquests are figments of the mind's eye as he fancies a one A.M. rendezvous with a ravishing blonde of cocktail party acquaintance. A reverie of painfully realistic proportions sends him quietly off to his own bed.

In "The Imperturbable Spirit," Mr. Monroe envisions himself as the jaunty cosmopolite. Meeting his returning wife at the pier, he sports a cane and French novel. His urbanity is suspect, even to the baggage man, and it is with relief that he settles down at home to read to his wife.

Each anecdote is fragile, yet replete with recognition. As the hallowed male, Edward Andrews does a masterly job of underplaying, whether he is jumping at a snapping window-shade, helping a seductress on with her furs or conversing with a customs official about smugglers. Roberta Jonay as his pliant and sagacious spouse plays with a knowing acquiescence, wearing a Mona Lisa smile that may seem strangely familiar to many a husband.

Dossie Hollingsworth is appropriately sirenish as the temptress, Joe Hill has a light-hearted bit as a confused motorist, and John Call is farcically verbose as a pseudo-semanticist. The balance of the company are on their toes.

Bertram Yarborough's direction is suitably tongue-in-cheek although he has tended to let the pace lag. Kim Swados' colorful sets are excellent, whether evoking a country house, a city apartment or a North River pier.

This evening of quiet laughter has clearly been a labor of love. Thurberians probably will not be disappointed. For the time being the show is scheduled for Monday evenings only. *Geor.*

TOUPEES
THAT DEFY DETECTION
Hollywood - Crewcut - Pompadours
Can be used for
Sleeping • Swimming
Sports, etc.
FREE CONSULTATION
Samples on Hand
Mail Orders Guaranteed
THEATRICAL WIGS OF ALL TYPES
FOR RENT & SALE
LERCH 67 W. 46 St., N. Y. C. JU 2-3992

SAM SCHWARTZ
Just Returned After Completing a Featured Role in Paramount's
"THE VAGABOND KING"

New York Contact: LAMBS CLUB, 130 W. 44th St., New York
Hollywood: SID LEVEE
Starred for One Year as 'Nathan Detroit' in the National Company of "Guys and Dolls"

BRITISH EQUITY HITS S. AFRICAN RACE BIAS

London, March 8.

British Equity has just taken official notice of the explosive race situation in South Africa. In line with its policy of "total opposition to race prejudice," the actors' organization has notified its members that they are entitled to seek non-discrimination clauses in contracts for work there.

The action is in the nature of a compromise. It had been proposed that Equity impose a complete cultural boycott of South Africa because of the racial restrictions there. Although deciding that the matter is one of individual conscience, the union took at least the partial step of advising members of their right to seek a contractual clause entitling them to perform before non-European audiences if they wish to do so.

It's pointed out that a number of name artists, notably Yehudi Menuhin, have insisted on appearing before native South Africans as well as white audiences.

O'Casey 'Bonfire' Draws Boos, Cheers in Dublin

Dublin, March 8.

"The Bishop's Bonfire," first Sean O'Casey play to premiere his native Dublin since the Abbey Theatre rejected his "The Silver Tassie" in 1928, drew cheers and boos at its initial performance last Monday night (28) at the Gaiety Theatre here. Drama was presented by Cyril Cusack, who also plays a leading role, and staged by Tyrone Guthrie.

O'Casey has been attacked by certain Irish elements for his allegedly irreligious views. One local newspaper has supported the charge and there were rumors in advance of the "Bishop's Bonfire" opening of a possible anti-O'Casey demonstration. Police were stationed outside the theatre, mainly to keep order in the gallery queues, but there was no disturbance before the show.

Minor interruptions during the last act of the premiere apparently didn't disturb the players, but there were boos and some counter-cheering while Cusack was making a curtain speech. The 75-year-old dramatist did not leave his home in Devon, England, to attend the opening, but his wife, former Abbey actress Eileen Carey, and daughter Shivawn were present.

Also among the notables in the premiere audience was London producer Henry Sherek to gander the first new O'Casey play since "Cock a Doodle Dandy."

Chapel Players

Continued from page 71

Andrew Obey's "Noah" at the Congregational.

The Chapel Players work under an Actors Equity permit. Each show has to be approved by the union. No salaries are paid, but a collection is taken after each showing, to cover expenses. Any surplus coin goes to community and church activities.

Occasionally, Chapel Players casts include performers appearing in Broadway shows. Don McHenry, who's in "Fanny," also has a part in "April." Florida Friebus has doubled from her "Tea and Sympathy" assignment on Broadway in a Chapel Players production, while Penn and Helen Alexander sandwiched roles in "Cart" in between Sunday matinee and evening performances in "Fifth Season," now touring.

Here We Go Again

(The following is a release issued last week)

Thomas G. Ratcliffe Jr., president, has called a meeting of the Stock Managers Assn. for next Tuesday (15) at the Hotel Woodstock, N. Y., to discuss and act upon steps to be taken against the new Actors Equity regulations for the coming summer theatre season.

Equity has raised the rehearsal play for summer stock from $40 to $55 per week and has added a weekly $1.50 Welfare Fund charge to be paid wholly by the producer for each Equity actor on the payroll. According to SMA, these new rules have been passed by Equity without any prior negotiations with SMA or any other summer theatre producers.

(The following is a supplementary release)

The Stock Managers Assn. has invited Equity to send a representative to the SMA meeting to explain the union's stand on the new regulations. Summer theatre producers would particularly like to know what disposition would be made of $1.50 to be collected weekly for each Equity member on the theatre's payroll. The managers' group contends that the Welfare Fund at Equity is frozen at the present time and it is a legal question whether they could be taxed for monies unassigned.

Legit Bits

Arthur Cantor is pressagent and **Barney Klawans** general manager for the **Herman Shumlin-Margo Jones** production of "Inherit the Wind" . . . **Ralph T. Kettering,** who just finished two years ahead of "Caine Mutiny Court Martial," has switched to picture publicity to ballyhoo "Not As a Stranger" for United Artists . . . Producer (and biographer) **Richard Aldrich** due back next week from vacation visit with **Julius Fleischmann** in Naples, Fla., and sails March 31 for Europe.

Patsy Fay, understudy for femme leads **Kim Stanley** and **Phyllis Love** in "Bus Stop," is the sister of **Terry Fay,** casting director for the show's producers, **Robert Whitehead** and **Roger L. Stevens** . . . **Frank Goodman** leaves the **Richard Maney** legit pressagentry next Monday (14) to head the N. Y. office of Coast publicist **Arthur P. Jacobs.** He'll also double as a legit p.a., his first such stint being the upcoming Broadway musical, "Delilah" . . . **Joe Shea** is now company manager of "Can-Can," succeeding **Otto Hartman,** who'll be standby house manager of the Playhouse, Wilmington, for the tryout engagement of "Champagne Complex."

Nick Mayo, co-sponsor earlier this season of the bus-and-truck road edition of "Oklahoma," is planning a concert presentation, tagged "Broadway Highlights," for a limited three-week tour beginning April 11 in Bridgeport. Production will have four principals, **Janet Blair (Mrs. Mayo), Dick Eastham, Jack Cassidy** and **Pat Northrop.** A line of dancers will also be used, with **Jonathan Lucas** supervising the footwork.

H. Clay Blaney has optioned **A. B. Shiffrin's** "A Taste of Sherry," and plans to do it as a play with music next fall after a strawhat tryout. Blaney also plans sending out a strawhat package of "Pajama Tops" next summer. The French farce is currently touring as a two-fer production.

Robert Hatch, film reviewer for the Nation, is also covering the Broadway legit shows during the absence of drama critic **Harold Clurman,** who left for England last Friday (4) to direct the upcoming West End production of "The Trojan War Shall Not Take Place," with Michael Redgrave starring. Prior to going abroad, Clurman staged last week's Broadway opener, "Bus Stop."

Frederick Dvonch, newly appointed musical director of the N. Y. City Center Light Opera Co., will conduct the three-tuner series to be presented at the Center beginning April 20 . . . "Trio," the **Dorothy** and **Howard Baker** drama which was censored as "immoral" by N. Y. License Commissioner Paul Moss when originally presented on Broadway in 1944 by **Lee Sabinson,** will be presented by the Directors' Studio at the Malin Preview Theatre, N. Y., for four weeks beginning Mar. 20.

Franchot Tone and **Theodore Mann** have deferred plans for a Broadway presentation of **Robert Thom's** "Minotaur" having teamed with English producer **Donald Alberry** for a late spring West End production of the play . . . **Courtney Burr** and **John Byram** plan presenting "Wayward Saint," which folded on Broadway last Sunday (6), in Ireland and England, with **Liam Redmond** repeating his starring assignment. A Dublin opening is contemplated for next August, to be followed by engagements in other Irish cities prior to a London booking, in association with a British management, in September.

Phil Adler, company manager for "Lunatics and Lovers," went into the Ear and Eye Hospital, Boston, last Saturday (5) for an eye operation. He'll be there about a week, with **Eddie Black** filling in on the show . . . Pressagent **Curt Weinberg** doing special column work for "Plain and Fancy" . . . **Norris Houghton** underwent an appendectomy just a week ago in Doctor's Hospital, N.Y. . . . Cost of bringing "Silk Stockings" to Broadway was about $370,000.

Al Jones, company manager for "Plain and Fancy" in the Norwegian Hospital, Brooklyn, with an ulcer condition . . . **Tom Patterson,** founder and now director of planning for the Shakespearean Festival, Stratford, Ont., begins a gab tour tomorrow (10) at Yale, to be followed by lectures at Harvard and Catholic U . . . **Louis Lotito** back in New York from vacation in Boca Raton, Fla.

Cost of bringing "Plain and Fancy" to Broadway was $229,153, including a $35,847 tryout loss. Musical took its biggest out-of-town beating in Boston the week ending Dec. 25, with a loss of $14,210 on a $19,653 gross . . . **John Byram, Courtney Burr** and **Henry Ginsberg,** former production head of Paramount Pictures, have acquired the dramatic rights to **John P. Marquand's** new novel, "Sincerely, Willis Wayde," which they plan for Broadway next fall. No adapter has been set . . . **Ray Diffen,** English costumer, back for his third season with the Shakespearean Festival, Stratford, Ont.

Sam Schwartz, who had the Nathan Detroit lead in the touring "Guys and Dolls," was back in N.Y. Saturday (5) after 10 weeks on the Coast doing a supporting role in Paramount's "Vagabond King," his first film shot . . . **Michael Higgins,** appearing on CBS-TV's "You Are There" Sunday (13), is also playing one of the leads in "White Devil" at the Phoenix, N.Y., Monday (14).

Old Vic to Tour

The current Old Vic season is skedded to close June 11, after which the company will go on a short tour opening at the Opera House, Belfast, for two weeks.

Final three productions of the season are "As You Like It," which bowed last Tues. (1) and parts one and two of "Henry IV." The latter preem April 27 and 28.

ADVANCE AGENTS!
COMPANY MANAGERS!
We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and experienced transfer company on the West Coast!
• Railroad privileges for handling shows and theatrical luggage.
• Complete warehouse facilities!
• Authorized in Californi Equipped to transfer and haul anywhere in U. S.!
• RATES ON REQUEST!
Atlantic Transfer Company
GEORGE CONANT
1100 East 5th Street
Los Angeles 13, Calif.
MUtual 8121 or OXford 9-4764

TO LEASE
SUMMER THEATRE
Cragsmoor, N. Y.
Charming, successful theatre seating 275; fully equipped restaurant; 3 cottages; 80 miles New York City. Bargain lease, $1600 for right management. Phone H. L. Munson, PL 7-5092.

Shows Out of Town

Cat on a Hot Tin Roof

Philadelphia, March 7.

Playwrights Co. production of drama in three acts, by Tennessee Williams. Stars Barbara Bel Geddes, Burl Ives; features Mildred Dunnock, Ben Gazzara. Direction, Elia Kazan; scenery and lighting, Jo Mielziner; costumes, Lucinda Ballard. At Forrest, Phila., March 7, '55; $4.80 top.

Margaret ..... Barbara Bel Geddes
Brick ..... Ben Gazzara
Mae ..... Madeleine Sherwood
Gooper ..... Pat Hingle
Big Mama ..... Mildred Dunnock
Dixie ..... Pauline Hahn
Polly ..... Alice Dina
Sonny ..... Seth Edwards
Trixie ..... Janice Dunn
Big Daddy ..... Burl Ives
Rev. Tooker ..... Fred Stewart
Dr. Baugh ..... R. G. Armstrong
Sookey ..... Musa Williams
Daisy ..... Eva Vaughan Smith
Lacey ..... Maxwell Glanville
Brighde ..... Brownie McGee
Small ..... Sonny Terry

Philly has had its share of big musical first-nights this season, but Tennessee Williams' new play, "Cat On a Hot Tin Roof," at the Forrest, has provided the city not only its most exciting dramatic premiere of the season, but its first really tumultuous after-curtain ovation since Arthur Miller's "Death of a Salesman." The two must share honors with another Williams play, "Streetcar Named Desire," as top audience rousers of the past decade here.

There are a number of remarkable angles about "Cat." The company had been rehearsing here for several days and word spread around that this was to be one of the dirtiest shows ever to bow here. Certain four-letter words, which Williams had indicated might be dropped in actual playing, were kept in until the last minute. Then substitutions were made, and there were no indications that the grim purpose of the drama suffered at all.

"Cat" is still far from nursery fare but, as of now, and despite the profanity allowed the character of Big Daddy, who originally had most of the four-letter words, the play is certainly no more startling than "Streetcar" and stands a good chance as an eventual film prospect.

Another pre-opening rumor about the show's controversial aspects concerned the homosexual angle, but as presented, this is certainly not as predominant as that of Robert Anderson's "Tea and Sympathy," where it is a major element. Williams not only has his male lead deny unequivocably homo charges made against him, but brings in the wife to testify loyally on the character's behalf.

That doesn't mean that "Cat" is a sweetness and light affair. When the charge of sexual abnormality isn't hanging over its characters the threat of malignant cancer is. And, as in the past, most of Williams' characters find themselves beating their heads against a stone wall of reality. There are, however, some compensations that, disregarding artistic standards, might add to the new play's b.o. chances.

Margaret, the heroine, might be called a second cousin of Blanche DuBois, of "Streetcar," but the resemblance is superficial. Margaret is sturdy and resilient; she's madly in love with her indifferent husband and finally seems to have won her battle to entice him back to the marital bed, whereas Blanche was fluttery and weak-spined, a psychotic whose "desire" had become an obsession.

In "Cat," some scenes are heavy, but they are so charged with violent conflict and drama that they never lag except for one brief spot in the third act. And, instead of the ordinary trappings of footlight tragedy at the end, there is the bedtime reunion between the husband and wife which not only holds out a hopeful hint for the future but introduces an almost light note.

Superb direction by Elia Kazan has meant a lot to Williams' new play, as it did to "Streetcar." The two dramas do have much in common and Kazan succeeds in bringing it out, whereas even he was stymied by "Camino Real." Here he has what seems a super-imposed handicap chargeable to, of all people, designer Jo Mielziner. Latter's single set is stunning, but doesn't suggest locals or people, and makes the entrances and exits, despite Kazan's wizardry, sometimes seem labored and artificial.

Playwrights Co. has done itself proud in the casting. Charge up another triumph to Barbara Bel Geddes as the passionately persistent young wife who carries most of the first act on her shapely shoulders. More amazing is her co-star, Burl Ives who, without a folksong in his pack, does a terrific job as Big Daddy. His scene with h's son, comprising a good part of the second act, marks Ives' biggest stage accomplishment to date. Dropping the original four-letter words for others slightly less objectionable but still plenty salty, doesn't seem to cramp Ives' style at all. It's a performance long to be remembered.

As the alcoholic but definitely sympathetic son who is also the young husband accused of being a homosexual, Ben Gazzara does an equally impressive job. He's onstage, foreground or background, most of the evening, generally with a highball glass in his hand, and his use of a crutch (he's supposed to have suffered a broken ankle when drunkenly trying a high-hurdle jump) adds to his dramatic punch.

Mildred Dunnock is the fourth important pivot. She plays Big Mama, originally intended and written by Williams as a heavy, slothful, big bosomed woman, but naturally changed to suit Miss Dunnock's physical proportions. The character may suffer a little from its original conception, but not because of any lack of acting skill by the actress.

Pat Hingle and Madeleine Sherwood do nicely by the less strongly defined roles of the brother-in-law and his wife. The producers have chosen to give the play an elaborate production—over and beyond Mielziner's expansive and oversized set. There are offstage music, scenic effects and chiildren who rush in and out periodically.

The impression is that "Cat" needs no embellishments at all. It's a powerful, free-swinging play of human frustrations that could be done before drapes and still impress as topflight drama.

Waters.

Summer of Fancy Dress

Dallas, March 5.

Margo Jones production of drama in three acts (five scenes), by Bernard C. Schoenfeld. Features James Field, Maggie Kezer. Direction, Ramsey Burch; technical direction, James Pringle. At Theatre '55, Dallas, Feb. 21; $3 top.

Tom Clark ..... Edward Cullen
Carl Hatton ..... Edwin Whitner
Sylvan Vernon ..... Michael Dolan
Policeman ..... Joe Parker
Erik Hatton ..... James Field
Boy ..... Richard Banks
Edith Hatton ..... Louise Latham
Jerry Mazzioni ..... Harry Bergmann
Rose Mazzioni ..... Maggie Kezer
Linda Dasher ..... Kathleen Phelan
Martin Janeway ..... Charles Braswell

Margo Jones' newest tryout is Bernard C. Schoenfeld's "The Summer of Fancy Dress." Three-acter is an emotional drama with possibilities for films; although no one's happy at the curtain, it's a fine deterrent for doting mothers hellbent for Hollywood with talented moppets.

Author, a radio-tv and pix writer, hews to fine realism in his yarn about a former child star, now coowner of a Coast hamburger emporium, who is backpatted by a wornout fan mag writer. He is flattered into double-crossing his partner and spending the firm's mortgage funds on a neon sign with his name in lights. He loses his wife and biz partner, and at the curtain he and his dipso father are commiserating each other.

James Field makes a sympathetic role of the ex-child star in an excellent portrayal. Maggie Kezer, local radio-tv actress, scores as the young wife. It's her first arena role here, and she proves an ingenue find for Miss Jones. As the defeated father, Edwin Whitner registers strongly and other cast members ably support. Even in the garrulous role of a hasbeen mag writer Kathleen Phelan holds up well.

Top direction by Ramsey Burch makes a small mountain out of a potential molehill. He gets flawless performances, especially in supercharged, violent bits. Pringle's single relay set is tasteful and adroitly abets double-lighted scenes for flashbacks of the child star's better days.

Bark.

Show Abroad

The Bishop's Bonfire

Doublin, Feb. 28.

Cyril Cusack production of tragi-comedy in three acts, by Sean O'Casey. Features Cusack, Eddie Byrne, Seamus Kavanagh, Paul Farrell. Direction, Tyrone Guthrie; scenery, Michael O' Herlihy. At Gaiety, Dublin, Feb. 28, '55.

Dick Carranaun ..... Seamus Kavanagh
Councillor Reiligan ..... Eddie Byrne
Canon Burren ..... Paul Farrell
Manus Moanroe ..... Denis Brennan
Daniel Clooucoohy ..... Aldan Kerrigan
Keelin Reiligan ..... Maureen Cusack
Codger Sleehaun ..... Cyril Cusack
Father Boheroe ..... Patrick Layde
Foorawn Reiligan ..... Sheila Brennan
Lt. Reiligan ..... Godfrey Quigley
Railway Porter ..... Harry Hutchinson
Richard Rankin ..... Tony Quinn

Since Sean O'Casey shook the playgoing world with "The Plough and The Stars," "Juno and the Paycock" and the "Shadow of a Gunman" some 30 years ago, audiences have been awaiting for the hand of the master-craftsman to repeat; but after "The Bishop's Bonfire" they are still waiting.

The basic theme is a true O'Casey choice. A new Bishop is about to revisit his native town, and the prospect brings out all the hypocrisy that a small town contains, such as the town councillor angling for money and local power, and the Canon trusting that all will be tranquil, or at least that anything troublesome won't be apparent.

The play's title refers to the proposed burning of all the neighborhood's "irreligious books and pictures" as a beacon of welcome to the Bishop, and it is in the light of the flames that the final act of the tragedy is played—the murder of the councillor's daughter by her would-be lover. The girl has been twisted by a chastity vow, although she is not a nun, and the man by his failure to make the grade during studies for the priesthood.

For two of the three acts there is the O'Casey comic richness of the early Abbey Theatre plays, and even similarity to some of the familiar O'Casey characters, particularly the stonemason, who wouldn't drink if he didn't have to, the philosophising Codger and the flirtatious Keelin Reiligan with her spineless young man.

In the character of the Canon the playwright has put all his dislike of the clergy, while in the young Father Boheroe there is a "progressive" trend. Neither is quite plausible, but in the creation of the councillor as what is still known in Ireland as a "gombeen man"—a cheapskate who would grind the last cent out of a neighbor and then go to church to shout how much he loved him—the author is happy. But it's an inferior play by O'Casey standards.

The performance generally seems better than the play. Tyrone Guthrie has provided good casting and firm staging. Eddie Byrne's councillor is standout, with Paul Farrell matching as the type of churchman O'Casey dislikes. Another top performance comes from elderly Codger, observing and commenting, in a reasoned portrayal of a homespun philosopher.

The dramatist has not forgotten his Irish characters since he went to live in England, but distance has tended to make them considerably larger than life. This may not be vintage O'Casey, but it may be accepted as something at least reminiscent of his masterpieces.

Mack

Reviews on Tele

Continued from page 71

also carries opening night reviews, with Joseph T. Shipley, drama critic for the New Leader mag, giving his summation at 11:25 p.m. in a five-minute spot, tagged "First Nights." Several morning radio and tv shows also offer aisle-seater reactions.

Allen got lively dialer comment and reportedly drew enthusiastic reaction from NBC brass for his stunt of reading the Atkinson and Kerr notices on "Bus Stop," and he now plans to make the procedure regular practice. Late editions of the Times and Herald Trib carrying the reviews are available in the press rooms of the respective sheets at approximately 12:30, so he has ample time to have them delivered to the studio and read them almost in toto.

With the broadened public interest in Broadway legit in the last couple of years, there's evidently a wide and growing audience for such pre-morning-after ganders at the two key notices. Fact that the critics involved are of the stature of Atkinson and Kerr ensures that the opinions are more reliable and better-expressed than anything of the sort overwise available on the air.

The case of Allen's reading of the "Bus Stop" reviews indicated how dramatic such a situation could become. Miss Stanley, after repeating a scene from the William Inge play on the NBC-TV, had apparently left the studio before the papers containing the notices arrived.

Otherwise, an alert cameraman might have caught her face as she heard Allen read Kerr's rave for her performance in the show. It could hardly have missed being as dramatic as anything in "Bus Stop" itself. Conversely, in th case of a pan personal notice, the situation could be embarrassing, if equally dramatic.

Equity Shows

(Mar. 7-20)

High Button Shoes—Clinton H.S., Bronx, N. Y. (7-12).

Joan of Lorraine—Lenox Hill Playhouse, N. Y. (16-20).

'Porgy' at La Scala

Continued from page 2

this would travel via eight freight cars, and the company would settle down for five, six or eight-week visits in territory previously covered. This would include Greece, Israel, Egypt, North African coast, Spain and all Italy, France and Germany. Question is where to start.

Bookings for this unique show (only "This Is the Army" comes close, but that was on Army pay under full Government command) have been freakish. Big theatres have been afraid to book more than a single week, yet cry when the soldout show has to move on to other commitments. Now all want it back and geography is the only problem. Tent idea—and it could be heated—would resolve this.

Extra Curricular

Extra-curricular activities of the cast are amazing, top chirpers taking on invitations to sing classics or American pops at all spots, highbrow or low. Inevitable result is cheers, and audiences that won't go home.

Show itself stacks up fabulously well for a nearly three-year-old. Without any nominal stars, accent is strong on ensemble, director Breen being on hand weeks at a time checking and even changing. Biggest change lately has been a "new dimension" to Bess, whose mad scene now includes "Strawberry Cry," chilling effect suggesting Ophelia's similar scene.

La Scala bow for vet conductor Alexander Smallens was a great event for the longhair batoneer, who's conducted the musical over 2,000 times since he first led it nearly 20 years ago. Milanese critics all praised his quick mastery of the 85-piece opera orchestra. Here the strings are especially meaty and the hushed house holds itself back knowingly in the seconds of silence just before the curtains close. Then the rafters ring.

No friction is evident, though it must have burned for all concerned when Gloria Davy and Leslie Scott were chosen to sing La Scala opening night. Fredye Marshall and Martha Flowers, La Verne Hutcherson and Irving Barnes alternate in title roles, but opening night assignments from Paris to Barcelona have always been in turn, depending on health. Miss Davy and Scott drew the choice Milan opening. The crix raved, and went back later to do the same for others. Lorenzo Fuller, Joseph Attles and Earl Jackson alternate as Sportin' Life (Jackson opened and hit the jackpot) and John McCurry and Paul Harris are the Crowns, six-foot-four McCurry bowlin' 'em over.

Tickets & Ulcers

Another novelty was Mrs. Robert Breen's insistence that both music and drama crix be asked to the opening, which La Scala had agreed to but reluctantly. Result was double reviews in major papers, forthcoming mag articles that won't hurt during the Italian trek. Co-producer's wife is programmed as Producers' Representative, requests for seats from official or new acquaintances pushing her toward ulcers.

Backstage crew rates particular cheers, working in eight languages (so far) with translators whose technical verbiage is shady. Raked stages predominate in this part of the world. These must be evened off to handle Wolfgang Roth's admired sets. Sets have had rugged handling, in box planes, Greek freighters, Arabic docks, but are nursed with tireless care by a top American backstage crew. Met Opera's Larry Bland is chief technician and master carpenter, with Walter Riemer, doubling from role of sheriff as stage manager.

Crew includes Sam Kasakoff, Jean Hodgin, James Hagerman, Jerry Laws, Charles Rasmussen, Arthur Dignam, John D'Antuono, Harry J. Thompson Jr. and Joseph Andrew James. Dignam's job is especially tough, since the show carries heavy, vital lighting. In Athens, the show used the Parthenon's transmitter, thus blacking out the Acropolis—but there were no kicks. In Scala, balcony lights are hoisted, via long cables, over the quondam Royal Box.

The Jed Mace costumes' muted colors are holding up well, too, under wardrobe's Marilyn Putnam and Mary Hodgin.

Who Ate the Goi?

Goat Je Bob still gets audience gasps on entrance, a different animal being picked up at different spots and trained to get used to stages. Company horrified in Alexandria, Egypt, to find that on holiday its carefully trained goat had disappeared. It being a feast day, its owners had eaten Je Bob.

In Zagreb, company noticed a wistful little guy making notes backstage, learned he was looking over show for next theatre in Belgrade. Past experience had taught crew to expect nothing from a seemingly good idea, but they got a surprise in Belgrade, where the setup backstage was best they've encountered. Tito government gave Ereic Zlatomir permission to travel with company on Mediterranean tour, but the Yugoslav goes back soon to rejoin his wife and son.

Assorted PeenBeers

Highly assorted PeenBeers (night clubs, Ph. D.'s and Juilliard grads) have mastered 24-hour clock (curtain time 21 hours) and cope wonderingly with natives' negation of time values. F'rinstance, opening night was set weeks ahead for Feb. 21 until a few days before Scala management remembered it had scheduled a "Walkure" performance at hour set for setting up "Porgy," thus putting off opening a full day. However, if you're late to get to your La Scala seat, you don't get in. Doors are locked and you can't bribe your way in unless your a box-holding reguar. There's also an illuminated clock over the proscenium, not exactly over-conspicuous but you can't miss looking at it once in a while. I couldn't help smiling that, since it registers only five-minute time changes, the official La Scala time doesn't always agree with other clocks in Milan.

Cold water was tossed on the opening for the cast by Equity's ruling that if Ed Murrow's TV cameras were used, its members would have to get a full week's pay. All but two of 60-odd had signed a request that they take no coin for this major promotion deal and were mighty bitter at the home office which, they say, has been no real help to them most of the time. Irony was that New York Equity said the request would be "further discussed" at the next Council meeting set for same hour the show opened in Milan.

Shuberts' Booking

Continued from page 71

the same basic sharing terms, but with a cut-off limit at $30,000. Thus, the theatre's share is $8,500 maximum. Moreover, the show doesn't appear to be assuming an abnormal amount of the musician and stagehand bills. In this case, the Shuberts apparently shared the general trade expectation would have only a limited run, so they were willing to give liberal terms to retain the goodwill of producers Cy Feuer & Ernest H. Martin.

Straight Show Sluffs

Opposed to this theoretical liberalized attitude of the Shuberts in the booking field is the manner in which various straight plays have been forced out of Shubert theatres on Broadway as soon as they've gone under the stop limit, plus the manner other shows have been shuffled from house to house and, in the case of the quick-switch of the incoming "Three for Tonight" from the Music Box to the Plymouth, the traditional razzle-dazzle technique.

Despite these all-too-familiar booking manifestations, however, the impression persists that, when the Shuberts want a show badly enough, they're readier to make concessions than they used to be. The fact that in at least two instances they've agreed to more liberal terms than even the exceptional deals they've made in the past with Rodgers & Hammerstein, appears to bear out this feeling.

It's figured in the trade that under the supervision of J. J. Shubert, who assumed control of the partnership on his brother Lee's death, John Shubert (son) and Jack Small have somewhat more leeway in their respective handling of the road and New York booking situations. But, as always with the Shuberts, such matters remain in the realm of backstairs gossip, so the trade can merely speculate.

Ballets Espagnols Season's Riddle; Rave Reviews Everywhere, 125G Red

Ballets Espagnols wound up a 20-week tour of eastern U. S. last Friday (4) in Schenectady, N. Y., for the show biz mystery of the season. Despite rave reviews in N.Y. that would have insured a legit show a two-year run, and similar sock notices out of town, the troupe wound up in the red for about $90,000 to $100,000, with another estimate as high as $125,000. Troupe's weekly nut was around $19,000, with average receipts claimed to be $13,000.

Highly-touted Spanish dance troupe, headed by Teresa & Luisillo, after five seasons abroad under management of Jules Borkon, was presented in its first American tour by Michaux Moody, Richmond, Va., concert manager, with David Libidins of N. Y. as general manager and booker. Moody is sustaining the U. S. tour's losses.

Explanations for the meagre b.o.draw are various. Libidins started booking the outfit late (in April). He had few outright sales, and few of the profitable one-night Community or Civic guarantee dates. Troupe opened cold, was new to U. S. audiences and lacked advance buildup and national publicity. Stagehands and musicians costs were unusually high.

26G For Extra Tooters

Management estimates it paid out $26,000 for extra musicians. Extra stagehands cost it another $15,000. Troupe toured with two conductors and 11 musicians. In Cleveland, it had to take on 12 local players. The Chicago tooters union ordered a 3 to 1 setup, then agreed on 18 local musicians, nine of whom didn't even play during the engagement. In Boston, Detroit, Pittsburgh, etc., troupe had to add five local players which it didn't need or use.

Moody and Libidins aren't discouraged, and have already skedded a return tour of 20 to 22 weeks next season, starting Oct. 21, to capitalize on the reviews and word-of-mouth. This season's trek went to the Mississippi; next year's will stretch to the Coast. Management plans some cutting of costs. There will be fewer stagehands due to changes in the productions, with a different repertory. The 11 traveling musicians may be dropped altogether, with one of the two conductors going ahead regularly to rehearse local players instead.

Libidins has also started booking early. He has nine weeks of outright sales now, with many Community guarantee dates expected. There won't be as many full-week stands, advisedly. Troupe will be in better territory, such as Texas, the southwest and the Coast.

Troupe has gone to Venezuela, and will follow to South America. It will play there through the summer before going home to Madrid to ready its next U. S. visit.

Thomas Scherman and the Little Orchestra Society will present a concert performance of Mozart's "Der Schauspieldirektor" (The Impresario), in a new English translation by **George** and **Phyllis Mead**, at Town Hall, N. Y., next Monday (14).

Watkins Takes Over San Jose Concert Mgt.

San Jose, Cal., March 8.

Wendell Watkins, with the Denny-Watrous Mgt. for the last seven years, has taken over the concern, to be known now as the Wendell Watkins Mgt. He will handle concert attractions, as before, but in San Jose only, and in addition will book plays and other events suitable for the Civic Auditorium.

Denny-Watrous has handled concerts in San Jose for 19 years. Dene Denny and Hazel Watrous began biz in Carmel 30 years ago. Miss Watrous died last October. Miss Denny will continue handling events in the Monterey Peninsula.

Call of the O'Seas For N. Y. C. Ballet

The N. Y. City Ballet, winding up a N. Y. run at City Center Sunday (12), is set to roam the world off and on during the next two seasons. Troupe takes off soon for Europe for 11 weeks, opening April 9 in Paris for the State Dept.'s Salute to France, and playing half a dozen countries before returning June 25.

This summer it will play the Coast—L. A., Frisco, Seattle, Portland—returning to N. Y. for a stay in November. The State Dept. is paying N. Y.-Paris roundtrip fares on the spring junket, the troupe paying its own European way beyond. Leon Leonidoff is the European impresario.

In spring-summer, 1956, the troupe will make a Middle East tour for the State Dept., to Greece, Yugoslavia, Egypt, Israel and elsewhere, this time getting not only overseas passage from the State Dept., but fares for the hops beyond. Leonidoff will again present. Troupe will be back again around July, '56, for a Coast season, with tentative plans to go to the Far East in August, '56, for eight to 10 weeks—Honolulu, Tokyo, etc.

LOUIS HORST WINNER OF CAPEZIO AWARD FOR '55

Louis Horst, vet conductor-composer-editor, who helped to shape the modern dance, has been picked as winner of the Capezio Award for 1955. Award, which includes a $500 check, is given annually to an outstanding figure in the dance world. Previous winners were Zachary Solov, Lincoln Kirstein and Doris Humphrey.

Judges were John Martin, N. Y. Times dance critic; Walter Terry, N. Y. Herald Tribune terp reviewer; Anatole Chujoy, editor-publisher of Dance News, and Martha Hill, head of the Juilliard School's dance department. Formal award will be made at a luncheon at the St. Regis, N. Y., March 15.

Stoky Signs As Houston Symph Head for 3 Years

Houston, March 8.

Leopold Stokowski has been engaged to conduct the Houston Symphony Orchestra in 10 programs for part of the 1955-56 season. He's been made the orch's permanent music director for three years, and will supervise all activities.

Since Efrem Kurtz left a year ago, the Houston Symphony has been without a resident conductor.

Upped 90G Budget Set For '56 Opera Season In Miami; Special 'Cosi'

Miami, March 8.

Opera Guild of Greater Miami has set its productions for 1956. Group will offer "Cosi fan Tutte," in English, next January, with an all-star cast of Met Opera singers in Eleanor Steber, Blanche Thebom, Virginia MacWatters, Brian Sullivan, John Brownlees and Frank Guarrera. Brownlee will supervise the staging, too. "Boheme" will be presented in February, with Hilde Gueden and Jan Peerce. Three performances of one opera, and four of the other, will be given in all, in Miami, Miami Beach and Fort Lauderdale.

Arturo Di Filippi is artistic director of the company, and Emerson Buckley will be musical director and conductor for the seventh season. "Cosi" is getting an all-star cast because of the Mozart bicentennial. As result, budget estimate for the seven showings is $90,000, as against $85,000 this season.

Buckley will also conduct the "Barber of Seville," which the Junior Opera Guild is putting on, with local talent, April 22 in Miami. It is for the National Federation of Music Clubs convention.

Longhair Disk Reviews

Verdi: Masked Ball (RCA Victor). The memorable broadcasts of last year, Arturo Toscanini's last opera with the NBC Symph, now issued by Victor (with some rerecording by the maestro), for a vivid, exciting, distinguished album. Orch is a little heavy and overpowering sometimes under Tosey's pulsing drive, but overall the vocal and orchestral attack is precise and astonishing. Jan Peerce is an artistic delight as Riccardo; Robert Merrill a robust baritone; Claramae Turner a sturdy Ulrica; Herva Nelli and Virginia Haskins also good.

Verdi: Rigoletto (London). Rousing, lusty version of the melodious opera, with a fine cast. Hilde Gueden, lyric and tender, is a choice heroine; Mario Del Monaco a brilliant, ringing (though sometimes too strong) tenor. Aldo Protti is sympathetic and skilled in the title role, and Cesare Siepi is sonorous and impressive in the small role of Sparafucile. Fernando Corena's resonant Monterone also impresses. Maestro Alberto Erede paces soloists, and St. Cecilia chorus and orch ably.

Beethoven: Quartets (Angel). Second volume, with the so-called Middle Quartets, includes the three Rasoumovsky of Opus 59, the "Harp" (Op. 74), and "Serioso" (Op. 95, No. 11). The Hungarian Quartet plays them with sensitivity and skill, in well-balanced readings that carry meat as well as melody.

Ballet Theatre 45G, Chi

Chicago, March 8.

Ballet Theatre grossed an okay $45,000 during a one-week eight-performance stand which ended Saturday (5) at the Civic Opera House.

Ballet was scaled at a $4 top at the 3,600-seat house.

NOW BOOKING: SEASON — 1955-1956

LEONIDE MASSINE'S

BALLET RUSSE HIGHLIGHTS

All Star Cast

CHARLES E. GREEN

CONSOLIDATED CONCERTS CORPORATION

30 Rockefeller Plaza, New York CO 5-3580

SAVVY CONCERT BOOKERS SAY IT'S THE BEST BUY OF THE SEASON

MARIE POWERS in MENOTTI'S "THE MEDIUM"

Preceded by His "The Telephone"

Some Dates Still Available on This Route

Week of Oct. 3.....New England	Nov. 14.....Louisiana, Miss.
Week of Oct. 17.....Mich., Indiana	Nov. 21.....Alabama, Florida
Week of Oct. 24.....Iowa	Nov. 28.....Georgia, The Carolinas
Week of Oct. 31.....Kansas, Colo.	Dec. 5.....New Jersey, Eastern Penn.
Week of Nov. 7.....Texas	Dec. 12.....New York State

For Information Write or Wire

COLUMBIA ARTISTS MANAGEMENT

Personal Direction: COPPICUS, SCHANG AND BROWN, 113 West 57th Street, New York

Busiest Show Biz Factory in U.S. Grows In Brooklyn; Over 700 Events a Year

By ARTHUR BRONSON

Quietly, without fanfare, in Manhattan's backyard, there flourishes the largest and busiest culture and entertainment factory in America. The site is the Brooklyn Academy of Music, where a $500,000 operation caters annually to over 500,000 people, in the biggest and most bewildering variety of events ever scheduled.

In one season, the Academy houses over 400 announced attractions, from legit, films and music to lectures and science demonstrations. In addition, there are about 300 unannounced events, of small calibre, such as meetings, benefits or ceremonies. There are also some outside rentals, the whole intended as all-round cultural, adult education for the community. At the same time, it's one of the most flourishing of show biz marts, and a fantastic operation. There's nothing like it anywhere in the world.

With over 220 lectures a year, in every field, the Academy is the largest gabfest centre in the country. In the last two years, because of improved facilities, it has emerged as the biggest dance centre of America, in variety of shows, volume and attendance. It's been a springboard, testing-ground or showcase for Broadway; many exclusive New York engagements are found only here.

Presenter, or "impresario," of this wholesale, kaleidoscopic array of events is the Brooklyn Institute of Arts & Sciences, which operates the Academy and the programs in the building. Building is city-owned, with the Institute paying a nominal $1 rental a year.

The quasi-public, non-profit Institute is 132 years old—oldest of its kind in America. Non-subsidized, its annual budget is $500,000. It takes in over $300,000 at the b.o. Because it has 10 non-boxoffice events for one b.o. date, it runs behind, raising funds by public drives to cover the deficits. Contributions keep it going.

Music-Dance Appeal

Where Manhattan's Carnegie Hall is just a booking setup, more than half of the Brooklyn Academy's events are under institutional auspices, carefully planned. Academy has an Opera House, or auditorium, seating 2,207; a Music Hall, or theatre, with 1,208 seats; a Chamber Hall, seating 385, and a Grand Ballroom.

Of its 400 announced events, about 25% are in music-dance, drawing an estimated 150,000 audience. Because of the unique combination of facilities, size of halls, etc., the Institute can and does handle any type of dance event, small or large, in ethnic and modern as well as classical. No other building anywhere in America has so much of the dance, or in such variety.

The Academy this year lists the exclusive N. Y. engagements of the Festival Ballet of London and the National Ballet of Canada. In two concert appearances on a recent Saturday, at a $3.25 top, the Jose Greco Co. grossed $9,000, and had to return for a soldout repeat 10 days later.

Because of the Broadway theatre shortage, or hesitance of some troupes to face the high costs of a Broadway run, or more favorable terms in Brooklyn, the Academy has drawn a host of terp attractions, while building up a dance following. It has a real audience for avant garde stuff. Its trade comes from New Jersey as well as Manhattan and Brooklyn, due to easy tunnel or subway access. It draws balletomanes who must com for the exclusives.

Academy also gets legit attractions before Broadway. Paul Gregory's "Three for Tonight," "John Brown's Body" and the First Drama Quartet played the Academy prior to Manhattan.

Sparkplug of the Institute and its guiding eye is Julius Bloom, in charge of both the Academy and its programming. With the Academy for 19 years, he's been its director for 16. Recent emergence of the Academy as a dance as well as concert centre is mainly attributed to him.

Paul Sacher, Swiss conductor, will make his U.S. bow leading th Collegiate Chorale at Carnegi Hall, N.Y., April 3.

N.Y. Symph Friends Set Record Drive With 156G

The Friends of the N. Y. Philharmonic raised $156,081 for the Gotham symph in the '54-'55 campaign just concluded. Most successful drive ever, this shows an increase of $34,898 over last year. Contributors totaled 3,431, a new high in donors, and 474 more than last time.

David M. Keiser, chairman of the Friends for four years, headed up the drive. He's retiring now, with Chester G. Burden as new chairman.

Escudero's 80G In 4-Wk. N.Y. Run

Vicente Escudero & Co. wound up a four-week engagement at the Playhouse, N. Y., Saturday (5), grossing close to $80,000 at a $4.60 top on the run. Troupe, with a single program, had been booked for two weeks, and didn't expect to stay longer. But biz warranted a week's extension, and then another. Operating profit was $12,000, so that the Spanish dance troupe, which opened its American tour in Montreal the week previous, recouped 12G of the 20G they were in for when they opened in N. Y.

Charles E. Green, general manager for the impresario, Maurice Attias, has booked a solid tour for the troupe. It plays this week in Boston, a week each in D. C. and Detroit, two stanzas in Chi, then two weeks of one-nighters in the midwest. It comes back for two shows in Brooklyn April 23.

In negotiation are two weeks each in Havana, Mexico City and San Juan, which would take the troupe into mid-June. There's also talk of a tour of smaller U. S. cities in the fall. Appeal of the sixtyish dancer and his troupe has not only surprised the trade, but the management itself. There were turnaways nightly of Spanish or Puerto Rican customers, because of lack of cheaper seats.

ANTONIO'S BALLET SOCK IN RETURN TO LONDON

London, March 1.

In its fourth postwar London session under Peter Daubeny's management, the impact of Antonio's Spanish Ballet, which opened last Monday (21) at the Palace Theatre, is as powerful as ever. Opening-night program, set for approximately two hours, ran an additional hour to meet audience demands.

Booked for a six-week season, the company is due to go to the U. S. in the fall for a tour sponsored by Sol Hurok, who was in London for the opening.

Unlike the Yugoslav Ballet Co., which tried its hand at classical dancing, Antonio's Spanish Ballet is entirely in the traditional idiom. Each of the 12 items on the program is in deliberate Spanish tempo, accompanied by the rhythm of expressive castanets. The troupe includes a brace of guitarists and a strong flamenco singer but the production is always dominated by the speed, grace and skill of the dancers.

Led by Antonio and including poilshed performers of the calibre of Carmen Rojas, Rosita Segovia, Victoria Eugenia and Antonio De Ronda, the repertoire is composed exclusively of traditional routines. A suite of Basque dancers add a charm of their own. *Myro.*

Can. Ballet 21G, Mont'l

Montreal, March 8.

National Ballet of Canada drew a fine $21,000 at her Majesty's last week. House was scaled to $3.75: Gross helped toward recovering $20,000 loss in Chicago and Detroit. Company played one-nighters in Ottawa and Kingston, Ont., Monday-Tuesday (7-8) of this week.

Tour closes for lack of funds till the Brooklyn two-nighter end of this month.

Literati

Jessel's Book Bally

Another instance of book publishing depending on radio-tv exploitation is Henry Holt & Co.'s decision to advance publication of George Jessel's "This Way Miss," his new book of personal reminiscences, from April 18 to April 8. This will tie in better with Jessel's speaking and other dates, permit him a crop of broadcast shots a week in advance, and then segue into his scheduled dates at the Casino, San Francisco, April 18-21, to give it a west Coast impetus, following the eastern kickoff.

Book has some 11,000 advance orders, an exceedingly strong pre-publication sale. William Saroyan did the foreword.

OK Travel Guide

David Dodge's updated (1955 revised edition) of his "The Poor Man's Guide to Europe" bids fair to become a standard tourist item year after year, especially if the info is kept up to snuff and projected as brightly as he's been doing 1953, the original publication.

Chenery's 'Free Press' Book

William L. Chenery, retired editor and publisher of Collier's, former editor of the N. Y. Globe and Rocky Mountain News (Denver), has authored "Freedom of the Press" for Harcourt, Brace, due in April.

When he retired in 1952, Chenery, whose background qualifies him for the exhaustive study of the longtime struggle for a free press in the U. S., published his autobiography, "So It Seemed."

Holt's Garden Mag Takeover

Edgar T. Rigg, prez of Henry Holt & Co., is strong for specialty publications like Field & Stream, which he added to his large book publishing business, and recently he took over the 5-year-old Popular Gardening. This, like the 40-year-old Flower Grower, is published in Albany. Publisher Charles Winchester and his staff are Flower alumni and, with the new Holt ownershop, Winchester will fulfill a sixmonth consultative commitment but the operating staff will continue. Flower Grower has 330,000 circulation after 40 years in business; Popular Gardening, in its five years' existence, has acquired 250,000 monthly circulation.

With the Holt takeover, the operation will move to New York, utilizing the F&S subscription fulfillment headquarters, away from the plush Holt hq on Madison Ave. Flower Grower, incidentally, stays in Albany where Williams Press, which owns it, is based.

Incidentally, F&S has shot a flock of footage for tv which is in process of being syndicated.

Aladdin to Dutton

American Book Co. this spring turns over Aladdin Books, its juve trade division, to E. P. Dutton & Co. for all sale and distribution. About 140 titles are involved in the transaction, including Aladdin's American Heritage series (novels for teenagers).

By fall of '55, it's expected that future Aladdin publications will be limited to the Heritage skein, with Emma Gelders continuing as editor. American Book will continue handling production and editorial matters on the juvenilia.

'Neutral Readers' Credo

Ted Bernstein, assistant managing ed of the N. Y. Times, in a 22-page "Behind the Headlines" tract for a teachers in-service course recently, wondered whether the time had not come to demand not only objective newspapers but "objective readers."

The "code for a neutral reader" according to Bernstein:

1. Read with the hope and expectation of getting both sides.

2. If information is brought out that is favorable to the "wrong" side, welcome it. You may find yourself on the "wrong" side of some other issue some time and that is your best guarantee of a fair hearing.

3. Keep in mind constantly the separation between the editorial columns and the news columns that every responsible paper enforces. Don't impute to the news columns the position taken by the editorial page.

4. If your pet point is omitted from a news story don't jump to the conclusion that it has been suppressed. Much more is omitted from the daily paper than is printed. Reporters are human and so are editors; therefore, they may make mistakes in judgment. On the other hand, so may you.

5. If the story you are interested in is not on Page 1, don't complain to the editor or others that it was "buried." There is Page 1, which is in a category by itself, and then there are all the other pages, which are in another category. Few readers think of Page 25 as being different from Page 4. Certainly the advertiser whose ad appears on Page 25 doesn't complain that his ad was "buried." He gets results just the same.

White Plains News' Circ.

White Plains News it is now, a controlled weekly newspaper of 60,000 circulation, the title replacing the Shopping News, founded six months ago. Co-publishers are William H. Marriott and Julius S. Bach Jr. Enterprise is reported doing business with 200 retail advertisers in the Westchester area.

Bach is formerly of Life, Today's Woman and True while Marriott was founder of the fifth of the Sunday supplemental newspaper magazines, Family Weekly, aimed at the intermediate markets not serviced by American Weekly, Metro, This Week and Parade. Before that Marriott was part of the highpowered sales team at Esquire just before the death of Dave Smart.

Hill's 'Adventure'

"Wild Adventure," by Howard Hill (Stackpole; $4.95), is the champion archer's account of several expeditions with camera and bow-and-arrows. Book has an introduction by Hill's pal, Errol Flynn, and some of the text and several of the illustrations date from the filming of Flynn's "Robin Hood," for which Hill was engaged as expert bowman.

Hill also relates experiences encountered in his African trek while shooting the picture, "Tembo." As might be expected, the tome is action-packed, narrative pace being interrupted only when the author makes low bows to his various cronies. *Down.*

Another Paris Book

Virginia Creed, editor of Duell, Sloan and Pearce-Little, Brown's series in the New Europe Guide Books, has authored "All About Paris and Its Environs" in collaboration with Henry Milo, longtime resident of the French capital. It's being published in advance of the tourist season.

The Carnegie Trust is to make a contribution of $66,000 towards the compiling of two Scot literary works, the Dictionary of the Older Scottish Tongue and the Scottish National Dictionary. Publication has been delayed through lack of coin.

CHATTER

Bill Atkin, Reinhold editor, on Coast to contact writers and photographers.

Biog of Dirk Bogarde, English film actor, being published in Glasgow Weekly News.

Mary Davis Gillies, home editor of McCall's, will reach the Coast March 20 to scout houses.

Scottish Daily Record, Glasgow, featuring fave pin-ups of Hollywood and English actresses.

Werner Bergengruen, noted German scribe, read from his own works at Edinburgh lecture.

Radio-tv actor Merrill E. Joel's "Acting Is a Business" is being published today (Wed.) by Hastings House. It's his first book.

Picture Post, leading British feature magazine, will launch a special Scottish edition March 12, covering all counties north of the English border.

Flying Eagle Publications, Inc., of New York, has merged Magazine Digest Corporation, according to papers filed with the Secretary of State in Albany.

David Steinberg, drama ed of Newark News, has satirical piece about hi-fi addicts called "Hi-Fi-Fo-Fum" in March issue of Family Circle magazine.

William White Hodapp, who authored "The Television Manual" is bringing out "The Television Actor's Manual", via Appleton-Century-Croft in May.

Donald Duncan named promotion director of Dance Magazine. Sam Lurie handled the special promotion on the tv awards in the mag's current (March) issue.

Sigmund Gottlober, exec director of the Film Critics' Circle of the Foreign Language Press, named chairman of the Red Cross Foreign Language Division for 1955.

Marina Cisternas, Hollywood correspondent for a South American newspaper chain, authored "Forever Damned," an historical novel just brought out by Vantage Press.

Marina Cisternas, motion pix scribe for a chain of S.A. dailies, has authored an historical novel, which appears via Vantage Press. Book is labeled "Forever Damned."

Richardson Wright, for 30 years editor-in-chief of House and Garden magazine until his retirement in 1950, has done a book on the subject of "Greedy Gardens" for Lippincott.

Sara Hervey Watts, Better Farming food ed, goes to the Coast March 25, to photograph outdoor living areas. Roy Rogers' patio is among those lined up for her by Kay Campbell.

The Musician's Guide for 1955, listing buyers and sellers of talent as well as data on music events and personnel, will be published by Greenberg May 1. This is the second in an annual series.

Authorized TV mag getting underway in the Minneapolis-St. Paul area under editorship of Morton Katz. Publication will be distributed free, sans paid advertising, via a private mailing list.

Nitery performer Kay Thompson comes east in two weeks to confer with Jack Goodman, Simon & Schuster exec, on publication of her first "children's books for adults," "Eloise," with Hilary Knight illustrations.

Fred Liefer, well-known caller, has a new book, "The Li'l Abner Official Square Dance Handbook," which A. S. Barnes & Company will publish March 28.

Ray Robinson appointed editor of Real, it was announced today by Harry Slater, vp of Pines Publications, who had assumed editorial direction of the magazine in an acting capacity last Feb. 1. Slater will continue as Editorial Director of See magazine.

Larry Thomas was named associate editor of Motion Picture magazine. Former associate editor of American mag, Thomas will serve as reviewer for MP and True Confessions, both Fawcett publications.

Robert J. Donovan, White House correspondent for the N.Y. Herald Tribune, has written a book on little known stories of political assassins in America which Harper is bringing out in April, titled "The Assassins".

Bill Lowenberg succeeded Walter J. Mordaunt as Capitol Hill correspondent for the Albany Times-Union. Mordaunt resigned to become assistant press secretary to Gov. Averell Harriman, at an annual salary of $10,000.

Bill Ornstein, Metro homeoffice trade contract, makes his maiden appearance in the U. of Kansas City Review with his story, "Miracle at Moshulu." Publication is a literary quarterly published by the Kansas City (Mo.) college.

Sol Cornberg, director of studio and plant planning at NBC, has revised the late Hoyland Bettinger's book of "Television Techniques", originally published in 1947 and a standard work since then: Harper's publishing in April.

Mary Jane Clement, former promotion-publicity director for Pageant mag, joined Bantam Books as sales promotion manager. She succeeds Leonard R. Harris. Ellen Kraft moves over from Gardner-Morris Associates as Miss Clement's assistant.

Christian Herald, which features Kay Campbell's piece on Dale Evans and Roy Rogers, "Carry Christianity on Your Sleeve," in its March issue, has ordered 15,000 copies of her book, "My Spiritual Diary," as dividends for its book club.

The Dallas Morning News is buying 2,500 copies of Henry Holt & Co.'s upcoming "G. B. Dealey of the Dallas News," treating with the late publisher-editor of that sheet. Paper is now published by Ted Dealey, his son, and he and his 92-year-old mother are in control.

Lowell Pratt, A. S. Barnes & Co. prexy back from a European junket and discussions with English and other European publishers about market for sports tomes abroad. This might clue a European edition of Barnes-published "The Tumult and the Shouting" by Grantland Rice.

Charles W. Morton, associate editor of the Atlantic, authored "A Slight Sense of Outrage" for Lippincott; Dana Faralla, widow of Italian motion picture producer Dana Faralla and now residing in Rome, has authored a novel, "A Circle of Trees," which is localed in her native Minnesota, also Lippincott, and Constance O'Hara, pioneer radio script writer and playwright, has written her memoirs. "Heaven Wasn't Enough," for Lippincott. Latter intimately embraces such legit personalities as Frances Starr, Brock Pemberton, Antoinette Perry, et al.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

On Friday (11), which certainly makes it spot news, Ray Bolger will be celebrating the 20,000th projection of his prominent personality in a public performance. Between ABC, Metro, Warners, his agent and his 20,000 friends, they seem determined to make something out of it.

I can see I've lost him a few friends already by using the word "between" when I should have used "among." But these could only be Boston friends, and he has long since either won them over for life or lost them altogether.

I'm holding out for that "prominent," though. I'm sure that's the right use of the word. Franklin D. Matthews, when he was city editor of The Sun, used to insist that a peak or a beak was prominent but not a person. But when you have a beak like Ray's, I feel that makes you a prominent person.

It's to his credit that he has never capitalized on this prominence, like Cyrano de Bergerac or Jacobi De Durante, but confined his gay ad libbing to his feet. Orthnithologists have compared his antics to a whooping crane, but of course no whooping crane has ever been paid so well or liked so well, except around the Flamingo in Las Vegas.

To check on those 20,000 performances has not been easy. All accountants, certified or uncertified, public or private, have been busy either on Oscar tabulations to see that those Academy ballot boxes are not stuffed, or swamped with late income tax returns from all those who, realizing they had an extra month to file this year, naturally put the tabulation of the bite off till the last minute.

Everybody, that is, but Ray Bolger's Committee of 20,000, who feel he has lots more rights to these round numbers than a Disney production of a Jules Verne's fantasy that went that far under the surface of the sea.

Unfortunately for Clement C. (for Butch) Peterson, Hollywood CPA, and for Ray, too, I'm afraid, Butch dropped in to Scully's Bedside Manor for a Mary Garden cocktail while I was poring over these figures. Butch came down to the Village, as the realtors call Palm Springs, to get away from figures for a few days, only to find them kasekuchened around every one of the town's 897 pools. He thought he would be spared such distractions around Bedside Manor. He soon found himself saddled, however, with a labor of love that was all labor and no love. I gave him the cuffo assignment of checking on the Bolge's statistics.

According to Butch, and remember he is certified for Hollywood, not Palm Springs, so his returns are not even semi-official, Ray had shown up at an appointed time and place, for hire or for free, 16,486 times since he first went into a dance (and kept on dancing after the music stopped) in 1923.

This looked to me as if somebody had embezzled more than 3,500 of his performances. So I sent Butch back to the adding machine. He said there did not seem to be any figures dealing with cabarets, niteries or dairies, and surely in 30 years he must have done a fast buck-and-wing for a slow buck at some of these saloons for socialites.

No Figures Padded

I thought it possible, but I wasn't padding figures. I was checking them.

"Well, what about the personal appearances he made before and after he married Gwen Richards in L.A. in 1929?" Butch suggested. "Some of these must have been exceptional performances. Many of them must have been up to the highest pro standards, because you and I know you can't fool a woman for 30 years with mediocre performances. Not when you look like Bolger."

(You should see this Peterson, Bolger is Rock Hudson compared to this figger-fanatic.)

"There seems to be no accounting of benefits, or his appearances in films either. He was in 12. Good ones like 'Rosalie,' 'Sweethearts,' 'Wizard of Oz,' 'The Harvey Girls,' 'Silver Lining,' 'Where's Charley?' and 'The Great Ziegfeld.'" I saw most of those. He was great in 'Oz' and 'Charley.' My wife was crazy about him."

"Listen," I said, "I'm consulting you as a statistician, not as a picture critic."

"Well, would each 'take' be considered an appearance?" he wanted to know.

I said I doubted it.

"Do you want me to get this 16,486 up to 20,000, or don't you?" he replied slightly miffed.

"I want you to confine yourself to the facts, Sarge. Let's attack this thing from another angle. Let's average out these 20,000 performances over a period of years."

"How many years?"

"Well, 30 or at most 32 years."

"That would be between 625 and 650 performances a year." We both were silent for a moment. "That seems like a lot of hoofing, doesn't it?"

I pointed out that much of this was in vaude where kids did four and five shows a day.

"But I have already totalled all those performances, including 1,400 with Gus Edwards' kids and the sum total of this side of his fidgeting runs around 8,000."

The rest of the record he thought ran pretty straight. Especially his legit performances: "Heads Up," 320; "White's Scandals," 480; "Life Begins At 8:40," 480; "On Your Toes," 416; "Keep Off The Grass," 50 (they kept off apparently!); "By Jupiter," 480; "Three to Make Ready," 480; "Where's Charley?" 1,280.

Whirling Revue

"There's nothing in there about 'The Merry Whirl?' That was a Shubert revue. He was in that."

"How long did it run?" Butch wanted to know.

"It didn't run. It whirled."

"Here are some figures I didn't see before," Butch pointed out. "He did more than 1,500 shows in the Caribbean and the South Pacific during World War II. He was on tour seven months. He also costarred after the war in 'April in Paris' and that's not in the record. Where was that, on Broadway or in Hollywood?"

"It says 'Paris,' doesn't it? It also says April. Let's not worry about April till next month when the Big Bite comes."

"Golly!" cried Old Man Adding Machine, "April. Income tax returns. Deadline! I gotta get back to work. 'Bye!"

It was good to see him go. He could add but he could also distract. I was wondering if it wouldn't be more sensible to call Ray Bolger in New York or Hollywood—collect, of course—and ask him if he would settle for 16,486 performances instead of 20,000? After all, the difference represented a life's work for many eminent, I won't say prominent, troupers.

I couldn't get him so I tried Bob Ott, who now runs a service station at Dorchester, Mass. He said Ray's figures, as far as he was concerned, stood up. He performed 600 times in Ott shows around New England.

"I first spotted Ray at Russekopf's studio. He was dressed in trick pants and an outsized sweater that all but lost him in its folds. He was practicing a highly original dance routine. I signed him to take tickets at the door and do his dances between the acts. He never did the same dance twice."

This sounded like the Bolger I was tracking down. That clowning in costume and that allergy to a routine. To this day he has trouble staying within camera marks and orchestras ideas of time and space.

Broadway

Roger Lewis, United Artists' ad manager, Coasted for huddles with UA execs and indie producers.

Conrad N. Hilton has his sights on a Berlin hostelry and aides are currently surveying the situation.

Irvin Marks, longtime American show biz rep resident in Paris, returning to his home in France after a winter holiday in Florida.

Ludwig Bemelmans, author and gastronomic buff, who gave up his bistro in Paris, now interested in an East 43d St. steakery, in the UN sector.

Robert Aldrich in from the Coast Monday (7) with a print of "Kiss Me Deadly." He directed and produced the Ralph Meeker starrer for United Artists release.

Win Min Than, Burmese actress who makes her film debut with Gregory Peck in "Purple Plain," off on a promotional tour that winds on the Coast in four weeks.

Gael Sullivan, ex-executive head of Theatres Owners of America and former chairman of the National Democratic Committee, now president of Community Heart Centre Inc.

Harry E. Gould, industrialist, show biz backer and quondam legit theatre owner, back from Europe today (Wed.) after six weeks in St. Moritz and other Continental capitals.

Kay Ashton-Stevens, widow of the famed dean of Chicago drama critics, in town at the Algonquin on a holiday. She's special p.r. consultant to Zenith's prexy, E. F. McDonald Jr., in Chicago.

Ex-Chi American managing editor Lou Shainmark's son, Norman, a Lt. (j.g.) with the 6th Fleet, to marry Marcia Ollstein, whose father is prez of Sanford Electronics, in June. Shainmark is now veep of Guild Films.

L. Wolfe Gilbert, vet songsmith and Coast rep for ASCAP, being honored there tomorrow (Thurs.) with a San Francisco Press Club dinner. He will be accompanied by another ASCAPer, Ben Oakland, with singer Bob London featuring their songs.

Edwin Claude Mills, onetime g.m. for ASCAP and latterly with Earle C. Anthony Inc.'s L.A. station KFI, now hands out his personal card which reads "Retired" (under his name), and the four corners herald: "No Home, No Business, No Phone, No Address."

The Waldorf's Claude C. Philippe is making it a Franco-American hands-across-the-sea bit with a farewell luncheon tomorrow (Thurs.) for Line Renaud, who made her U.S. debut at the hostelry, at which the N. Y. French consul-general will attend. Miss Renaud heads for the Cocoanut Grove of the Ambassador Hotel, L. A.

Mike Todd converted the upstairs room of Luchow's into a French motif for the party he hosted for Art Buchwald last week. The columnist promised, "When you all come to France I'll redo Maxim's into Luchow's." Incidentally, current Life "profile" on Todd, by Joel Sayre, was originally a two-parter but condensed into one take.

The Netherlands

By Hans Saaltink

Thornton Wilder's "The Happy Journey" produced by Theatre Group.

Peggy Ashcroft arrived here to play "Hedda Gabler," which is touring the country.

Lotte Goslar will start her "For Humans Only" March 18 at Nieuwe de la Mar Theatre, Amsterdam.

De Nederlandse Comedie's production of "Electra," scheduled for only four performances, reached its 50th.

The 1953-54 season saw 1,500,000 people visit the theatre There were 55 new plays produced in that period.

Catherine Sauvage at the Nieuwe de la Mar Theatre, Amsterdam, together with Aglae, Les trois Milson, March 3-7.

BBC singer Archie Lewis will appear for six weeks, starting May 20, in Max Tailleur's Doofpot Cabaret, Amsterdam.

Berlin

Curd Juergens signed for three CCC films.

Heinz Hentschke, local operetta pioneer, celebrating his 60th birthday.

Werner Krauss signed for several roles at Berlin's Schiller and Schlosspark Theatre.

Another CinemaScope film, "Brigadoon" (M-G), the second in the short history of the Outpost Theatre.

CCC starts shooting soon on "Big Star Parade of 1955," mainly with the same stars of the "1954 Parade" pic.

Paul Hubschmid (in Hollywood: Paul Christian) has the male lead in the new Hans Deppe pic, "The Ambassador's Wife."

Berlin Philharmonic Orch invited to give a concert under Eugen Ormandy in Edinburgh in August during the Festival.

Komoedie preemed "Herr Nightingale" comedy by Claus Hubalek, with Georg Thomalla in the title role. It is directed by Falk Harnack and produced by Ernst Josef Aufricht.

Die Stachelschweine (Porcupines), local cabaret group, celebrating its fifth anni with a program titled "Die 10 war ihr Schicksal" (The Ten Was Their Destiny).

Assn. of West German Film Producers named F. W. Gaik (Algefa-Film, Berlin), Walter Koppel (Real-Film, Hamburg), Dr. W. Schwarz (NDF, Munich) and Georg Witt (Witt-Film, Munich) as prexies.

A duty on the value of feature pix imported into Germany, as recently proposed in a bill by the SPD (Social Democratic Party of Germany) has little prospect of passage. The government fears that the introduction of such a duty would be contrary to Germany's international customs connections.

Paris

By Gene Moskowitz

(28 *Rue Huchette, Odeon* 49-44)

Larry Adler and Philipe Clay heading the Bobino Music Hall bill.

Roberta Haynes getting her shots before leaving for India on a pic commitment.

Cole Porter in for a long stay to savor that Paris feeling for possibly another musical.

Jacques Deval's floppo legiter of this season, "Namouna," will serve as the basis for English musical comedy next season.

Freres Jacques into the Theatre Comedie Des Champs-Elysees for a four-man sing stint to last as long as the b.o. holds up.

Charles Smadja back from the U.S. where he was made veepee by UA.; keeps his present post as UA Continental manager also.

Fernand Raynaud, nitery mime and storyteller, goes legit in the next production at the Theatre Madeleine in April, "La Pirate" of Raymond Castans.

Nigel Patrick in for a top role in Max Ophuls' color pic, "Lola Montes." Film will be made in Paris and Munich in three versions, English, French and Spanish.

Darryl Zanuck and Spyros Skouras to Switzerland to ogle progress of Eidophor. This large screen theatre tv process may soon be ready for unveiling in the U.S.

Sacha Guitry celebrating his 70th birthday. He has made 31 pix, written 125 plays and 26 books. He recently wound his gigantic costumer, "Napoleon," and soon begins his next film, a historical survey covering the 2,000-year history of Paris called "Si Paris M'Etait Conte" (If Paris Were Told To Me). It will be budgeted at $3,000,000.

H. G. Clouzot has decided against doing his skedded C'Scoper, "Le Ciel Et La Mer" (Heaven And The Sea), because of ill health. Christian-Jaque will do it instead before heading for Hollywood for his first 20th-Fox stint. Although based on the Clouzot script, the Jaque version will be called "Si Tous Les Gars Du Monde" (If All The Guys In The World).

Miami Beach

By Lary Solloway

Lou Walters will close his Latin Quarter on Palm Island March 20.

Ed Sullivan again helmed annual Mt. Sinai Hospital benefit; over $150,000 was raised.

Empress Hotel joined the one-week dates on the Beach, with Dean Murphy the current feature.

Morey Amsterdam joins the Betty Hutton show which takes over at the Beachcomber on March 15.

Kay Starr set for an end-of-month date by the Fontainebleau; will mark her first appearance in this area.

Nat (King) Cole added to Copa City show which opened Sunday (6), with Jane Powell in the topliner slot.

Chicago

Muggsy Spani held over two weeks at the Preview.

Thrush Jane Brace opens at Mister Kelly's Monday (14).

Ward Bond and Harry Carey Jr., making personals for "Long Gray Line."

Singer Tommy Mara, who records for the MGM label, guesting for two weeks on Howard Miller's "Close Ups" via WNBQ.

Gloria Swanson worked the radio-tv circuit last week in a personal pitch in behalf of Herb Bailey's tome, "Krebiozen, Key to Cancer."

London

Glenn Wallichs, Capitol Records prexy, checked out for Paris last week; planes back to N. Y. today (Wed.).

Norman Murray, for several years general manager for Richards & Marks, joined the Foster Agency.

Martin Stern in from Rome, where he scripted a couple of telepix series and planning to stay indefinitely.

Bob Williams told VARIETY that he retires from show biz as soon as he closes in the current Palladium show at Prince of Wales Theatre.

Morton Frazer and His Harmonica Gang booked for 12-week tour of South African Schlesinger circuit, opening at Her Majesty's Theatre, Johannesburg, March 25.

Ernest J. Holding joined Warwick Films as production supervisor for "Cockleshell Heroes," which Jose Ferrer will direct, with himself and Trevor Howard as costars.

Arthur Lewis arrived from N. Y. last week and is on prowl for replacement for Julie Andrews, who is skedded to leave the Broadway company of "Boy Friend" in September.

Harry Foster closed first major deal for commercial tele. He signed Eve Boswell for 39 programs, one to be shown weekly starting Sept. 1. Deal involves about $60,000.

David Surek returning to N. Y. from Munich via London and Dublin to catch the new Sean O'Casey opus. He's been with Radio Free Europe in Germany and takes up a new appointment with the same organization in Istanbul later in the year.

For the first time in over 30 years, an English equestrian act has been booked to play an American circus. Lew & Leslie Grade signed the Five Dorchesters for King Bros. circus, opening in Georgia, April 9.

Showbiz passengers enroute to U. S. via the Liberte: David Rose; Carmen Torres, nitery chirp; Herman Dassie and Rene Rey (Dassie & Partner), comedy acrobats and tumblers; Peiro Bros. (Teodore & Hector), jugglers; and Rudolf Jung; with wife and daughter (the Flying Rudis).

Madrid

By Ramsay Ames

(*Castelana-Hilton;* 37-22-00)

"Porgy and Bess" at Barcelona's Teatro Liceo a record-breaking hit.

Dennis McEvoy back in Madrid, writing a book for Simon & Schuster.

Lola Flores brought her Copla y Bandera Co. back to Teatro Madrid after extensive tour of the provinces.

Fernando Galiana collecting data for his screenplay about the life of Jorge Negrete which is to be filmed in Mexico.

Jose Luis Sainz de Heredia will direct and produce a film based on Commander Palacios Cueto's 11 years as a captive in Russia.

Cinema actor Rafael Arcos signed contract with Channel CMQ in Havana. After finishing there, he goes to Mexico to make three pix.

Enrique Diosdado planning to appear in "Cyrano de Bergerac" on the stage here after he finishes his role in the pic, "Alexander the Great."

Jose Tamayo's Spanish version of "South Pacific" at Teatro Zarzuela, with the same solid sock it carried in its New York and London performances.

Blevins Davis, Robert Breen, and the entire current "Porgy and Bess" company will be here in May to present three operas in a portable outdoor theatre with a 5,000 seating capacity.

Rome

By Robert F. Hawkins

(*Archimede* 145; 800 211)

Henry Fonda here for extensive European vacation following "Mister Roberts" pic stint.

Five VistaVision and five C'Scopers, all in color, to be made in local studios during the year, according to present plans.

There were 12,600 tourists daily here during the past year, according to a local estimate. Most of them were Americans.

Linda Darnell's local project, "The Last Five Minutes," started shooting at Cinecitta Studios. Giuseppe Amato directs.

Mara Lane, Anglo-American actress recently busy in local films, out of action for two months as result of accident at Cortina.

Leonard Bernstein arrived in Milan to direct Bellini's "La Sonnambula" at the Scala Opera House, Maria Meneghini Calls starring.

Gina Lollobrigida crowned queen at Foreign Press ball. Received "space girl" award for garnering most foreign newspace during past 12 months.

"The Gold of Naples," DeSica-directed episoder, has topped the $375,000 mark during its first month of release, already making it the director's top grosser.

Two Goya biopix now being prepped, one by local Titanus Studios to be directed by Alberto Lattuada; the other by Joseph L. Mankiewicz, for Figaro-UA.

New small-seater film house, the Archimede, opens soon on premises of Residence Palace Hotel. It is equipped for VistaVision and C'Scope and will be used for previews and public showings, also foreign-language pix.

David Lean, Ilya Lopert and Mike Mindlin, respectively director, producer, and p.a. for "Summertime," the Katherine Hepburn-Rossano Brazzi starrer shot in Venice last summer, here to supervise musical soundtracking of pic.

Rene Clement revealed plans for a new version of "Ressurection" for Ponti-De Laurentiis. Studio has another Tolstoi item, "War and Peace," in the works, with director King Vidor arriving here soon to prep pic which shoots in Jugoslavia this summer.

Reno

By Mark Curtis

A Fresno group will apply for a tv franchise in Reno.

Four Aces into Riverside March 3 for two weeks. Patti Page follows.

CBS sports announcer Tom Harmon will do a week of his Texaco broadcasts from Reno, beginning March 14.

Mapes Hotel on the verge of complete remodeling of downstairs, with a street level nitery the object.

Don Reynolds, owner of Las Vegas Review Journal, and KZTV in Reno, has his bid to buy KOLO-CBS in Reno and KORK in Las Vegas up before the FCC.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1 *A; A* 45 0 45)

Benjamino Gigli, guesting here, received Golden Medal of city of Vienna.

State-owned Volksopera plans to do "Show Boat" as first American musical next season.

Otto Edelmann, State Opera singer, inked for guest appearances with San Francisco opera.

First work by 25-year-old writer Kurt Klinger," "Ulysses Must Travel Again," well received in Volkstheatre.

Hilde Zadek inked to sing title role in Richard Strauss' opera, "Ariadne on Naxos," during Salzburg festivals.

Jan Kiepura and Martha Eggert signed up for a revival of another Lehar operetta in Raimund Theatre next October.

Hans Lengsfelder, writer, visited oldtimers during short stay here. Flew to Hamburg to attend preem of his (together with Siegfried Tisch-L. K. Maerker), "Cherie."

Portland, Ore.

By Ray Feves

"Kiss Me Kate" at the Portland Civic Theater.

The Whipporwills (5) top show at Todd McClosky's Frontier Room.

Marty Foster, manager of Guild Theatre, off to Hawaii for three weeks.

George and Mary Amato back to work after a week's biz trip to California.

Frankie Carle orch played a one nighter at Jantzen Beach Ballroom last Saturday (5).

Samuel R. Herrick in from Hollywood to take over as program director of KLOR-TV, towns newest channel.

John Beall, newly appointed purchasing agent for the Evergreen chain, in city to get acquainted with Evergreen setup: Beall was once at National Theatre office in L. A.

Copenhagen

"Holiday on Ice" at K. B. Hallen sold out for four weeks.

Swiss musical play, "Oh, Mein Papa," a big success at the Frederiksberg.

Norman Granz' "Jazz at the Philharmonic" at Idratshuset for the troupe's second visit here.

Mogens Wieth, Danish star from the London production of Ibsen's "Doll's House," is playing title role in Statsradiofoniens radio version of "Hamlet."

Copenhagen has a new nightclub, The Stork Klub, the spot being formerly known as the Harlem. Floorshow at new club attracted many well-known Danes.

Hollywood

Joseph Cotten returned from Germany.

Gene Fowler hospitalized with heart trouble.

James Stewart in town after touring five weeks in the Far East.

Irene Dunne, Janet Paige and Imogene Coca planed in from N.Y.

Laraine Day to Phoenix to watch the Giants at their spring training.

Arleen Whelan's doctor ordered her to rest in Palm Springs for 10 days.

E. B. McGreal upped to prexy of Houston Color Film Laboratories in Burbank.

Danny Kaye will be honored guest March 20 at Humanitarian Award dinner.

Mrs. Herbert Brenon, wife of the pioneer director and former actress, critically ill.

Metro's George Murphy appointed to the Hollywood Chamber of Commerce directorate.

Murray Weinger returned to his Copa City nitery in Miami after talks with Hollywood talent agents.

Players at UI tossed a party to celebrate William Demarest's 63d birthday and 50 years in show biz.

Ruth Harvey of defunct L. A. Daily News joined the Beverly Hilton Hotel as public relations director.

Cleveland

By Glenn C. Pullen

Paddy Labatto, accordionist-singer, shifted from 230 Casino to Zephyr Room.

Floor of Statler Terrace Room turned into rink for Ed and Wilma Leary's capsuled ice revue.

"Fifth Season" inked for March 21 and "Solid Gold Cadillac" for April 25 week at the legit Hanna.

Wendell Tracy, bandmaster-arranger, and Angelo Damalas teamed up in new theatrical agency.

Mills Bros. Circus, owned by Clevelanders, getting set at winter headquarters in Jefferson, O., for spring tour. Tees off at Ashtabula (O.) April 16.

Ilona Massey steamed up three sellout performances, raking in over $1,000 in couverts in one day, during stay at Vogue Room. Merv Griffin, Dinah Kaye and Lucky Girls top current layout.

Jack Essick, theater exhib, and Johnny L. March, former tennis pro, are promoting an "Ohio Show-Train" to N.Y. April 4-10, and lining up four Broadway shows for tourists. Package totals $99.50 per head.

Minneapolis

By Les Rees

"Rebecca" at the Edyth Bush Little Theatre.

Carmen Cavallaro into Hotel Radisson Flame Room.

Violinist Yehudi Menuhin gave concert at Northrop Auditorium.

Ballet Theatre at St. Paul Auditorium for two nights this week under Jay Lurye sponsorship.

U.S. Olympic bicycle - racing trials to be part of 1955 Acquatennial, local annual mardi gras, next summer.

Shriners' indoor circuses wound up usual successful engagements at Minneapolis and St. Paul Auditoriums.

Legit Lyceum has only two definite underlines — "The Tender Trap" April 4 and "The Pajama Game" May 2.

Pittsburgh

By Hal V. Cohen

Playhouse grabbed "Caine Mutiny Court Martial" for a late April date.

John H. Harris, Jr., taking his basic Army training at Fort Jackson, S. C.

Summer opera company dickering with Mimi Benzell to do "Rosalinda" this season.

Colleen Horner, from N.Y. Latin Quarter, heading new line of girls George Claire has placed at the Copa.

Clay Flagg and Carl Low will open the White Barn Theatre June 4 with Hale McKeen as director agai

Omaha

By Glenn Trump

Bobby Lane orch touring mid-Nebraska.

Jean Sullivan handling "Woman's View" program on WOWTV Mondays through Fridays.

Comic Gene Sheldon added to Ak-Sar-Ben's show, May 24-25, which will feature Russ Morgan's orch.

Don Hill named to broadcast Omaha Cardinal baseball games this year. Club has been elevated from Western League to the American Association.

OBITUARIES

SAMUEL H. GRISMAN

Samuel H. Grisman, 64, legit producer and theatre operator, died March 1 in the Veterans Administration Hospital, Albany, N. Y., of injuries suffered when he was struck by a truck early that day.

Details in legit section.

PRINCESS NAJA

Mrs. Frieda Hoxter, 25, known professionally as Princess Naja, died March 6 in Baltimore as the result of a snake bite occurring during her act in a local nitery.

Details in vaude section.

WILLIAM C. DE MILLE

William C. de Mille, 76, playwright, vet film producer-director, founder of the drama department of the U. of Southern California and older brother of film producer-director Cecil B. de Mille, died March 8 in Playa de Rey, Cal.

He wrote a number of plays, which he produced with David Belasco between 1902 and 1914, when he went to Hollywood at the request of his brother. Among his works were "Strongheart," "Warrens of Virginia," "Land of the Free" and "The Woman." From 1914-1941, he produced and directed numerous films. His picture credits included such productions as "Peg O' My Heart," "What Every Woman Knows," "Craig's Wife," "Doctor's Secret" and "The Fast Set."

De Mille was outspoken regarding several facets of film production. In 1924, he attacked censorship and a couple of years later commented that it was the public that influenced filmmaking and not vice versa. In 1929, when he was president of the Motion Picture Academy of Arts and Science, he advised Hollywood aspirants against heading for the Coast, claiming that a false impression had spread regarding the opportunities there.

De Mille moved to the U. of Southern California in 1941 where he founded the school's drama department. He retired as a professor in 1953. He also taught acting at the American of Academy of Dramatic Arts, N. Y.

Surviving, besides his brother, are his second wife, Clara Beranger de Mille, a film writer; his daughter, Agnes de Mille, choreographer; and a stepdaughter.

LEW WHITE

Lew White, 52, a theatre, radio and tv organist for 25 years, died March 3 in New York. A native of Philadelphia, he studied under his father, Herman White, a music teacher in that city, and at the Philadelphia Conservatory of Music.

White came to New York as accompanist for 'cellist Hans Kindler and subsequently became premier organist with the Stanley Co. of America, appearing as guest organist in a nationwide tour. He was staff organist for the Roxy Theatre, N. Y., when it opened and later was organist at the Radio City Music Hall in N. Y.

A Victor and MGM recording artist, White also provided background music for Columbia film shorts and had composed pop and semi-classical music. During recent years his mood music was the background for such radio-tv shows as "Inner Sanctum," "Grand Central Station," "Portia Faces Life" and "The Web."

Two daughters survive.

J. J. MILSTEIN

J. J. "Jake" Milstein, 58, veteran film industry exec, died of Bright's disease March 7 in Santa Monica, Cal., after a 17-month illness. He started as a film theatre operator in his native Denver in 1914.

After serving in the U.S. Coast Guard in World War I, Milstein entered the distribution field with Vitagraph in 1918. He became manager of the Metro exchange in Los Angeles in 1928 following one year as a salesman with the company in Washington, D.C.

Joining Republic Pictures in 1936 as sales v.p., Milstein helped prexy Herbert J. Yates in organizing the company. He later became Edward Small's New York rep and was engaged in special services on films for the War Dept. during World War II. Last year he was with Republic as liaison for indie producers.

His wife and daughter survive.

MARY JERROLD

Mary Jerrold, 77, veteran legit actress died March 3 in London. She had been ill only a few days. She made her stage debut in "Mary Pennington," at the St. James Theatre, London, in 1896 and went to New York in 1928 where she appeared at the Henry Miller Theatre in "The Sacred Flame." She first entered films in 1931, and in more recent years was a star in BBC-TV productions.

Her last stage appearance in London was in "A Day by the Sea" and subsequently she appeared in one of Douglas Fairbank's NBC telepix. Her list of credits fills more than three columns in the latest edition of Who's Who In The Theatre.

Survived by a son, Philip Harben, who is known as the tv chef.

P. HANS FLATH

P. Hans Flath, 70, veteran conductor and organist, died while playing an organ recital Feb. 27 at the Jenkins Music Co., Kansas City. He apparently suffered a heart attack while at the keyboard.

Flath was music director of station KMBC for 25 years until last August when new management at the station revised the department operation. For years he had a 30-minute evening program on the outlet.

Before his entry into radio, Flath was orchestra director for a number of road companies. He directed orchestras for Victor Herbert and the Shuberts and at one time he worked with Weber & Fields. His first jobs in Kansas City were as organist at the Midland Theatre and then the Uptown Theatre.

His wife survives.

IDA CRISPI

Ida Crispi, English burlesque artiste, died Feb. 14 at Nottingham, Eng. In show biz since the age of 15, she played leading musical comedy parts in George Edwardes' companies at 18, and was the original Princess in "A Country Girl."

Miss Crispi was seen in America in 1910 with the Golden Crook Extravaganza Co., as a burlesquer, after appearing on the Madison Square Garden roof in "Mam'selle Champagne." Later she was engaged by Charles B. Dillingham for "Dolly Dollars."

Returning to England, Miss Crispi danced with partner Freddy Farren for three years, and formed her own roadshow. In pioneer radio days she was active as a broadcaster.

FRED DOUGLAS

Fred Douglas, 69, died at his home at Wallington, Surrey, last Tuesday (1). From 1937 to 1953 he had been associated with Big Bill Campbell's stage and radio hillbilly show, in which he was known as Buck Douglas. Just after the first world war, he was one of Britain's most prolific recording artists —mostly on the old Regal-Zonophone label under his own and various pseudonyms.

He was the father of bandleader-singer Leslie Douglas, with whom at one time he toured in a stage act.

FRANKIE POPE

Frankie Pope, 65, known as Chicago's "Millionaire Newsboy" whose newstands at the corners of Randolph and Clark Sts. have been a Loop landmark for the past 53 years, died March 1 in Chicago. Dating back to the days when Randolph St. was the Windy City's show biz hub with the Woods Bldg. and the Garrick Bldg. headquartering the music publishers and the major vaude bookers, he had a big clientele from the entertainment world.

Survived by wife, two sisters and two brothers.

TOM DUGAN

Tom Dugan, 66, longtime vaude, screen, and nitery comic, was killed in an auto accident March 6 in Redlands, Cal. Entering pictures in 1927 after headlining on the Keith circuit, he also appeared in several Shubert shows and Earl Carroll's Vanities.

Dugan, who was seen in the first all-talkie, Warners' "Lights of New York," toured in vaude in an act known as Dugan & Raymond. His partner was Marie Raymond, his wife who survives. He recently appeared at Charley Foy's Supper Club in Los Angeles.

CLAUDE INGRAM

Claude Ingram, 66, resident director of Winter Gardens Theatre, Morecambe, Eng., died Feb. 19 in Morecambe. He was the only surviving member of a group of business men there who brought the Winter Gardens Theatre into prominence as a leading northern theatre.

Ingram joined the company as cashier in 1934, later became its secretary, and was made resident director for the company when the theatre was bought by Moss Empires' circuit in 1953.

EDITH RUTLAND

Edith Rutland (Mrs. J. R. C. Hamilton), longtime actress, died Feb. 12 at Douglas, Isle of Man, Eng. She was a favorite thesper with audiences at that vacation spot 25 to 30 years ago, particularly in such plays as "Camille," "Cigarette" and "Under Two Flags."

Daughter of the late Henry Rutland, repertory actor, she first appeared as leading lady at Douglas in 1922 with Alfred Denville's Repertory Co., for which her husband was manager and producer.

JAMES TITTER

James Titter, 58, actor and comedian, drowned Feb. 19 at St. Annes-on-Sea, Eng. For the past 30 years he had appeared in pierrot shows, revues and repertory in the north of England, mainly at Lytham and Blackpool.

Titter was set to start rehearsals for a summer revue, "Naughty But Nice." Until three weeks ago he played the Baron in "Red Riding Hood" at Blackpool, Warrington and Leigh.

STANLEY W. CONRAD

Stanley W. Conrad, 49, veteran North Carolina radio newsman, died Feb. 25 in Winston-Salem, N. C., after an illness of one week. He joined the staff of radio station WSJS in Winston-Salem in 1946.

A native of Indianapolis, Conrad began his radio career in 1932. He came to North Carolina in 1939 and subsequently worked at stations in High Point and Greensboro.

ARTHUR CLAYTON

Arthur Clayton, 53, musical director of the Royal Court Theatre, Liverpool, Eng., collapsed and died Feb. 19 at his home at New Brighton shortly before he was due to leave for a matinee performance.

Before being appointed to the Royal Court, Clayton was for years at the Tivoli Theatre, New Brighton.

JEAN BART

Mrs. Jean Bart, 75, playwright, died March 6 in New York. Two of her more successful works which were produced on Broadway were "The Squall" in 1926, with Blanche Yurka and Dorothy Stickney, and "The Man Who Reclaimed His Head" in 1931, with Richard Barrows, Claude Rains and Jean Arthur. She also wrote film scripts and musical sketches.

Surviving is a daughter.

CHARLES RIGBY

Charles Rigby, 59, sub-editor of the News Chronicle at Manchester, Eng., and author of books on musical personalities, died March 2 in Manchester.

Rigby had penned biographies of Sir Charles Halle and Sir John Barbirolli, conductor of the Halle Orch, and was engaged at time of death on a biog of the late Kathleen Ferrier, noted English singer.

John Taylor Roberts, 72, for years promoter and supported of music in Hartford, Conn., died March 6 in that city after a long illness. A collector of violins, he was president of the Hartford Philharmonic Society and organizer of the Roberts Foundation for String Music.

Theodore M. Toll, 77, longtime operator of Waukesha Amusement Park near Milwaukee, died of a heart ailment Feb. 27 in that city. Upon retiring in 1940 he sold the park. He acquired the outdoor spot in 1913. A sister survives.

A. W. Stanbury, 62, district representative of Monarch Films, died Feb. 24 in Manchester, Eng. He was in the cinema trade for nearly 50 years. His brother, F. A. W. Stanbury, is manager of Warner Bros.' Manchester branch.

Harry P. Vonderschmitt, 77, Indiana theatreowner, died Feb. 27 in Bloomington, after a long illness. He started as an exhibitor in 1918. His wife and a daughter survive.

Billy Adams, 72, onetime vocalist, died Feb. 25 in Toledo of a heart ailment. He was believed to be Toledo's first singing waiter, and had a long career as a nitery singer. His wife survives.

Florence Prosser, 84, former joint manageress of Royal Princes Parade Theatre, Bridlington, Eng., died Feb. 16 in that town. She was active in show biz at Bridlington, a spa resort, for 50 years.

William C. "Bill" Ellis, 50, chief engineer of WFAA, died March 4 in Dallas.

Rose Plumer, character actress on stage, screen and television, died March 3 in Hollywood.

Sid

DEC. 11, 1898—MAR. 10, 1950

White House

Continued from page 2

wife Mary Healy, wowed them with his drunk routine and, with Miss Healy, in a disk jockey act. He also emceed effectively, pushing the show along as speedily as possible by injecting little of his own very able patter.

Jimmy McHugh, special ASCAP talent contribution to the two-hour bill, offered his version of the song writer's act, ". . . And then I wrote . . . ". What improves it is his gimmick of having two attractive girls—Judy Collins and Darla Hood—sing the songs and tell the audience how Jimmy wrote them. McHugh, incidentally bowed a new song, "Crusade for Freedom," which he wrote as the theme for the 1955 Crusade.

Duke Ellington also came on for a piano medley of his compositions, with Wendell Marshall, hot bass player, assisting.

Bill was rounded out by Tennessee Ernie Ford and the dance team of Chiquita and Johnson. The acro-dancers put on a dressy act, featuring some unusual balancing, for very good returns. Material of Tennessee Ernie was considerably bluer than anything he does on the air. While it was a stag dinner, it is notable that acts with smoker humor are never invited back to entertain the President. Eddie Pierce Orch played for the show, with Commander Charles Brendler and the Navy Band providing dinner music.

Show, which had been clocked for one hour and 15 minutes during the afternoon rehearsal, went almost two hours at the dinner. Same situation at the Radio-TV dinner in February indicates that the acts just won't get off, when they find themselves before a heavy brass audience.

Theatres Must

Continued from page 1

from the set routines for selling a motion picture attraction," Schlanger declared.

Particular stress was placed by Stanley Warner zone chief on attracting the child audiences. "We are now in the era of what is known as the 'TV babies' — those born since the advent of television and who have been continually exposed to this competitive medium.

"These children have now reached school age and are available for motion picture theatre attendance, but they must be attracted to the theatre to see how much more the motion picture has to offer them. Many of these youngsters," Schlanger pointed out, "have never seen a motion picture except on a tv screen. The managers' task is to attract these children to the theatre, as they are the adult customers of the future."

The Spring Movie Festival will be held through the entire Stanley Warner circuit from April 3 to July 2.

Metro-Kramer

Continued from page 1

option to operate off the M-G lot if he would so elect

Whether Kramer makes the switch or not—he hasn't communicated anything to UA about it—the bid is regarded as significant in that it reflects new policy at M-G. Long aloof to partnership deals with indies or participation arrangements of any kind, M-G now appears to be more and more yielding to the industry trend toward such tieups.

MARRIAGES

Nanette Shubert to Stan Scottland, New York, Feb. 20. Bride is a singer; he's head of the act department at Mercury Artists Corp.

Lucy Prentis to Howard W. Erskine, March 3, N.Y. Bride is a television actress whose real name is Etta Lou Propst; he's a legit producer.

Vivian Stein to Jack Simon, Brooklyn, Feb. 26. He's a director at KDKA-TV in Pittsburgh.

Margaret Gardone to Jack Kieffer, Pittsburgh, Feb. 20. He manages the Enright Theatre in Pitt for SW.

Marge Townsend to Bob Trow, Pittsburgh, Feb. 25. He's on the Rege Cordic radio staff in Pitt and also heads a choral group.

Helen M. Durgin to Joseph Sullivan, Laconia, N.H., recently. He's a staff member of radio station WLNH in that city.

Patricia Cavanagh to Ensign Harry M. Anger Jr., San Diego, Feb. 26. He's son of the General Artists Corp. exec.

Carmen Niebla to Guillermo Lacy Lopez, Mexico City, March 2. Bride's a daughter of Carlos Niebla, Metro's Mexico manager.

BIRTHS

Mr. and Mrs. Al Davis, daughter, New York, Feb. 23. Father's v.p. of the Art Franklin flackery.

Mr. and Mrs. Tim Nicholson, daughter, Pittsburgh, Feb. 25. Father's production manager of Pitt Playhouse.

Mr. and Mrs. John Addis, son, Pittsburgh, Feb. 21. Mother's former Mary Jean Gehrlain, singer with Pitt Civic Light Opera Company; father was in "Oklahoma."

Sgt. and Mrs. Robert Brinkley, son, Germany, recently. Mother's the daughter of Stan Harner, SW circuit purchasing agent in Pittsburgh.

Mr. and Mrs. Charles Bronson, daughter, Hollywood, Feb. 27. Father is an actor; mother is the former actress, Harriett Tendler.

Mr. and Mrs. C. Stuart Mitchell, New York, Feb. 28. Father is an account exec with Compton Advertising Inc.

Mr. and Mrs. Arnold Snyder, son, Trenton, N.J., Feb. 27. Father is news director of WTTM in that city.

Mr. and Mrs. Russ Stebbins, son, Chicago, March 1. Father is a NBC spot salesman.

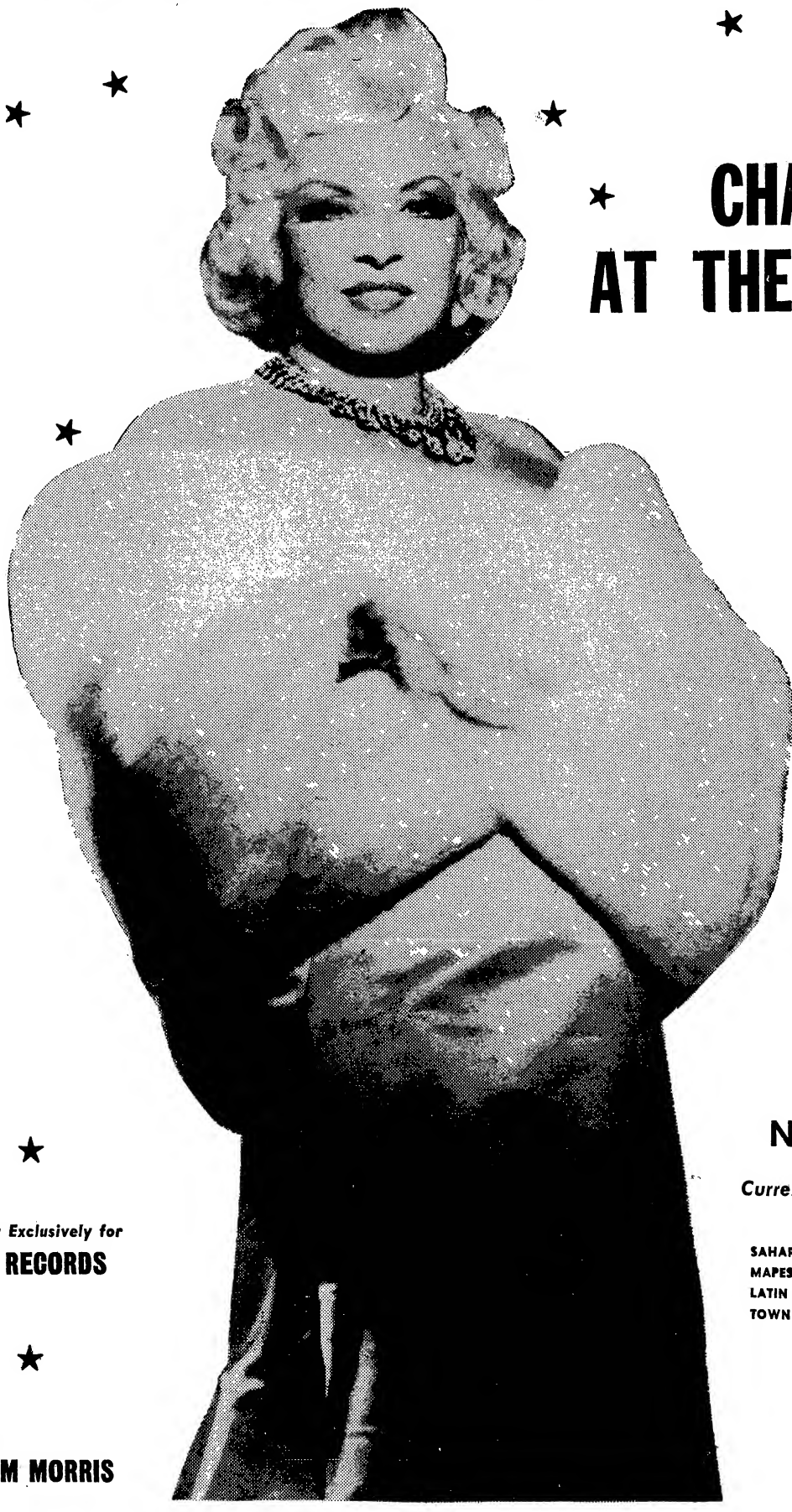
Mr. and Mrs. Robert L. Stone, son, New York, March 3. Father is director of the ABC-TV services department.

Mr. and Mrs. Al Davis, daughter, New York, Feb. 23. Father is v.p. of the Art Franklin flackery.

Mr. and Mrs. Robert G. Peters, son, Philadelphia, Feb. 25. Father is chief auditor at WPTZ.

Mr. and Mrs. Floyd King, son, Feb. 25. Father is co-owner of the King Bros. Circus.

Mr. and Mrs. Joe Greenfield, son, New York, March 7. Father is with the Betty Impellitteri publicity office.



CHAMPION AT THE BOXOFFICE

"It's a great show . . . lusty . . . fabulous."

VARIETY

"Following a precedent she set since this act was put together, Mae West shook the Chez Paree and Chicago like a bomb."

BILLBOARD

"One of the funniest acts in years."

WILL LEONARD,
Chicago Tribune.

NOW ON TOUR

Currently: LATIN CASINO, Philadelphia

Just Concluded:

SAHARA, Las Vegas
MAPES HOTEL, Reno
LATIN QUARTER, Boston
TOWN CASINO, Buffalo
LATIN QUARTER, New York
COPA CITY, Miami Beach
CHEZ PAREE, Chicago
CASINO ROYAL, Washington

Upcoming Dates:

ITALIAN VILLAGE, San Francisco
(March 16 - April 5)

TWIN COACHES, Pittsburgh
(April 9 - April 17)

CHASE HOTEL, St. Louis
(April 22 - May 1)

Recording Exclusively for
DECCA RECORDS

Direction:
WILLIAM MORRIS

MAE WEST

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 198 No. 2 NEW YORK, WEDNESDAY, MARCH 16, 1955 PRICE 25 CENTS

LOOK, MA, I'M A CORPORATION

Lashinsky Bros., Junkmen-Bookers, Change Offices, Duds for Show Biz

Charleston, W. Va., March 15.

The Lashinsky brothers, Harry, Isadore and Frank, have bluejeans and will travel—anywhere to book and promote Broadway shows. The trio "double" between their junkyard and promoting shows on the southern and midwest circuits. Frank is now on tour with Manny Davis' "Guys and Dolls," with bookings in Raleigh and Charlotte, N. C.; Columbia, S. C.; Savannah, Augusta, Macon, Nashville, Birmingham, Montgomery, and Miami, Tampa and Daytona Beach.

Most recent big-name Lashinsky bookings were "Seven Year Itch," with Eddie Bracken, in Birmingham and Montgomery. For the last 10 years they have brought "Holiday On Ice" to the 3,500-seat Charleston Municipal auditorium, also booking it into Huntington, W. Va., and Canton, O. In the 1956 season the Lashinskys are bringing the show for first time to Charlotte, at the new Colosseum.

In the 1954-1955 season they handled "South Pacific" and "Oklahoma" in some southern cities. Harry, the oldest of the trio, says, "Last season big-name bookings have been mighty spare, but we're looking forward to a big 1955-1956 season. We're set up so we can give a continuous southern route to Broadway shows."

The brothers' first show business

(Continued on page 60)

Show Biz 'Automatically' SRO on Formosa; Queue Up for '300% Scalp' Pix

By DOROTHY FULDHEIM

Taipei, Formosa, March 8.

Formosa may be a statesman's nightmare but it's a showman's dream.

Everything — films, legit, opera and concerts — is automatically SRO.

Taipei used to have about 500,000 people. Now refugees from the Communists have doubled that figure—and for all these people there are only four picture houses. Each one has lines all the way around the block from early morning to late at night. If a family wants to go to the movies Sunday night it sends one of the kids down to the

(Continued on page 60)

TV's Hypo for Stage 'Pan'

Last week's television performance of "Peter Pan" may have stimulated, rather than minimized, public interest in seeing the production on stage. That's indicated by the unprecedented volume of phone inquiries that came through the VARIETY switchboard the day after the telecast.

Among the "hundreds" of callers, many if not most wanted to know at what theatre the Mary Martin musical revival was playing. Show closed week before.

LEGIT 'WAR AND PEACE' AHEAD OF PIX AND TV

Legit is beating out films and tv in the "War and Peace" sweepstakes. While the latter two mediums are trumpeting a rash of proposed productions of the Tolstoy marathon, a stage adaptation by Alfred Newmann, Erwin Piscator and Dr. Gunther Pruefer, is scheduled to open Friday (18) at the Schiller Theatre, Berlin.

Competitive theatrical film versions of "War" have been slated by Mike Todd, David O. Selznick, Italian producer Dino de Laurentiis and Soviet Russia. On the video end, CBS-TV is planning a telefilm version, while that same net's General Electric Theatre has scheduled a takeoff on the Russian classic, to be tagged, "War and Peace on the Range," with Ronald Reagan starring.

Intellectuals Replace Acts

Minneapolis, March 15.

During the past few previous seasons the annual Builders Show at the Auditorium here has featured such big name stage attractions as Phil Spitalny's "Hour of Charm," Spike Jones City Slickers and the Andrews Sisters as adjuncts to its exhibits and other offerings.

But, currently, promoter H. H. Cory is presenting on the stage, in lieu of leading performers and a revue, three top speakers who are lecturing on current topics of vital interest—one a night.

Cory thinks people nowadays are much interested in foreign affairs and other matters affecting their futures. Besides which he believes the public is getting a load of

(Continued on page 60)

Blame TV as Families Cut Down on Their Newspaper Reading

Washington, March 15.

Television has substantially reduced the time the average family devotes to its newspaper, Oliver Treyz, prexy of the Television Bureau of Advertising, told a seminar conducted for retailers here last week by the Ad Club of Washington.

Treyz cited a new survey by the New York Times showing that families in tv cities devote 55 minutes to newspaper reading compared to one hour and 58 minutes in non-tv cities. In contrast, he pointed to Nielsen figures showing that the

(Continued on page 30)

SOLE WAY TO STARS' RICHES

By GENE ARNEEL

While trends and cycles have been the history of the picture industry, rarely has any new movement taken on such dimensions in such limited time as the swing toward the formation of independent companies by name players.

United Artists, taking the key role in this activity, has other companies doing a double-take with the way performers are incorporating —setting up their own private units to produce pix for UA release and with UA financing.

Explanation is offered by Kirk Douglas: "We're doing it to make money."

Within the past few weeks, corporate entities have been established by Douglas, to make six pix; Frank Sinatra, five; Cornel Wilde, one; Robert Mitchum, five; Joan Crawford, six; Rita Hayworth-Dick Haymes, two, and Henry Fonda, six. They're all aligned with UA and chances are that numerous others will make the plunge shortly.

Douglas, in N. Y. over the past weekend, stated frankly that the tax angle is the big motivating factor. "You hear of actors getting tremendous salaries for their personal services," he states. "But we're also great customers of Uncle Sam. Because of the present

(Continued on page 20)

Sarnoff's 'Iron Curtain' Plan Intrigues Ike

Washington, March 15.

RCA board chairman David Sarnoff dropped into the White House for a scheduled 15-minute visit today (Tues.) and stayed for nearly two hours getting President Eisenhower interested in his views on how America can get its story across the Iron Curtain and how the U. S. psychological warfare program can be stepped up. The visit ran a half-hour over into the President's lunch hour, and then he asked Gen. Sarnoff to return for an afternoon meeting of an hour to expound his views before top intelligence and propaganda experts.

Presidential press secretary James C. Hagerty later said that the President was highly interested in Gen. Sarnoff's views, which were described as "substantive and technical," that he thought Gen. Sarnoff had some "excellent suggestions" and that he would have studies made on those suggestions. Gen. Sarnoff will be invited back for more talks on the matter, Hagerty said. Experts attending the afternoon session were Nelson A. Rockefeller, special assistant to

(Continued on page 16)

Solon Calls for 'Justice' to Cleffers; Cites H'wood, Jukes 'Exploitation'

Washington, March 15.

Justice for America's songwriters, from exploitation by jukebox operators and those who control the music business, was called for in Congress last week by Rep. Philip J. Philbin (D., Mass.).

Philbin told the House of Representatives that large financial interests, mainly in Hollywood, have taken control of the "production, marketing and use of popular music" and are forcing assembly line production.

Unless the jukebox operators are willing to negotiate payment to composers for the use of records, the legislator continued, it is the duty of Congress to pass a law putting the jukes under the copyright statute. Philbin was a guest at the recent luncheon of the National Press Club at which ASCAP entertained. He paid tribute to the composers who played their songs at the afafir.

"In times past," he told th House, "as well as in the present, composers, writers and artists of all kinds have been exploited. There is probably less exploitation of this class than ever before, but nevertheless the composers of popular songs are not free from ruthless human selfishness and greed, which sometimes most de-

(Continued on page 18)

PIANO-PLAYING PADRE BOFF WITH GERSHWIN

Cincinnati, March 15.

A piano-playing padre at Xavier U. has arranged for a larger auditorium in which to stage his third "Gershwin's Life in Music" concert. The first two were sellouts.

He is the Rev. John H. Reinke, instructor of psychology. He plays examples of Gershwin variations and comments on the composer and his contribution to American music. Selections include several preludes, "Rhapsody in Blue" and the score from "Of Thee I Sing."

Earlier concerts, in which Father Reinke was assisted by a double quartet, were March 2 and 9 in a conference room at the university. Next one, March 22, will be in the huge ROTC Armory on the campus.

WB's ABC Deal A La 'Disneyland'

Warner Bros. will make its television bow in the fall with a one-hour show comprising newly-shot footage in a format similar to "Disneyland" via ABC-TV. Deal for the show has already been agreed upon, with details currently being ironed out preparatory to putting the package on the sponsor block.

ABC-TV is planning to slot the show on Tuesday nights at 8, opposite the Milton Berle-Bob Hope-Martha Raye powerhouse on NBC, thus taking its greatest calculated risk to date in its effort to challenge the supremacy of NBC and CBS. When the network made its deal with Walt Disney, it played it

(Continued on page 30)

4,690,000 New York TV Sets Cues Hike In WRCA Program Rates

How's the station rate card stacking up with the increase in telesets in the New York market? As of Feb. 1, the Gotham count stood at 4,690,000 units, up about 13% from a year ago. As result, WRCA-TV, the NBC key, is upping its price on certain participations about $100 on the average starting this week and effective in six months. Package prices are eliminated on the local cut-ins of the web's "Today" and what will apply is the rate card for time plus $100 for the program, in an effort to make the outlay competitive after discounts.

Upped to $425 are Herb Sheldon-Josie McCarthy, Norman Bro-

(Continued on page 71)

Nympho and Peeping Tom Shocks Lancaster's Mayor, Nixes 'Violent Saturday'

Lancaster, Pa., chased 20th-Fox out of town last week and if the film company was unhappy about its rejection it hid its feeling very well indeed.

Plan originally called for 20th to run a press junket to Lancaster for the world preem of "Violent Saturday" which is backgrounded in the Amish country. Last week, Lancaster's mayor, Kendig Bare, up to then the honorary chairman of the preem committee, suddenly changed his mind. Film, he said, was too sexy and too violent for his town.

Bare, who has read the story but hasn't seen the film, wouldn't even allow 20th to put up banners in Lancaster.

Bearing up well in the light of some invaluable wire breaks and assorted front page yarns, 20th regretfully called off its press junket,

(Continued on page 71)

TV's N.Y.-to-L.A. Tag

VARIETY'S N.Y.-L.A. column of show biz personalities coast-to-coasting is the jumping off place for next Monday's (21) "Robert Montgomery Presents" NBC-TV hour dramatic offering concerning pix-legit characters, scripted by Robert Shaw.

Show is called, appropriately enough, "N.Y.-to-L.A."

Prison-Break Film Cycle Current, Schoolboy Bums Next Big Theme

Again and again, film producers become intrigued with the same story themes at the same time. Resultantly numerous "cycles" develop year after year. Sometimes the cycle is started by a topical event and everybody rushes to register a title dealing with the subject. In other cases, the click of a particular picture brings imitation.

The advent of the widescreen, and the industry's desire to make use of it via spectacle, started a cycle of biblical and knights-in-shining-armor films.

Stories of prison outbreaks and riots have introduced a new cycle of prison pictures. Examples are "Unchained," "Women's Prison," "Women's Reformatory," "Crashout," "Big House, U. S. A." and "Cell 2455, Death Row."

With juvenile delinquency now a major newspaper subject, there are indications that the public will soon see a number of pictures dealing with young hoodlums. As a starter, there's "The Blackboard Jungle" and "Mad at the World," both of which will be released about the same time.

More Daylight Saving Bothers New York Legit, Exhibs Hardly at All

Decision of the New York City Council to extend daylight saving time for an extra month aroused hardly a peep from film theatre operators. Unlike legit and tv interests, exhibitors did not feel it necessary to make a cause celebre out of the city's plan.

Since the majority of theatres in the city run continuous performances and there are less than a handful of drive-ins, theatremen in the area felt that the extension of the daylight time until October would not affect the boxoffice materially. On the other hand, legit producers contend that the extension would be detrimental to the "welfare of the theatres." As explained by producer Alexander H. Cohen, business in the legit theatre is generally bad during daylight saving time and improves with the advent of Eastern standard time. "During the longer daylight days," he said, "people prefer to putter around in the garden,

(Continued on page 20)

CANADA'S STRATFORD MAY SHOOT A FILM

Possibility of lensing a full-length color film version of a Shakespearean play is being mulled by the organizing committee of the Stratford Shakespearean Festival Foundation of Canada.

According to Tom Patterson, director of planning for the Stratford season, which this year runs from June 27 through Aug. 27, there have been discussions on the pros and cons of making a film. If the project materializes, Patterson said it would likely be done "after hours" and with an outside director. However, the Stratford cast, settings and costumes would be utilized.

National Film Board of Canada lensed a short about Stratford in 1953. It's called "Stratford Adventure" and is handled in the U.S. by Continental Distributing.

CYNDA GLENN'S BAD CONN. AUTO ACCIDENT

Hadlyme, Conn., March 15.

Cynda Glenn, Franco-American comedienne, who recently bought a large estate here for her mother, is recovering at her home following a fall into a Connecticut River ravine while driving in a blinding rainstorm two weeks ago. She suffered broken ribs, break to her right hand and arm, loss of two front teeth. There was a possible loss of one eye also, but that's no longer a hazard. She went off the road, when lost in the storm. She is still relatively new in this territory, and has been supervising improvements on her property before her mother moves in.

Miss Glenn had to postpone a vidpix commitment with Brian Desmond-Hurst, British producer-director, but will fly to London in a month or so, after she recovers. Desmond-Hurst's cousin, American director John Ford, had a spot for her in a film being shot in Ireland but the comedienne wants to bear down on a telepix pilot having to do with an American actress in Paris, more or less a real-life transmutation. She starred in the "Folies Bergere," Paris revue, some years ago.

Odets' 'Big Knife' for UA; Not Necessarily a Sock At Hollywood Colony

Producer-director Robert Aldrich, whose deal to turn out Clifford Odets' "The Big Knife" for United Artists release was disclosed last week, held film rights to the play for the last three and a half years but delayed moving the property before the cameras due to casting difficulties. UA arrangement, in which the distrib is providing the financing, also solved the thesping problem for Jack Palance, Ida Lupino, Shelly Winters, Everett Sloane, Rod Steiger and Wendell Corey have been set for top roles.

While the play was regarded as anti-Hollywood when it opened on Broadway in 1949, Aldrich holds to the belief that it's not necessarily a poke at the film colony for there are similar characters in almost any industry. Moreover, he added, "the film will be as close to the play as we can possibly make it. We will use Odets' words, phrases and construction, in fact everything not censorable."

"Knife," which will be presented

(Continued on page 22)



HORACE HEIDT
For Swift & Co.
Offices—J. Walter Thompson, Chicago

Big Biz Exhibs: 'Give 'Em a Show And Win Clients'

"Show for Shows" was the tag given an industrial exhibition in N.Y. last week. The title of this "exhibition for exhibitors" was apt. Its participants frequently borrowed on established entertainment formulae to capture the ear and the eye. Show was staged for three days (Tues.-Thurs.) at 165th Regiment Armory.

There were 36 display designers, builders, exhibit service organizations, show managers and firms in the twilight zone between show biz and industry—at least a noticeable minority of which attempted to prove themselves the opposite number to scenic designers, video directors, et al. One, w.k. in show

(Continued on page 60)

Hopalong George Brown

Palm Spring, March 15.

"Just call me the old rancher," says George Brown, ex-Paramount Studios pub-ad chief, since he bought the Slash Bar K Ranch from the Don Kerrs in Wickemburg (near Phoenix), Ariz. This will be his new hotel operation, having recently sold the local La Serano Hotel, with its 13 bungalow units.

Brown and his wife, Grace, wanted a bigger operation, took a local capital gain when they sold La Serena and acquired the 150-acre Arizona ranch with its 26 guest lodges. He plans bulding 25 more.

Barber's Once-Over-Lightly

Sportscaster Travels 3,000 Miles, Winds Up With 74-Second Show

Red Barber traveled about 3,000 miles in a roundtripper from St. Petersburg, Fla., to New York for what may well have been the longest distance traversed for the shortest interview on record in either radio or tv. The sportscaster's CBS-TV show, "Red Barber's Corner," follows the Pabst fights on Wednesday and starts anywhere from 10:45 on, depending on length of the bout. Last week (9) the bantamweight title fray between Songkitrat and Macias went the full 12-round route. Barber went on the air at 10:57-plus with ex-Yankee pitcher Allie Reynolds as guest and had just about enough time to the 11 o'clock anchor to ask the hurler how he felt.

Judson Bailey, producer of the show, stopwatch-clocked the quickie interview at about 74 seconds. Barber planed back to St. Pete at 12:45 a.m. and was on hand for the play-by-play of the Yankees-Cardinals game that afternoon.

Caesar-Fabray on Tour

San Antonio, March 15.

Sid Caesar and Nanette Fabray, the NBC-TV stars, are to make a personal appearance here for the first day of the three-day home appliance show to be held at the Municipal Auditorium, April 1 to 3.

Show will be sponsored by the San Antonio Appliance Dealers Assn.

3/16

Subscription Order Form

Enclosed find check for $
Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street

City..... Zone.... State.....

Regular Subscription Rates
One Year—$10.00 Two Years—$18.00
Canada and Foreign—$1 Additional per Year

VARIETY Inc.
154 West 46th Street New York 36, N. Y.

You've Got to Be An Actor Today

Lyric by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Politicians nowadays
Have adopted thespian ways
For they have to be performers on TV.
Their oratory mingles
With all the commercial jingles
On CBS and also NBC.
In Washington the Republicans
Have appointed Bob Montgomery
To organize the Bureau of Mummery
The Democrats are working on a plan
To have their candidates directed by Kazan.

You've got to be an actor today
Your manner must be affable
Your features photographable
You gotta be good in an audio-video way,
Max Factor is a factor today.
Powder and paint, can make you look like you ain't.
Years ago any candidate could be the People's Choice
Even though he never took a Course in Voice
From Stella Adler.
Vocal education will pay,
And down in sunny Florida they say
That the Mayor of Tallahassee
Was coached by Raymond Massey
You've got to be an actor today.

You've got to be an actor today
The people who examine you
Appreciate the ham in you
You gotta rate high
In a Hooper and Nielsen way.
Your chances of election are fine,
If you're the mystery guest on "What's My Line?"
Have you heard what the Ways and Means Committee went and did
Joined a dancing class that's run by Michael Kidd
On Channel Seven.
Senators who are anxious to stay
Obey their campaign managers who say
Don't be noble, don't be global
Just be like Georgie Gobel
You've got to be an actor today.

Friars Dinner for M&L Turns Into Giant 12-Comic 'Audition'

By ABEL GREEN

The Friars' Golden Jubilee dinner, with Dean Martin & Jerry Lewis as the honor guests, at the Waldorf-Astoria, N. Y., last Friday night (11) was a hit. Perhaps too much so.

With Milton Berle, the abbott emeritus, toastmastering and doing a fine job all the way the dais was distinguished by New York's Gov. Averell Harrisan, Gotham's Mayor Robert F. Wagner Jr. and N. Y. State Secretary Carmine E. De Sapio. And also a dozen or more assorted comics. That was the trouble, if trouble is the word for it.

Perhaps the Peruvian philosopher's observation that "the mind can consume only what the seat of learning can endure" was the basis for any captiousness. In short, an embarrassment of riches. A scheduled 7:30 p. m. formal dinner that wound up at 1:15 in the a. m. made it a little fulsome. You don't need all the celery and olives and even the rich desserts to enjoy a good banquet.

Put 12 or so comedians on the dais so wha' hoppens? It did. It was an audition all the way. Maybe some of the kiddies weren't kidding that with RCA prexy Frank M. Folsom, NBC prez and exec veepee Pat Weaver and Bobby Sarnoff, ABC-TV's Bob Weitman, Paramount prexy Barney Balaban, along with the other brass on the dais, "this is the dinner we gotta

(Continued on page 71)

FREAK AS SWEETHEART

Kirk Douglas Would Film Offbeat Romance

Kirk Douglas' Bryna Productions will make "Freak Show" if it can be fashioned into suitable screen material, Douglas reports. He has rights to the book, authored by Jacquin Sanders.

The actor said the story is a "very provocative" one dealing with the love of a normal man with a freak girl. That there might be problems involved in getting this on celluloid is conceded by Douglas.

Napoleonic Gala, From President Down, Marks Paris Guitry Pic Preem

By TOM CURTISS

Paris, March 15.

Were Napoleon himself to have suddenly returned to Paris last Thursday night (10), he could hardly have been welcomed with more military and social fanfare than attended the gala premiere of Sacha Guitry's screen biography of him, "Napoleon," which bowed with a special performance at the Opera.

Occasion was benefit for orphans of the Indochina war and tickets,

(Continued on page 60)

More on L.A. Versus N.Y.

A veteran writer-producer with film, vidpix and tv live experience on both coasts scoffs at last week's "study" citing the East's production edge.

"Leave it to chemical engineers and time-study experts to work out a scientific picture of conditions which has no relation to actual experience," he says.

"The efficiency boys have made no mention of the East's union day of seven hours, vs. the Hollywood eight-hour day. Also the eastern five-day week, vs. the West's six-day. And you start your day at any hour out West. New York's day begins at 8:30 and anything after 5:30 is overtime.

"But the greatest difference, East-West, is the spirit of the crews. Here it is in a nutshell:

In Hollywood, a prop man is a fellow with a huge magic box, out of which he can pull anything you can dream of on request. In fact, it is his pride that he is so prepared that he challenges you to think of something you need which he cannot produce, make, or fake, almost instantly.

"In New York, it has been my experience that a prop man is a guy who puts $10 on the expense account for taxi fare when he goes to the corner drug store to get you a quarter-pound of absorbent cotton."

METRO TOPPERS' SELF-PROBE

OLD ORDER CHANGETH

Nick Schenck and the Metro echelon acquiescing to "outside" pictures, production deals and distribution percentages may be likened to a trade revolution. These, and other, changes at 1540 Broadway (N. Y.) and Culver City are perhaps the biggest infusion of new thinking since the heyday of the Irving Thalberg-Louis B. Mayer team.

This charge of new blood, new ideas and, above all, new merchandising must add up to a big plus all around. It is a firm token of firm leadership.

Loew's Inc. is still the Wall St. bellwether among amusement stocks, and this blue chip plainly aims to stay that way with the acquisition of such "outside" product as Rodgers & Hammerstein's "Oklahoma!"; the two David O. Selznick pictures; Samuel Goldwyn's "Guys and Dolls"; the Desilu (Desi Arnaz-Lucille Ball) Productions deals; the special deals cooking with Sol C. Siegel and Stanley Kramer for their indie packages.

A recent VARIETY editorial, "Have Film Package, Will Travel," pointed up the trend. Despite talk of curbing "capital gains," that is the shape of American industry and of individual fortune-seeking as it is now, and will be. Schenck & Co. are wise to make sure that some of these payoff packages travel in direction of Culver City. New blood can only mean fresh values at the boxoffice. *Abel.*

Loew to Commute Between Coasts

Metro Studio Top Command Overloaded Due To Illness—Founder's Son Long Quietly Influential

In undertaking his new duties as troubleshooter of the Metro studio operation, Arthur M. Loew, prexy of Loew's International Corp., will commute weekly between New York and the Coast. He left for the Coast Sunday (13) for his first o.o. of the studio.

Loew, before leaving for the Coast, said the new assignment came suddenly. "I honestly can't say what my duties will be until I get out to the studio and look around," he said. "I haven't had time to formulate any procedure."

Loew, son of the founder of Loew's Theatres and Metro Pictures (later M-G-M), Marcus Loew, has been a longtime key executive in the Loew's operation although, for the most part, operating quietly in the background under the Loew's International banner. His position as chief of the overseas operation has been unique in that he has enjoyed an almost autonomous relationship with the parent company. He is consulted on all top policy matters although not a director of Loew's Inc.

Example of Loew's freedom was his single-handed introduction of Perspecta Sound and his part in

(Continued on page 18)

Public Domain?

Looks like indie producer W. Lee Wilder is moving in on the George Gobel act.

Wilder has filed claim to the titles, "And Here I Am" and "And Here's the Show," which lines have become Gobel's trademark phraseology. Paramount has a deal on to do a film with Gobel.

ANTA Album Feels Need For Familiar Film Faces To Bolster Stage Folk

The American National Theatre & Academy, jointly sponsoring the March 28 closed-circuit ANTA Album in cooperation with CARE, is on the prowl for film names to bolster the b.o. appeal of the event. Although ANTA has succeeded in lining up a solid array of legit names, it feels it needs some nationally-known personalities to draw audiences to theatres throughout the country.

Marilyn Monroe, currently residing in New York, is one of the film personalities that ANTA is seeking. It's doubtful that Miss Monroe would actually perform since the ANTA Album offers excerpts of memorable stage bits. However, it's felt that she can provide excellent window dressing as part of the entourage of celebrities that would be televised during the pre-performance hoopla.

Another film name that ANTA is eyeing is Greer Garson. Miss Garson, who arrived in N.Y. over the weekend to prepare for a tv show and also to publicize "Strange Lady in Town" for Warner Bros., is being sought to act as overall femcee.

As of now, ANTA and CARE

(Continued on page 20)

'No Cheapies' For Desilu Features

Hollywood, March 15.

Executive producer Sam Marx, fronting for Desilu Productions (Lucille Ball-Desi Arnaz), has been dickering with Herb Golden of Bankers Trust on financing for theatre-aimed features starring the television pair. Idea is to turn out top-quality stuff, no cheapies. To that end Desilu will scout the Broadway legit and literary best-seller sources for properties.

At least one feature is expected to roll in 1955 and two more in 1956. Facilitating fast getaway, Marx points out, is fact that Desilu owns its own studio here and has a regular year-round crew.

"Desilu takes less chances entering theatre film production than the major studios are running in invading television film producing," declares Marx.

Bruce Odlum Party Hits Spain to Reconnoiter Sites for 'The Snob'

Bruce Odlum, son of tycoon Floyd Odlum, whose money has long been in Independent Artists Corp. (Frederick Brisson) will handle a film package, via IA, for the first time on his own. It will be shot in Spain and on the Continent. He, along with scripter Ken Englund and production manager Gene Bryant, flew to Madrid over the weekend for four weeks to scout locales and get the feel of the country for "The Snob," which is the working title. Cinematurgical theme is along the lines of "an American in Spain."

Paramount will distribute, as is the case with "The Girl Rush," the just completed IA film, produced by Brisson and starring his wife, Rosalind Russell, and of course, with Odlum financing. Heretofore

(Continued on page 20)

ARTHUR LOEW AS DIAGNOSTICIAN

Trade deduction has it that Arthur M. Loew's new role at the Metro studio stems from Nicholas M. Schenck's growing concern about the position of the company vis-a-vis its rivals in the film industry. It's no secret that Loew's-M-G, while doing well enough, hasn't kept pace, for example, with the upbeat experienced by both 20th-Fox and Paramount.

The activity at M-G is being given billing as "Operation Self Probe" in some trade quarters. Schenck wants to know where the main problems lie, whether in production or distribution, and the Arthur Loew assignment is part of an overall plan designed to figure out the answers.

One aspect of the job being undertaken by the Loew's International prexy (he's retaining this post, incidentally) is the appraisal of screen properties before production. Loew in east will size up each script before the cameras roll in Hollywood—this to weigh the world market potential. Loew, too, will have an authoritative voice in deciding, with production chief Dore Schary, which films are given a go-ahead signal and which stories are scrapped.

Also part of Schenck's masterminding are the recent deals with David O. Selznick and Samuel Goldwyn. Regardless of how Selz-

(Continued on page 18)

Loew Just More Proof of Foreign Sales Importance

Film companies' rising concern with the foreign market and the revenue it delivers is being reflected in the various executive realignment. Accent isn't only on doing a punchier selling job abroad, but also on widening the scope of production thinking. As reported this issue, latest instance of a company redeploying its exec force partly to solidify its b.o. po-

(Continued on page 20)

Another Television Click ('Patterns') Set to Become Screen Feature; Scripter, Director Repeating

But New Title—

"Patterns" will undergo a title change when it's filmed by co-producers Jed Harris and Michael Myerberg.

Harris, vet legit producer but a newcomer to pix, and Myerberg have suggested a substitute name for the picture, but it's doubtful that United Artists, the distributor, will even submit it to the industry's title registration bureau. They've proposed calling the property "The Bitch Goddess."

"Patterns," hour-long (less commercials) tv drama aired on Kraft Theatre via NBC, is to be picturized by Jed Harris and Michael Myerberg in a fashion similar to the way Hecht-Lancaster brought "Marty," also a tv original, to the screen. Rod Serling, writer of "Patterns," and Fielder Cook, of J. Walter Thompson, who directed, have been signed to shape the property for a film.

In the case of "Marty," Paddy Chayefsky and Delbert Mann, author and director, respectively, of the original, also took on the same jobs for the filmization. Further, like "Marty," "Patterns" will be lensed in N. Y.

Harris and Myerberg, partners in both film and legit enterprises, closed the deal this week for the "Patterns" project. Also party to the pact is United Artists, which will provide partial financing and distribute the pic. Cook and Serling are in on a participation.

"Marty" is being looked upon

(Continued on page 20)

Dig Again Into Fox Bankruptcy

Two trustees of the old Fox Theatres Corp., and Robert Aronstein, attorney for the largest Fox creditors, filed a petition in N.Y. Federal Court last week calling for a hearing May 6 before Judge John C. Knox to probe disposition of assets of the company following its bankruptcy in the early 1930s.

Trustees Kenneth Steinhardt and Leopold Porrino along with Aronstein seek to have a 1933 order of the late Federal Judge Martin T. Manton directing sale of certain Fox properties and assets be declared void. Aronstein, in previous investigations, recovered more than $3,000,000 for Fox creditors.

Among those who'll appear at the hearing as respondents include the Chase National Bank, Chase Securities Corp., General Theatre Corp., General Precision Equipment Corp., Skouras Theatres, Randforce Theatres, Harvey B. Newins, D. O. Hastings and A. C. Blumenthal. Petitioners want them to show cause why title deliveries and all proceedings in connection with Manton's 1933 order should not be nullified.

Deny Jury Trial For Budd Schulberg Angle In 'Waterfront' Action

Monticello Film Co., which seeks a judgment in N.Y. Supreme Court declaring it to be the owner of exclusive rights to the film, "On the Waterfront," last week lost its move to win a jury trial on certain questions of fact arising from the case. Justice Morris Eder held that "the issues as framed . . do not suggest any sound reason for ordering a separate jury trial in lieu of proceeding to trial in the usual fashion."

Questions of fact which Monticello asked to have aired before a jury, Justice Eder noted, dealt with writer Budd Schulberg's al-

(Continued on page 20)

National Boxoffice Survey

Biz Still Uneven; 'Girl' Again Paces Field, 'Battle' Cops 2d, 'Line' 3, 'Deck' 4th, 'Untamed' 5th

Milder weather and usual Lenten downbeat are taking a b.o. toll at firstrun houses over the country this session. However, some new, strong product, which is getting additional playdates currently, is helping to keep trade somewhere near normal in a majority of key cities covered by VARIETY.

"Country Girl" (Par), which was edged out of first place last week, is back in No. 1 spot this round. It is mostly smash to terrific in some 17 keys where now current. "Battle Cry" (WB), champ last stanza, is finishing a strong second although not being launched in many additional keys this frame.

"Long Gray Line" (Col) again is finishing third, presently playing in 19 key cities. "Hit the Deck" (M-G) again is capturing fourth place, same as a week ago. "Untamed" (20th), a newcomer, is winding in fifth position although just getting started currently.

"Bridges at Toko-ri" (Par), with several fresh dates, is landing sixth money. "N. Y. Confidential" (WB), starting out, will finish seventh. "Cinerama" (Indie) is taking eighth spot, with "Far Country" (U) in ninth.

Jupiter's Darling" (M-G) rounds out the top 10 list. "Capt. Ligthfoot" (U), "Gate of Hell" (Indie), "Underwater!" (RKO) and "Americano" (RKO) are runner-up pix in that order.

"East of Eden" (WB) is the biggest newcomer. It looms terrific on preem weeks in Detroit and N. Y. "Big House U.S.A." (UA), good in second round in Detroit, is lofty in N. Y. "Chief Crazy Horse" (U), also new is rated fancy in Detroit.

Republic appears to have a winner in "Doctor in House." It is socko in Denver and still great in fourth N. Y. stanza. "They Were So Young" (Lip) is okay in Denver. "Carmen Jones" (20th), sock in Montreal, is torrid in Cincy. "Tonight's the Night" (AA) looms big in Pitt.

"Romeo and Juliet" (UA) is showing nicely in some four keys currently. "Many Rivers To Cross" (M-G) is rated sturdy in Balto. "Leagues Under Sea" (BV) shapes nice in L. A. "Racers" looms nifty in Buffalo. "6 Bridges To Cross" (U) is brisk in Omaha.

"Cinerama Holiday" (Indie) continues with smash success. It's solid in Detroit, Pitt, St. Louis, N. Y. and great in Philly. "White Feather" (20th) looks okay in Louisville.

"Camille" (M-G) (reissue), still big in N. Y., is smash in Pitt and Balto. "Women's Prison" shapes fair in Louisville and okay in Cleveland.

(*Complete Boxoffice Reports on Pages 8-9*)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St. New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
Hollywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies..... 25 Cents

ABEL GREEN, Editor

Vol. 198 120 No. 2

INDEX

Bills	60
Chatter	70
Concert-Opera	68
Film Reviews	6
House Reviews	61
Inside Legit	62
Inside Pictures	22
Inside Radio-TV	44
International	12
Legitimate	62
Literati	69
Music	45
New Acts	61
Night Club Reviews	58
Obituaries	71
Pictures	3
Radio-Video-TV Films	26
Radio Reviews	44
Record Reviews	46
Frank Scully	69
Television Reviews	34
Vaudeville	55
Wall Street	24

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

French Exhibs Fight 16m Rivals, Escaping Tax on 'Culture' Tag; Also Eager for More Yank Films

By FRED HIFT

French exhibs are on the warpath against their nontheatrical 16m competitors, many of whom are exempt from taxes due to their "cultural" tag, Lucien Nachbaur and Jean Thevenot, French theatre execs, reported in N. Y. last week.

Thevenot, who is commercial director of Pathe Cinema in France, estimated that there were around 4,000 16m installations in the country, a goodly number of them being run by cinema clubs, church groups, etc.

Representing real competition, many of these "cultural" situations actually play regular attractions in 16m, and charge as much as regular houses, the Pathe Cinema reps indicated. Adolf Trichet, exhib assn. prez, is fighting the tax exemption for the 16m entrepreneurs and, in Thevenot's view, is making some progress.

Nachbaur and Thevenot were emphatic in stating that French exhibs wanted more American films. "We're in favor of complete liberty in imports," said Nachbaur who books for the Pathe houses. He added that this view obviously wasn't being taken by the producers. However, he observed, "French films will always have a place in our theatres. A liberalized import quota wouldn't hurt them." Nachbaur is managing director of the Pathe Theatres.

Because they can draw on films from so many nations—notably Italy with which the French coproduce—French exhibs haven't felt anything like a product shortage,

(Continued on page 20)

It's Spring

Minneapolis, March 15.

Complaints about disorderliness, mischief and vandalism at the showhouses have started pouring into the police again.

In St. Paul municipal court a 17-year-old youth pleaded guilty to turning on a firehose at the Paramount Theatre there, doing considerable property damage.

Another 18-year-old youth was arrested for punching a St. Paul RKO Orpheum usher in the eye after being prevented from crashing the theatre.

In Minneapolis youngsters are suspected of having broken into the Lyceum Theatre and rifled the boxoffice of $140 petty cash.

Eyebrows Up On Scant Publicity For 'Oklahoma'

Lack of preselling for Magna Theatre Corp.'s "Oklahoma," first release in the Todd-AO widescreen process, has industryites wondering about the policy being pursued in bringing the $6,000,000 production to the attention of the public.

Publicity, or the lack of it, for the Rodgers & Hammerstein musical has been the subject of considerable comment and speculation, with most hands agreeing that the job done so far on the film hasn't exactly been outstanding.

"Oklahoma" is set to preem at the Rivoli Theatre, N.Y., sometime in May. Todd-AO and the film got a big spread in Life Magazine two weeks ago, but the story was primarily concerned with Mike Todd's own showbiz career.

Ad-pub fraternity agrees that the "Oklahoma" campaign to date has singularly lacked in punch or penetration. However, it's pointed out that Nick Matsoukas, national ad-pub director for Magna, may be deliberately holding his horses so as not to sell his attraction too early.

Matsoukas last week mailed out a folder describing various "Oklahoma" feature yarns available through his office. This was described as a somewhat unusual practice in present-day promotion. Question being asked was why Magna wouldn't make up a kit of story and picture material and make it available without putting interested papers to the trouble of having to write for it.

EXTEND BEN KALMENSON

Contract Terms Static at $1,750 Salary, $250 Expenses

Ben Kalmenson, Warner Bros. domestic distribution v.p., has been inked to a three-and-a-half-year contract extension. Employment deal, which was entered July 1, 1951 and was set to terminate June 30, 1956, has been extended to Dec. 31, 1959.

Kalmenson's remuneration continues unchanged at $1,750 weekly in salary and $250 per week for entertainment and expenses.

'Action' Called Fault In American Films; Culture Gets Pat in Germany

Hollywood, March 15.

Cultural American films and those dealing with the logical solution of human problems will be recommended for tax reduction in Germany by that country's Film Evaluating Committee, according to Dr. Konrad Poepelt, a member of that group currently visiting Hollywood. Outstanding pictures in this class, he said, are Hollywood's "The Best Years of Our Lives," "Gone With the Wind," "Joan of Arc" and "For Whom the Bell Tolls;" Japan's "Rashomon" and England's "The Last Bridge."

Standard tax on American films in the German states is 40%. Film Evaluating Committee can reduce the tax as much as 10%, which may make the difference between success or failure of the picture in that territory. Most Hollywood films, the doctor added, are too engrossed in "action," with too little regard for "human problems."

TRANSCONA (GARLAND) AND WARNERS UNTIED

Hollywood, March 15.

Warners and Transcona Enterprises, which recently produced "A Star Is Born," have agreed to call off the remainder of their three-picture deal. Transcona is headed by Judy Garland, Sid Luft and Edward L. Alperson.

In addition to "Star," the original agreement called for Transcona to produce an outdoor drama, "The Snow Covered Wagons," and a horse picture, "Man o' War," for release by Warners.

HELEN HAYES UNAVAILABLE

Not to Co-Star with Cagney In 'Tomorrows'

Hollywood, March 15.

Because of a conflicting commitment, Helen Hayes has withdrawn from an agreement to co-star with James Cagney in Metro's "All Our Tomorrows." Actress has signed to appear on the stage in "The Skin of Our Teeth" at the time the picture will be made.

Cagney has a definite commitment to star in "Tomorrows," based on an original by Ralph Wheelwright, with Jules Schermer producing.

CHECKING THE OIL

20th-Fox Back Lot Has Four Wells, Plumbs 13 More

Hollywood, March 15.

Petroleum under 20th-Fox's back lot is the current topic of discussion between studio brass and officials of the Universal-Consolidated Oil Co. this week. Studio is represented by secretary-treasurer Donald A. Henderson and chief counsel Otto E. Koegel. Oil company has brought in four wells thus far and is drilling 13 more.

While in town, Henderson and Koegel will take a look at 20th's old studio on Western avenue, now being revamped for tv production by the company's subsidiary, TCF Television Productions, Inc., managed by Sid Rogell.

German Crews Must Be Set Months Ahead

By WHITNEY WILLIAMS

Hollywood, March 15.

"West Germany, which has been enjoying a tremendous upsurge in employment during the past year, is a lush market for anyone with services to sell and the demand in every business, profession and industry far exceeds the supply," reported director John Brahm, just returned from two years of film-making there.

"American producers planning to make films in West German studios must bid for both skilled and unskilled labor at least six months in advance of a film's starting date. Otherwise, they will risk an indefinite production bottleneck."

Megger's last picture abroad was "Special Delivery" for the N. Peter Rathvon organization. Produced by Stuart Schulberg, film co-stars Joseph Cotten and Eva Bartok for Columbia release. Brahm explained that the picture was enabled to get before the cameras on schedule only because Schulberg had reserved his technical and unskilled labor crew six months prior to the starting date.

"This is not an exceptional case," he said, "but the rule in West German film circles today and it will remain so for some years to come.

"In the first place, the pre-Hitler film workers have either retired, because of age, been liquidated or were killed or maimed in the war. This has forced Germany, since the resumption of film-making in the West, to develop an entire new pool of technical help and to draw upon unskilled labor from other industries."

The West German film industry's program of 530 features annually keeps these workers employed 52 weeks a year, according to the director.

"We were fortunate to have the facilities of the big studio at Weisbaden for the production of 'Special Delivery,'" Brahm pointed out. "That plant engages a large segment of film extras, technical and unskilled workers on a yearly contract basis."

He also stressed that the hiring of native supporting players and extras has also loomed as a problem. "In Weisbaden," he reported, "and West Berlin most tradesmen, their wives and children now have two occupations. They step out of their regular duties to work as extras several times a week to help personnel shortages in this field."

Brahm and Schulberg, however, ran into no serious difficulty filling supporting roles in their picture, due to their proximity to London.

"You just make a call to a London film agent," he said, "and you have your actors on a plane and in your studio within two hours."

Monk as Forebear—No Damages!

A French aristocrat, who claimed he was ridiculed in Metro's "Ivanhoe" because one of his ancestors was portrayed unpleasantly in the film, lost a legal action against the company in Paris recently because he couldn't be considered a legal descendant of a monk.

Count Roger de Boisguilbert asked for $150,000 in damages from Metro, charging he was ridiculed because one of the characters in the pic, a soldier-monk, was called Boisguilbert. Boisguilbert said he was a direct descendant of the 12th century character. The court said there was no proof and, anyway, he couldn't be a legitimate descendant of the monk.

New York Sound Track

Now that the smoke has settled and **Samuel Goldwyn** has joined the Metro camp, the word being passed around is that Allied Artists offered to distribute "Guys and Dolls" for free. That is, until Goldwyn recouped on his negative costs, then AA would cut itself in for 10% . . . **Dorothy Lamour** had been angling to buy up her old pictures from Paramount but evidently has given up. She had a participation in about 10 early pix . . . United Artists mapping a junket to Venice for "Summertime."

Hal Wallis putting off his filmization of "The Rainmaker"—he paid $350,000 for the screen rights—to concentrate on "Route 66" with **Shirley Booth** . . . "Lost" has been added to the slate of pix to be lensed in N.Y. **Lester Cooper** will produce from the original New Yorker article by **Berton Roueche** . . . Eastman Kodak employees are being cut in on the outfit's biggest wage dividend, amounting to $28.75 for each $1,000 earned over the past five years . . . Columbia will be red-faced if **Marlon Brando** doesn't show at the Acad Awards presentations, after all the publicity saying he'll be there.

If **Cecil B. DeMille** has his way, all other producers on the Paramount studio will be forced to move elsewhere or suspend operations. DeMille has passed along word to Par execs that he'll require virtually all facilities on the lot for a month's time, beginning shortly, when he resumes "Ten Commandments" shooting.

Hollywood agent **Irving Paul Lazar**, back from a Paris quickie where he with his client, **Peter Viertel**, awaited **Leland Hayward** for whom Viertel will script "Old Man of the Sea," from the Ernest Hemingway bestseller. He also set up **Max Catto's** British novel, "Fire Down Below," which **Cubby Broccoli & Irving Allen** will shoot in Paris for Columbia release.

Marlon Brando ("On the Waterfront") and **Grace Kelly** ("Country Girl") rated tops in their class in the annual voting of the film critics' circle of the foreign language press in N.Y. Crix also picked "Waterfront" as the best picture and the British "Genevieve" as the top import . . . **William Shelton**, Times Film v.p., is in Europe working on a coproduction deal for his boss, **Jean Goldwurm** . . . **Gregory Ratoff** back from Cairo with a print of his film on former Egyptian **King Farouk. Ratoff** himself plays the lead part . . . **Virginia Zanuck**, wife of the 20th-Fox production topper, joining her husband in Paris. He's due back in about two weeks . . . **Kirk Douglas** knocking himself out doing p.r.s for Universal's "Man Without a Star," which world-preemed in Philadelphia yesterday (Tues.). Douglas has a cut of the pic . . . **Arthur Mayer**, leaving for a lengthy European trip next Monday (21), says he's going mostly for pleasure, but admits that with him "business is pleasure and pleasure is business." He's going to Israel and will take in the Cannes film festival . . . Also due for a Cannes o.o. is **Walter Reade Jr.** . . . Latest crop of German pix glorifying good Nazis who at the last minute turned against Hitler, has indies wondering whether the critics and the art house crowd will swallow that line . . . Universal anxious to let it be known it set no precedents when it bought the indie "I Love a Stranger" (formerly "The Bandit"), from producer **Joseph Schaftel** for a reported $350,000. **Arthur Kennedy** stars in the tinter.

Barney Balaban and **Russell Holman** on the Coast to catch up on the latest in VistaVision. And **George Weltner**, back from a quickie to Europe, will complete the personnel shifts at Par any day now.

"Animal Farm" and "Carmen Jones" each received 31 votes in best-pic balloting by the London Film Critics but "Farm" was the winner. The official explanation was this: "The critics decided that though both films were equal, one was more equal than the other; and by a show of hands they selected 'Animal Farm' as their first choice."

Elmer O. Wilschke, executive veepee of Perspecta Sound, to the Coast to confer with recording directors of the studios which use the sound system . . . Associated Motion Picture Advertisers, at its meeting Wednesday (23) at the Hotel Picadilly, will present a facsimile of Metro's Ticket Selling Workshop. **Mike Simons** is bringing all the scenery and props from the out-of-town meetings . . . **Greer Garson** in from the Coast to begin rehearsals for NBC-TV's "Reunion in Vienna" and for bally work on Warners "Strange Lady in Town" . . . Inez Joan, daughter of **Melvin H. Heymann**, Metro pub-ad department office manager, engaged to Harris Robert Levice, a medical student . . . Metro studio exec **Eddie Mannix**, arrived from the Coast Monday (14).

Metro studio publicity chief **Howard Strickling** in for homeoffice huddles . . . With Fabian Enterprises shifting from the Paramount building to Stanley Warner headquarters, **S. H. (Si) Fabian** now has all his holdings under one roof . . . Variety Club of N.Y. planning a journal for its Heart Award Dinner May 2 honoring IATSE prexy **Richard F. Walsh** . . . Experimental filmmaker **Maya Deren** to address Arthur Knight's film course at the New School tomorrow (Thurs.).

N. Y. to L. A.

Robert Aldrich
Barney Balaban
Mike Beck
Herman Bernstein
Wendell Corey
Ernest D. Glucksman
William J. Heineman
Russell Holman
Bernard Kranze
John Martin
Betsy Palmer
James Velde
Francis G. Winikus
Max E. Youngstein

L. A. to N. Y.

Steve Allen
Ray Bolger
Lee Bowman
William F. Broidy
Imogene Coca
Gene Darcy
Andy Devine
Fifi D'Orsay
Kirk Douglas
Nanette Fabray
Larry Finley
Nina Foch
Milt Gabler
Greer Garson
James Hill
Arte Johnson
Benjamin H. Kline
Saul Krieg
Liberace
Frank Liberman
Vincent Lopez
Guy Madison
E. J. Mannix
Ricardo Montalban
Liam O'Brien
Carol Reed
Wynn Rocamora
Guy de Rocher
Sol C. Siegel
Plato Skouras
Howard Strickling
Norman Taurog
Mike Todd
Franchot Tone
Jack L. Warner
Mae West

N. Y. to Europe

S. N. Behrman
Art Buchwald
Si Borgin
Gene Bryant
Richard Carlyle
Joseph H. Conlin Jr.
Ken Englund
Jose Ferrer
Ted Hartman
Morris Jacobs
Arthur B. Krim
Moura Lympany
Bruce Odlum
Renata Tebaldi
Maria Tipo
Spencer Tracy
Jerome Whyte

Europe to N. Y.

Marcel Dalio
Maurice Eisenberg
Ella Fitzgerald
Robert Flemyng
Beniamino Gigli
Marcel Hellman
Joseph Kaufman
Louis Kaufman
Alberto Lattuada
Goffredo Lombardo Jr.
Ilya Lopert
Mark Marvin
Gene Nelson
Albert Parker
Oscar Peterson
Jean Thevenot
Claire Valaire
George Weltner

MAJORS BURROW DEEP IN TV

Home-Toll's Marciano Argument

Proponents of toll-tv were far from unhappy this week over the news that the Rocky Marciano-Don Cockell heavyweight bout in San Francisco May 16 had been snapped up as a theatre-tv exclusive. It's their feeling that this may actually help their case before the Federal Communications Commission.

They figure it this way: One of the big arguments of exhibs in opposing fee-tv has been that it would deprive the public of "free" tv shows. Now along come the theatres and sew up, for their own exclusive use, the type of event to which—in the exhibs' own words—setowners have a right.

"How can the theatres argue against us," asked a spokesman for one of the coinbox systems, "when they themselves are the ones who are taking good shows away from the homeviewers?" It's the position of the coinbox advocates that the exhibs aren't "sincerely" concerned with the rights of home tv viewers, but rather with the final location of the paybox and its possible shift from the theatre into the home.

Protect In-Person Attendance May 16

California Blacked Out of Closed-Circuit Coverage Of Marciano-Cockell Bout

Theatre Network Television, which will handle the closed-circuit May 16 Rocky Marciano-Don Cockell heavyweight championship bout from San Francisco, opposed the blackout of the entire state of California but had to accept this stipulation on the insistence of the International Boxing Club, which is promoting the fight in conjunction with Jimmy Murray. Since this is the first Coast-originated heavyweight championship bout in years, the IBC is aiming for a hefty in-person gate. A large influx from the film colony is expected.

The match, originating from Kezar Stadium in Frisco, will hit eastern theatres at 10:30 or 11 p.m. EST, meaning a 7:30 or 8 p.m. start on the Coast. Nate Halpern is currently conferring with exhibitors to determine the best starting time.

Despite efforts of sponsors to get the fight for home-tv, the IBC appears to favor the closed-circuit medium. For the past three years, almost all of the heavyweight title contests have been seen via television in theatres only. Should there be a postponement because of rain, the fight will be staged Tuesday, May 17, or Thursday, May 19. The Wednesday date has been skipped because of the IBC's regular weekly fight program on home tv sponsored by Pabst beer.

As has been the custom in the recent closed-circuit outings of the fights, the radio rights will be peddled separately to a sponsor. It's believed that Halpern paid between $100,000 and $125,000 for the closed-circuit rights.

ED GRAINGER BUDGET DOUBLED FOR 1956

Hollywood, March 15.

Edmund Grainger Productions, Inc., is lining up a program of six features, budgeted at more than $12,000,000, for production in 1956.

This is double Grainger's 1955 schedule which consists of three films budgeted at $6,000,000. Two of these, "The Treasure of Pancho Villa" and "Great Day In the Morning," will be distributed by RKO. Release deal for "Oh, Promised Land" is still to be set.

Harry Novak in N.Y. to O.O. Prod. Rep Deals in Europe

Harry Novak has arrived in New York for two or three weeks on producers' representation deals in Europe. While the former Universal sales topper in Paris, where he supervised the entire Continent and North Africa, says he's "just looking around," he is known to have the ear of several U.S. indies who want to produce-distrib abroad.

Novak is houseguest of the Joseph H. Seidelmans—Mrs. Seidelman is his sister—but will probably work independently of his host, Seidelman, too, is a U alumnus, having been worldwide sales veepee. Novak returns to his Paris base the end of this month.

'THE CAMP FOLLOWER'

Shoved Aside for C'Scope—Now Going Into Production

Hollywood, March 15.

Twentieth-Fox's "The Camp Follower," shelved when the studio adopted CinemaScope, has been taken out of limbo and turned over to Buddy Adler for production, with Frank Tashlin directing and Tom Ewell as star.

Originally the yarn called for the late Leonard Goldstein as producer, Henry Levin as director and Clifton Webb as top actor.

90 Pix in 3 Years As UA's Minimum; More Tieups Due

Independent production units already corralled by United Artists will turn out a minimum of 90 pictures within the next three years, at the rate of 30 a year, UA president Arthur B. Krim stated in N. Y. yesterday (Tues.). He added he'll be "surprised" if the total falls below that level.

Flanked by management partners Robert S. Benjamin, William Heineman, Max Youngstein and Arnold Picker, Krim discussed the product situation at a press confab in his N. Y. office.

The present release rate will be continued for the balance of 1955, amounting to a total of 48 features for the calendar year. Trade conditions in subsequent years will determine possible changes in the sked, and concerning this Krim said he'd prefer not to make any predictions.

The press was provided with a complete list of filmmakers now aligned with UA, along with a breakdown on many of the properties to be delivered. The producers include Hecht-Lancaster, Norman Krasna, Joseph L. Mankiewicz, Robert Aldrich, Robert Rossen, Gregory-Laughton, Stanley Kramer, Anatole Litvak, David Miller, Robert Parrish-Tom Lea, Otto Preminger, Victor Saville and the Frank Seltzer-Victor Orsatti-Joe Newman combo. These are in addition to the flock of stars who've formed indie companies via UA tieups' (separate story). The player and prodution talent lineup rivals some major studio rosters and actually exceeds others.

Company has a complete hands-off policy so far as actual production is concerned, despite the fact that UA provides the financing almost 100%. The distrib has approval rights on budget, cast, etc., but once the final okay is given on rolling a property the UA execs remain aloof from the production until it's completed.

The unusually high number of new deals set over a recent period simply reflects long-range plan-

(Continued on page 16)

U SHIFTS POLICY, PAR WOOS ADS

Whatever weight exhibitor antagonism against television may have carried with distributors in the past, it now apparently no longer figures as a decisive factor.

Point was socked across last week at Universal's annual stockholder meet in N. Y. when prexy Milton R. Rackmil made it plain that not only did the company plan to eventually hop on the tv-film bandwagon, but also that it would unload its oldies to tv "when the climate is proper and the atmosphere is right." He stressed that neither was the case at the moment.

This is a far cry from prior occasions when U execs would flatly reject even the idea of dealing with tv. Similar change in attitude is quite evident at other companies, too. None of them is any longer making a secret of the fact that, if there's coin in tv, they intend to latch on to it.

Paramount, already well entrenched in television via its operation of KTLA, L. A., partial ownership of DuMont and controlling interest in International Telemeter, is digging in deeper. Company is now prepared to produce telepix on its own. Par will do either this or rent out studio space to outside tv filmmakers, or, perhaps, both.

Company about a year ago took over the old Warner lot on Sunset Blvd. for the purpose of tv expansion. Property is now nearly set to swing into operation. First, it will house a film museum to be fostered by the Motion Picture Relief Fund. Second, KTLA will be moved to this location. Third, facilities for the tv production will be established shortly. Par is awaiting actual completion of the property development before deciding to lens the films for video or simply take on the landlord status.

As for the possibility of peddling library films to tv, Par insiders insist the for-sale sign is not up on anything. However, outsiders have some participation in the ownership of certain vintage pix. Bill Pine and Bill Thomas are in this category. If Pine and Thomas can come up with a good deal for a tv

(Continued on page 22)

U Studio Hits 40

Hollywood, March 15.

Universal, studio, oldest in the Hollywood area, was 40 years old yesterday. It was officially opened by the late Carl Laemmle on March 14, 1915.

Today it covers about 400 acres and contains 17 sound stages, 11 standing outdoor sets, three lakes, a waterfall and 15 miles of roads.

Filmakers Releasing Scheme; Rental Flat Against Escalator; Target Is 16-30 Age Audience

By HY HOLLINGER

Filmakers Releasing Organization plans to release four pictures between now and Sept. 1 under its exhibitor guarantee program. Attempting to fill a void created by the major companies' concentration on fewer and bigger pictures, Filmakers is gearing its films for the action market and is concentrating the appeal on audiences ranging from 16 to 30 years of age.

In a frank disclosure of the company's plans, FRO prexy Irving Levin said that each of the company's pictures represents a cash outlay of only $300,000. The cost, Levin noted, would be greater if the company did not enter participation arrangements with players and/or directors. Levin, in N. Y. last week with FRO veepee and general sales manager Harry Mandell, said the company was following a policy of low-budget, low-overhead product which can be sold to exhibitors at minimum terms and yet provide a profit both for theatres and for the releasing company.

FRO terms, at 25% minimum with a graduated scale, give the distributing company an opportunity to earn as high as 60% "if the picture performs," according to Levin. "If the picture earns more, we get it," Levin said. He said the low terms enabled exhibitors to cooperate more fully with FRO in the pub-ad campaign and the extra bally efforts paid off in b.o. results. Topper read from an authorized testimonial of E. M.

(Continued on page 20)

COMMENT ON MEXICANS

Technicians Fine If Sharpies Do Not Con 'Em — Nassour

Hollywood, March 15.

Mexican film technicians are efficient and cooperative if they are treated as human beings, according to producer-director Edward Nassour after filming "The Beast of Hollow Mountain" on location 50 miles from Mexico City. Guy Madison-Patricia Medina costarrer was completed without any unnecessary delay.

"American producers who complain of inefficiency below the border find the same problem in Hollywood, he said. "Often it is a question of wanting to get something for nothing. The Mexicans feel the same way we do about this practice, and when they don't fall for it, the report circulates about the difficulty of production down there."

Federal Limit Looms at Last Re Antitrust

Washington, March 15.

Prospects for a uniform statute of limitations on private treble damage anti-trust suits, appear better than at any time since a considerable segment of the motion picture industry began urging such a law. Talk on Capitol Hill is that this Congress will follow through and pass a bill. Such legislation was started through the congressional mill several times since the end of World War II, but bogged down in each instance.

The antitrust subcommittee of

(Continued on page 20)

Mori Krushen to Midwest

Mori Krushen, migratory exploitation chief of United Artists, is off again, this time to several midwest spots plus Chicago where "The Purple Plain" will have its first American showing at the Chicago Theatre March 25.

Present for a personal appearance on that date will be the Burmese actress Win Min Than. In Burmese that stands for "Brilliant-A-Millionfold," which is about as far as even an exploitation chief would go.

Schwartz Finds Producing's Full-Time Chore, Quits Circuit for DCA

Fred J. Schwartz has relinquished the presidency of Century Theatres, N. Y. chain, to devote full time as chief helmsman of Distributors Corp. of America. His brother, Leslie Schwartz, has taken over the Century spot.

Schwartz found that doubling as chief exec of the two outfits was just too much. Added to this are the problems DCA, which he originated, has been having in getting top product into release. The pic financing-distributing outfit, owned by a group of exhibitors, hit its latest snag with the budget of "Finian's Rainbow," cartoon adaption of the legiter.

"Finian's" is being produced for DCA by John Hubley. It started out with a blueprinted cost of around $700,000 but indications now are this will climb another $200,000. Sound work has been completed and Hubley will resume with the animation phase shortly.

DCA last week picked up distribution rights to "Animal Farm." British production based on the George Orwell novel. But so far this has been an art house entry, thus not entirely measuring up to the type of film which DCA's owners had hoped to provide. They're backing the company (1), as an investment and (2), as a means of placing more pix on the market.

Only major-scale feature which DCA has handled is "Long John Silver," which actually was completed before the corporation fully came into being. Company is holding back on the release of this Joseph Kaufman production in some area until Easter week.

Other product on the current lineup is "The Stranger's Hand" and "Hunters of the Deep." These, too, are starting off at the art outlets.

Schwartz, while acknowledging

(Continued on page 20)

CUTS, MORE CUTS, FOR 'LOVERS, HAPPY LOVERS'

"Lovers, Happy Lovers," an English-language pic made by French producer Paul Graetz, is headed for the 20th-Fox release sked for the U.S. and Canada if difficulties with the Code and the National Legion of Decency can be straightened out.

Agreement in principle has been reached between 20th and Graetz. Latter is flying a negative to N. Y. for 20th execs to o.o. Latter will then decide what cuts are necessary to satisfy both the Code and the Catholic review group. The Legion has rated "Lovers" (formerly "M. Ripois") in the "C" (Condemned) category.

It's stressed at 20th that the film wouldn't be taken on unless it was acceptable to both Code and Legion. Last experience 20th has had with a "condemned" pic was with "Forever Amber." Company found it more trouble than it was worth.

"Lovers" has had a curious history. Production Code Administrator Geoffrey Shurlock originally nixed it for a seal. It later opened at the Little Carnegie, N. Y., for a generally disappointing run. Following extended conversations between Graetz and Shurlock, latter decided that the seal would be granted provided very minor revisions were made in the film.

Legion originally tagged "Lovers" as a "B" film, i.e. objectionable in part. Later Graetz was informed that the rating was due to a clerical error and that it should have read "C" (Condemned). Even though the Code then changed its mind, the "C" rating stuck.

"Lovers" tells the story of a charming scoundrel who, while married, seduces a number of girls including his wife's best friend. In the end he's crippled but still has an eye for the gals. Shurlock felt that the ending should make it quite clear that the principal character, played by Gerard Philipe, was permanently disabled as a fitting punishment to his escapades.

Film also features Joan Greenwood, Valerie Hobson, Natasha Parry and Germaine Montero. Rene Clement directed.

Revenge of the Creature
(3-D)

Mildly exciting chiller-diller with 3-D as an added exploitation gimmick.

Universal release of a William Alland production. Stars John Agar, Lori Nelson, John Bromfield; features Robert B. Williams, Nestor Paiva, Grandon Rhodes, Dave Willock, Charles Cane. Directed by Jack Arnold. Screenplay by Martin Berkeley from a story by Alland; camera, Charles S. Welbourne; editor, Paul Weatherwax; music, Joseph Gershenson; make-up, Bud Westmore. Previewed in N.Y., March 10, '55. Running time 82 MINS.

Clete Ferguson	John Agar
Helen Dobson	Lori Nelson
Joe Hayes	John Bromfield
George Johnson	Robert B. Williams
Lucas	Nestor Paiva
Foster	Grandon Rhodes
Gibson	Dave Willock
Captain of Police	Charles Cane

(*Aspect ratio*: 2-1)

Considering that this is the first 3-D picture to reach the public in over a year, it's unfortunate that it's not a better one. "Revenge of the Creature," sequel to U's "Creature From the Black Lagoon," is a routine shocker with obvious appeal for the crowd that goes for the horror pix. It doesn't get much of a boost from the 3-D treatment, nor does the picture itself bring out the more spectacular aspects of the deep-dimension medium.

If credits were to be given in order of performance values, the fellow who plays the scaly monster in the film certainly would rate top billing. Expertly made up, he's the only one who looks and acts believable. Fact that he only roars and has no speaking lines helps since the script cooked up by Martin Berkeley is hardly on the expert side. There's an unusual volume of dialog that serves mostly to bridge the gaps between the action sequences that audiences presumably came to see.

There are too few of those, but some of them are staged with sock effect, with or without 3-D. Underwater scenes involving the gill-man, and particularly his escape from the aquarium, have been directed by Jack Arnold for shock value and they build up tension nicely. Charles S. Welbourne's lensing in many spots is distinctive and unusual even though he makes surprisingly little use of possible 3-D effects.

In much of footage, the 3-D effects are barely noticeable. There are a couple of spots where the depth effect is remarkable, however, and it makes one wonder why the production crew didn't bother to aim for more of the same.

Cast performs its routine chores in routine fashion. John Agar plays a young scientist and Lori Nelson his romantically inclined helpmate who almost dies in the clutches of the monster but is saved at the bell. Miss Nelson is easy on the eyes and looks good in a bathing suit. John Bromfield and Robert B. Williams are okay in smaller parts. Paul Weatherwax's editing is okay. *Hift.*

Canyon Crossroads

Fair meller for the outdoor action market.

United Artists release of William Joyce (Thomas Whitesell) production. Stars Richard Basehart, Phyllis Kirk; features Stephen Elliott, Russell Collins. Directed by Al Werker. Screenplay and original story, Emmett Murphy and Leonard Heideman; camera, Gordon Avile; editor, Chester Schaeffer; music, George Bassman. Tradeshown N.Y., March 1, '55. Running time, 83 MINS.

Larry Kandall	Richard Basehart
Katherine Rand	Phyllis Kirk
Larson	Stephen Elliott
Dr. Rand	Russell Collins
Pete Barnwell	Charles Waggenheim
Joe Rivers	Richard Reis
Charlie Rivers	Alan Wells
Mickey Rivers	Tommy Cook
A.E.C. Clerk	William Pullen

Apparently due to take its place with high button shoes and grandfather's moustache cup is the cliche, "thars gold in them thar hills." For now with the atomic age well underway time honored expressions of yesteryear have been displaced. At least that's the impression gained from "Canyon Crossroads," a United Artists release about a uranium hunt.

But despite the modernity afforded through use of terms as geiger counters, radioactivity and such, this William Joyce production shapes up as average fare for the outdoor action market. For the story which Emmett Murphy and Leonard Heideman screenplayed from their own original follows an obvious pattern, replete with stock characterizations and situations.

Richard Basehart's a veteran prospector down on his luck and suspicious of even those who would aid him. Stephen Elliott's a crooked mine owner who nurses a resentment of Basehart since the latter turned down a partnership deal. Along come geology prof Russell Collins and daughter Phyllis Kirk who grubstake Basehart on condition she can accompany the searchers. Of course, Elliott makes things tough for them but they ultimately wind up with a uranium lode and romance.

In keeping with things contemporary, the chases aren't confined to hard ridin' hombres who dash about canyon and mesa exclusively on hossback. For the baddies now track down honest prospectors via helicopter. At any rate there's a fair passel of suspense when Basehart whips out his six-shooter to plug away at an airborne adversary.

While the script doesn't afford the principals much opportu ity performancewise, nevertheless Basehart is relatively good as the prospector who strikes it rich. Miss Kirk makes a good try but hardly seems the kind of girl who'd brave the wild terrain of mountainous Utah in company with two males. Elliott is an okay menace as Larson, the unscrupulous mine owner, and Collins is adequate as the aging prof. Routine support is provided by Charles Waggenheim, Richard Hale and Alan Wells, among others.

Direction of Al Werker makes the most of the action sequences. Production values reflect a modest budget. It's unfortunate that producer Joyce didn't see fit to invest in color lensing since the Utah canyon country obviously would have looked much better in tint than in the existing black-and-white print. On the whole, however, cameraman Gordon Avile did a competent job on the tintless stock. Other technical credits are standard. *Gilb.*

Three Cases of Murder
(BRITISH)

Three separate murder yarns. Okay entry for art houses or for second half of dual bills. One story by Somerset Maugham starring Orson Welles should help in selling.

Associated Artists Productions release of Ian Dalrymple-Hugh Perceval-Alexander Paal production. Stars Orson Welles, John Gregson, and Leueen MacGrath. Features Alan Badel, Elizabeth Sellars, Emrys Jones. Directed by Wendy Toye, David Eady, and George More O'Ferrall. Screenplay by Dalrymple, Donald Wilson, and Sidney Carroll, based on stories by Roderick Wilkinson, Brett Halliday, and Somerset Maugham. Camera, Georges Perinal; editor, G. Turney-Smith; music, Doreen Carwithen. Previewed in N.Y. March 10, '55. Running time, 99 MINS.

In the Picture

Mr. X	Alan Badel
Jarvis	Hugh Pryse
Mr. Rooke	John Salew

The Woman in the House

	Leueen MacGrath
Snyder	Eddie Byrne
The Girl	Ann Hanslip
Connoisseur	Harry Welchman

You Killed Elizabeth

George Wheeler	Emrys Jones
Edgar Curtain	John Gregson
Elizabeth Grange	lizabeth Sellars
Inspector Acheson	Jack Lambert
Sgt. Malliot	Philip Dale
Jane	Colette Wilde
Susan	Christina Forrest
Pemberton	Maurice Kaufmann

Lord Mountdrago

Lord Mountdrago	Orson Welles
Owen	Alan Badel
Lady Mountdrago	Helen Cherry
Under Secretary for Foreign Affairs	Peter Burton
Leader of the House	Arthur Wontner
Private Secretary	John Humphrey
Sir James	David Horne
Dr. Audlin	Andre Morell
Beautiful Blonde	Zena Marshall
Lady Connemara	Evelyn Hall

Three short stories dealing with murder have been put together as an omnibus film under the title of "Three Cases of Murder." With one of the yarns from the pen of Somerset Maugham, and starring Orson Welles, these names help, the entire British package shapes as acceptable art house fare this side. It's not strong enough for top billing, but should fit neatly in the second half slot.

The stories fit into three different categories—supernatural, whodunit, and psychological. "In the Picture," the opener, is a macabre piece that leaves a spine-tingling effect. Based on a story by Roderick Wilkinson, it opens in a museum, then moves into an eerie house that's in one of the paintings. A weird stranger, who turns out to be the long-dead painter of the picture, escorts the museum guide into the house where there are some odd inhabitants, including a woman and a taxidermist. Latter would just as well stuff a human as a bird. Alan Badel, Leueen MacGrath, Hugh Pryse, and Eddie Byrne, the characters involved, know how to provide a scary touch.

"You Killed Elizabeth," from a story by Brett Halliday, concerns two friends, George and Edgar, childhood chums who go through school together and eventually wind up as partners in the advertising business. One is a plodder and the other a charmer. The plodder falls in love, but the girl is charmed away by the charmer. One morning she's found dead. One of the guys did it, and a last-minute O. Henry touch uncovers the murderer. Emrys Jones, John Gregson, and Elizabeth Sellars give convincing performances in this entry.

The clincher and piece de resistance is Maugham's "Lord Mountdrago" with Welles as the title character. As Foreign Secretary, Mountdrago, in a witty and devastating speech before Parliament, brings political ruin to a member of the opposition. The member vows revenge and the threat plagues Mountdrago to the point of madness. He constantly has nightmares, dreaming that his rival had placed him in awkward and ridiculous positions. The efforts of a psychiatrist fail, and Mountdrago determines to rid himself of his rival by dreaming him to death. Owen, the rival, fails to show up in Parliament. He was killed as Mountdrago dreamt, but Owen gets his revenge nevertheless.

Welles is excellent as Mountdrago as is Alan Badel as Owen. Helen Cherry registers effectively as Mountdrago's understanding wife. Wendy Toye, David Eady, and George More O'Ferrall, the directors, present each of their murders in an interesting manner. The film should please readers of mystery fiction. *Holl.*

Treasure of Ruby Hills

Complicated western suitable only for less discriminating bookings.

Hollywood, March 11.

Allied Artists release of William F. Broidy production. Stars Zachary Scott, Carole Mathews; features Barton MacLane, Dick Foran, Lola Albright, Gordon Jones, Raymond Hatton. Directed by Frank McDonald. Screenplay, Tom Hubbard, Fred Eggers; story, Louis L'Amour; camera, John Martin; editor, Ace Herman; music, Edward J. Kaye. Previewed March 11, '55. Running time, 72 MINS.

Haney	Zachary Scott
Sherry	Carole Mathews
Reynolds	Barton MacLane
Doreen	Dick Foran
May	Lola Albright
Voyle	Gordon Jones
Scotty	Raymond Hatton
Emmett	Lee Van Cleef
Hull	Steve Darrell
Payne	Charles Fredericks
Garvey	Stanley Andrews
Burt	James Alexander
Vernon	Rick Vallen

(*Aspect ratio*: 1.85-1)

A complicated story line brought on by over-plottage reduces this Zachary Scott western to the also-ran category, a waste of good talent.

Scott, son of a dead outlaw, is intent on settling in the Arizona town of Soledad, battle zone for two warring factions each out to wrest control of the region. As the first step, he acquires the vital water rights to the valley. After the leaders of the two warring factions are killed and their men join up with the scheming foreman of another ranch, Scott in a showdown over his water rights kills the foreman and brings peace to the area.

Scott is never believable in an artificial role, and director Frank McDonald can do little with the confused script which is long on stilted dialog and many characters. Carole Mathews and Lola Albright are in for distaff interest, former romantically paired with Scott, and Raymond Hatton and Charles Fredericks are able to make some sense with their roles, beyond the reach of most of the other casters. Technical credits are standard. *Whit.*

Sombra Verde
(Green Shadow)
(MEXICAN)

Mexico City, March 8.

Peliculas Nacionales release of a Producciones Calderon production. Stars Ricardo Montalban. Features Ariadna Welter, Victor Parra. Jorge Martinez De Hayas. Directed by Roberto Gavaldon. Camera, Alex Phillips; screenplay, Ramiro Torres Septien; music, A. Carreon. At Cine Palacio Chino, Mexico City. Running time, 90 MINS.

Rating the locale, photography, some acting and the direction of this pic is easy: it's all excellent. But the story is a real puzzle. It's neither good nor very bad. The best that can be said of it is that it does hold you, if only mildly.

"Green Shadow" unquestionably is nearly top merchandise. It is Ricardo Montalban's first since his return to Mexican pix. He does very well. He fits the role of the eager young chemist who impetuously crashes the deep jungle of deep tropical Vera Cruz state seeking a medicinal bush. "Shadow" shapes as a boxoffice champ here.

Roberto Gavaldon makes the utmost of wild scenery as director and adds poignant dialog as special writer for the film. There's a raging rapids, big snakes (one kills Jorge Martinez de Hayas, guide to Montalban) and other tragic moments for the hero. Montalban and Victor Parra, the tough medic hiding out after a scrape, mix it in a fisticuffs sequence over Parra's daughter, Ariadna Welter (Linda Christian's sister).

Miss Welter is just good as the wench secluded in the jungle who goes nearly haywire at the sight of a man. Her garb could be much more effective. And she overstresses her bare legs, even though they are nice gams.

Peccato Che Sia Una Canaglia
(Too Bad She's Bad)
(ITALIAN)

Rome, March 8.

CEI-INCOM release of a Documento Film Production. Stars Vittorio DeSica, Sophia Loren, Marcello Mastroianni. Directed by Alessandro Blasetti. Screenplay, Blasetti, Sandro Continenza, Susi Checchi D'Amico, Ennio Flaiano from a story by Alberto Moravia; camera, Aldo Giordani; music, Alessandro Cicognini. Previewed in Rome, Running time, 100 MINS.

Lina	Sophia Loren
Stoppani	Vittorio DeSica
Paolo	Marcello Mastroianni
Brunetto	Walter Bartoletti
Inspector	Mario Passante
Luigi	Giacomo Furia
Watchi	Giulio Cali

Pic combines the new boxoffice team of Sophia Loren and Vittorio DeSica with a lightweight, fast-paced comedy based on a story by top novelist Alberto Moravia. It has excellent home-market prospects. Many of the pic's local-colorful facets will fail to project abroad, but the film should do proportionately well there. A top-quality dubbing job, however, is required for foreign success.

Story entangles cabbie Marcello Mastroianni with a sometime adventuress-thief, Sophia Loren, whose father (Vittorio DeSica) is a gentleman purse-snatcher. Close to retirement age, DeSica only occasionally indulges in the profession which has filled his home with accumulated fruit of his purloinings while lending a benevolent eye to his daughter's sometimes gauche early efforts in the trade.

The cabbie's efforts to elude entanglement with the gal meet with little success, and soon he is over his neck in her troubles with the police—and falling for her personally. All is handled in featherweight manner by director Alessandro Blasetti, with a rapid-fire rhythm and a fine laugh average. Involved also are some amusing Roman vignettes.

Acting is fine in all sectors, with Miss Loren coming through with her best thesping to date, an expert—and eye-filling—portrayal of the petty thief with a mind of her own. Mastroianni is fine as the harried hack driver who continually suppresses common sense for another round with the gal in question. DeSica is extremely droll as Sophia's father. A group of colorful actors fills out the cast list.

Heading the top-drawer credit list is a neatly comic scoring by Alessandro Cicognini, with the music highlighting pic's laughable aspects. Location camerawork by Aldo Giordani is expert. *Hawk.*

Attila
(Franco-Italian)
(COLOR)

Rome, March 8.

Lux Film release of Lux-Ponti-Le Laurentiis-Lux C C. De France co-production. Stars Anthony Quinn, Sophia Loren, Henri Vidal. Directed by Pietro Fransisci. Story and screenplay, Ennio DeConcini, Primo Zeglio; camera (Technicolor), Aldo Tonti, Karl Struss; special effects, Ivor Beddoes, Stephen Grimes; dances, Gusa Geertz; music, Enzo Masetti; editor, Leo Catozzo. Previewed in Rome. Running time, 87 MINS.

Attila	Anthony Quinn
Onoria	Sophia Loren
Ezio	Henri Vidal
Grune	Irene Papas
Galla Placida	Colette Regis
Bleda	Ettore Manni
Hun Leader	Christian Marquand
Valentiniano	Claude Laydu
Onegesio	Eduardo Ciannelli

Elaborately staged actioner looks a moderate grosser on the local market, with aid from title and cast names. For the U.S. market, where "Attila" perforce follows the Universal Jack Palance starrer (also on the Hun leader), will need strong pre-selling for like results, although the pic is styled for the general market.

Film chronicles Attila's rise to power via murder and bloodshed, which includes his own, more reasonable-minded brother, a romantic envolvement with the ambitious sister of the foppish Roman emperor, and Attila's first successful campaign to conquer Rome. At the doors of city, after defeating the Roman army and killing its leader, Attila's hordes are stopped and turned back by a miraculous intervention of Pope Leo. Pic ends on this religioso note.

Anthony Quinn makes a strong and forceful Attila while Ettore Manni is effective as the brother he murders. Sophia Loren is not done justice by either the camera or wardrobe, projects in too matronly the temptress with ambitions. Henri Vidal, Irene Papas, Claude Laydu and the large cast of French and Italo thespers go through their paces without much enthusiasm. Eduardo Ciannelli seems miscast as Onegesio.

Script is weak and talky, with pace livened somewhat by a rousing battle scene near the end. Pic has been given full-scale technical outfitting, from costuming to sets to elaborate use of extras for the battle, plus the Technicoloring. Music by Enzo Masetti is only standard. *Hawk.*

Le Avventure Di Giacomo Casanova
(The Adventures of Giacomo Casanova)
(FRANCO—ITALIAN)
(Color)

Rome, March 1.

Cei-Incom release of an Orso Film-Iris-C.F.P.C. Production. Stars Gabriele Ferzetti, Corinne Calvet, Nadia Gray, Mara Lane, Marina Vlady, Irene Galter, Carlo Campanini, Aroldo Tieri. Directed by Steno. Screenplay, Steno, Ennio Bistolfi, S. Continenza, L. Fulci, Carlo Romano, Marco Guerra; camera, (Eastmancolor), Mario Bava; editor, Giuliana Attenni. Previewed in Rome, Running time, 105 MINS.

Giacomo Casanova	Gabriele Ferzetti
Dolores	Irene Galter
Teresa of Reichbur	Nadia Gray
Barbara	Mara Lane
Venetian beauty	Corinne Calvet
Fulvia	Marina Vlady
Le Duc	Carlo Campanini
Jose Ramirez	Aroldo Tieri
Geltrude	Anna Amendola
Lucrezia	Lia di Leo
Bettina	Fulvia Franco
Angelica	Florence Arnaud
Bragadin	Nico Pepe
Inquisitor	Nerio Bernardi
Members of the Rome Opera Ballet	

This elegant, tasteful co-production has elements of appeal for both exploitation and class audiences in its tongue-in-cheek rendition of the great lover's adventures. Besides the title lure, a femme-weighted credit list topped by Corinne Calvet, provides marquee bait for most markets. With some trimming for pace, and a good lingual version, pic rates U.S. bids. Consistently tasteful handling of the nevertheless frankly unashamed content poses the censorship question. Cutting is no solution—either it gets by in toto or is nixed. Tough Italo censors have raised no objections to date, limiting action to placing pic i the "above 16" category.

Pic recalls some of the lover's adventures via the flashback route, while Casanova (Gabriele Ferzetti) languishes in a Spanish jail. Predatory quality of the female is stressed as woman after woman urges him on to the inevitable, while trickery helps him win the only beauty (Corinne Calvet) to resist his attentions.

Parade of pulchritude includes items from all stations in life, from heiresses to barmaids, from country gals to boudoir beauties. One thing is in common with them all—uncommon beauty, abundantly displayed. Rarely have so many lookers been assembled for one pic, nor so enticingly photographed, with all types represented. Marina Vlady, as the country girl who catches Casanova's eye on her wedding day, outshines them all with her fresh, piquant young beauty. Ferzetti is good as Casanova.

Director Steno and his fellow-scripters have fashioned Casanova's exploits into an adultly diverting boudoir gambol. The dialogue is often sparkling while the situations, even though familiar, produce chuckles. Some slow spots can be overcome by pruning. Outfittings are elegantly designed by Italy's top specialists in the field. Mario Bava's camerawork is in keeping with the taste displayed. Location lensing in Venice, Tivoli and Rome enhance the pic's eye-appeal. *Hawk.*

Five From Barska Street
(POLISH—COLOR)

Artkino release of Film Polski production. Stars Alexandra Slaska, Tadeusz Janczar. Directed by Aleksander Ford. Screenplay, Kazimierz Kozniewski from his own novel; camera, Jaroslav Tuzar, Karol Chodura; editors, W. Otocka, H. Kubik. At Stanley, N.Y., starting March 12, '55. Running time, 109 MINS.

Hanka	Aleksandra Slaska
Kazek	Tadeusz Janczar
Jacek	Kazimierz Kozniewski
Lutek	Tadeusz Lomnicki
Zbych	Marian Rufka
Franek	Wlozzimierz Skoczylas
Marek	Mieczyslaw Stoor

(*In Polish; English Titles*)

"Five From Barska Street" is credited with being a grand prize winner at the Cannes Film Festival, which gives some idea to what extent the awarding of prizes at this fete has degenerated. It probably is the best effort at Polish production in some time. But this picture still remains just a meller about juvenile delinquents stemming from the last world war. Aleksander Ford, the director, won a special prize, and neither awards are comprehensible because this compares unfavorably with any number of American "B" melodramas.

Plot concerns five boys from Barska Street, who are paroled by the gendarme after being nabbed for juvenile crimes. The film blames the unsettled conditions of postwar Warsaw and the harrowing experiences the lads have had during the war for their arrest. Entire story, in a muddled sort of way, implies that the youths are afraid of the police and still feel obligated to carry out orders of an underworld gangster chief. Perhaps in Polish it becomes understandable but this comes out on the screen as a highly skeptical

(Continued on page 24)

KID FILM LIBRARY EVAPORATES

Italians Zig-Zag on Color Issue; U.S. Distribs Will Print Locally

Reversing themselves twice in a single week, Italian authorities have lifted the ban on the importation of color pictures and the situation now remains as before, i.e. each U. S. distrib is to make his own arrangement with the Italian labs.

Having originally agreed to release the color prints they were holding up, the Italians last week notified the American companies that the ban was back on agai . Motion Picture Export Assn. in turn made it known that it wouldn't negotiate until and unless the tint prints were freed.

At a meet in N. Y., the companies reached general agreement that there would be no individual negotiations with Rome pending a lifting of the ban for all companies. Griffith Johnson, MPEA v.p., who had negotiated the first understanding with the Italians, returned to Rome from Paris when the snag developed and presumably informed the Italo authorities of the American attitude. Soon after, the news came through that the ban was off.

Trouble with Italy started when, as a result of Italian lab pressure, Italo Customs refused to pass through any further Hollywood tint prints. Italo position was that the Americans should do at least part of their color printing in local plants. U. S. outfits agreed to negotiate and there's now a general understanding that the companies will do a certain percentage of their color work in Italy.

Impression in N. Y. is that the Ferrania Color outfit in Italy may have had something to do with last week's diffieulties. Under the original agreement to print in Italy the companies understood that Eastman color positive world be available to the local labs. Quality of prints mad on the local Ferrania color stock (from an Eastman negative) hasn't been so hot and the impression persists that the two aren't compatible at the moment.

According to Wolfe Cohen, Warner Bros. foreign sales topper, who returned recently from Italy, the companies are getting good results from the Belgian Geva color positive which is available to the Italian studios. Cohen said he knew nothing of an agreement on the part of Italo authorities to allow increased imports of Eastman color stock.

THAT ELUSIVE DATE

Nothing Is Pinned Down on All-Industry Roundtable

Efforts to set a date for the proposed industry roundtable session again ran into complieations. Wilbur Snaper, Allied States Assn.'s representative on COMPO's governing triumverate was set to bring up the subject at the group's meeting last week. However, 20th-Fox sales chief Al Liehtman, the distribution rep, and Sam Pinanski, Theatre Owners of America's spokesman, were both absent because of illness, preventing the holding of a regular session of the triumverate.

Because of the many delays and the numerous obstacles, no one in any branch of the industry involved with the projeet would hazard a guess as to whoin, or if, the all-industry meeting will be held. The more skeptieal industryites chalked off the proposed confab as a lost cause.

'Exposition' Sells 5% Debentures

Hollywood, March 15.

The $1,000,000 permanent Motion Picture Exposition, expected to open by year's-end at Warners old Sunset Studios, now owned by Paramount, will be financed by sale of 5% debentures in $100 units. No funds will be expended until total of $850,000 is sold, according to E. L. Depatie, MPE prexy.

All proceeeds from Exposition go to Motion Picture Relief Fund after payment of debentures and operating costs. Par is making site available for ten years on straight percentage basis.

CHAIN AT DRIVE-IN KILLS MGR.'S CHILD

Houston, March 15.

A forgotten chain, stretched across the Hi-Nabor Drive-In Theatre, sheared Ernest Elmo Ward, manager, and his two daughters off a motor scooter Thursday (10). The younger child, Shari Lynn, was fatally injured.

The chain was stretched across the ozoner entrance to prevent vandals from damaging the car speakers.

C'Scope Trailers in 2-D Draw 'Midget Doing Giant Job' Crack from 20th

Exhibs in many instances are using 2-D trailers to advertise coming CinemaScope attraetions, and 20th-Fox would like to see the practice stopped.

It's like "using a midget to sell an entertainment giant," said Al Lichtman, 20th director of distribution, in a letter to 20th division and branch managers. "In reducing the magnitude of the medium by using 2-D trailers the impaet of CinemaScope cannot help but be vitiated," he stated, adding that C'Scope trailers were available on each film.

Theatres have been using 2-D trailers when playing 2-D programs since projectionists are hesitant to switch to C'Scope for the short reel.

Theatre a Dead Loss

Milwaukee, Mareh 15.

A voluntary bankruptcy aetion has been filed in U.S. Distriet Court here by Atlantic Theatre Corp. The bankruptcy lists liabilities of $49,009.18 and no assets or exemptions. Loss of lease was indicated. The property is to be razed.

Corporation officers listed were John R. Freuler, prs., and director of Glencoe, Ill.; Jessie Walker, secretary and director and Gertrude F. Hammeiman, treasurer.

SUMMER NEEDS EXPOSE SCARCITY

Unless the film companies come through to replenish the supply of prints and add some new titles, the Motion Picture Assn. of Americe's Children's Film Library may have to close shop.

Exhibitors who have been contaeting the Film Library with a view to building summer series of children's shows consisting of features and shorts are finding that the number of films available through the Library has dwindled to the point where it's become difficult to build programs.

They have voiced their disappointment in no uncertain terms, pointing out that the library, established in 1946, has been an important factor in helping to attract the juvenile audience and to get it into the film-going habit. Matter was broaehed recently by Walter Reade at the COMPO meet in N.Y. when ways and means of expanding the present audience were discussed.

According to Marjorie Dawson, direetor of the library, the situation has been of serious eoncern for some considerable time and has been the subject of discussion within the MPAA. Mrs. Dawson acknowledged that the future of the library was entirely in the hands of the sales managers of the companies who must direct the printing up of the necessary film copies.

Main reason for the drying up of the children's library's film supply are the following:

(1) Many of the pix originally slotted for the library have had to be withdrawn since the prints became completely worn out. While some of the companies have replaced copies, others have not.

(2) With nitrate prints being withdrawn from circulation, the

(Continued on page 18)

Snaper's Point

A survey of members of Allied Theatre Owners of New Jersey discloses a serious drop in attendance, especially among children, according to prexy Wilbur Snaper.

Snaper told the tradepress yesterday (Tues.) that there is a tremendous lack of pictures suitable for children. He said that Jersey Allied, by guaranteeing bookings for kiddie matinees, would be willing to pay the cost of the prints. He said the film companies had suitable pictures in their vaults, but did not have the prints available.

Unions Sneak Weekend 'Overtime' Bill; Hits Films, Legit, Not Air; Showbiz, Belatedly Alert, Fights

Annapolis, March 15.

Motion picture exhibitors will be in the forefront of the fight before the Maryland State Senate to block the House-passed wage and hour bill in its present form. Bill is slated for a public hearing before the Senate labor group on Wednesday (16).

Measure, already approved by the House of Delegates, would hit a staggering blow to motion picture, legit and strawhat operators. It provides a 40-hour week and minimum wage of 75c an hour in the state, with a limited number of exceptions. Measure calls for time and one-half for overtime and time and one-half for work on Saturdays, Sundays and holidays, even though no overtime is involved.

This hits motion picture theatres especially hard sihee most of them do 75% of their boxoffice weekends. Projection booth men, now receiving $3.50 per hour under union contracts, would be increased to $5.25 per hour for working Saturdays, Sundays and holidays. Tab would be upped for all other employees including ushers, cashiers, etc. Legit will be affected by wages for Saturdays and holidays. Broadcasting is exempt from the bill because it is covered by the Federal Wage-Hour Law.

Oddly enough, the bill specifically exempts employees of amusement parks, swimming pools and bathing beaches. Bill was quietly pushed through the House without a public hearing, via strong backing from the labor unions. Entertainment business people were caught completely off balanee by its passage. Now they are prepared to fight at Wednesday's hearing.

Julian Brylawski, of Washington, TOA, and the Stanley-Warner interests, will speak for the exhibitors at the hearing, pointing out the crippling effect the measure can have on neighborhood and small town theatres. While the film people oppose the entire bill, the weekend-holiday time and one-half section, is especially dangerous to them.

UA EXECS TO COAST

Heineman, Youngstein Kranze, Winikus at Sales Rally

United Artists distribution v.p. William J. Heineman disclosed the company will tee off on its 1955 sales conventions with a three-day session at the Ambassador Hotel, L.A., beginning Friday (18). Heineman and administration v.p. Max E. Youngstein will preside and other homeoffice execs partieipating will include sales manager Bernie Kranze and ad-pub director Franeis Winikus.

Second such confab is set for Chicago, beginning April 1. Meets are to be attended by all division, district and braneh managers.

New Jersey Sounds Sour B.O. Note

Many New Jersey theatreowners find boxoffiee receipts declining despite the recent tax alleviation, according to Wilbur Snaper, prexy of Allied Theatre Owners of New Jersey. Reporting on the unit's legislative meeting in Trenton, N.J., Snaper deelared yesterday (Tues.) that exhibs in the territory receeived "no benefits at all from the tax relief" because of the high eost of film.

The current situation, he said, is creating "more fringe theatres with the attendance off and film prices up." The only way the attendance ean be helped, Snaper said, would be "if distributors made it possible for every theatre to play every worthwhile picture." He said the actual playoff of many top grossing pictures is a lot less than believed, with whole territories, in some instanees, passing up eertain pictures because of the high rental demand.

The unit, aeeording to Snaper, voted a "substantial amount" to help the exhibitors' fight against toll-tv. The sum was advanced from the group's treasury which will be reimbursed by contributions from members. Org also urged Snaper, as a member of National Allied's Emergency Defense Committee, to press for aetion on the industry roundtable session.

Business palaver was preceded by a luncheon meeting with members of the New Jersey state legislature.

Hopes New German Pix Have What It Takes To Crack U.S. Theatres

Emile Lustig, prominent German film industry figure for a number of years, now also linked with Eliot Hyman's Associated Films of N. Y., claims he's bent on rebuilding the stature of German pictures in the U. S. He adds he has three properties with which he hopes to crash the Yank market.

Lustig, exee producer for Fama Films, Hamburg, has a different approaeh mapped for eaeh of the three. First, already completed, is "Canaris," which foeuses on Nazi ehief of counter-intelligence who twice tried to have Adolph Hitler assassinated. (It was reviewed in VARIETY March 1, 1955.) Lustig stated in N. Y. this week that the pie was brought in at a negative cost of $320,000 d this was earned back in only the first two months of its distribution in the German market. He says he's had talks with three American companies about taking the Western Hemisphere rights.

Second film, also completed, "Die Mueeke" (Mademoiselle Mosquito), which was scripted and directed by Walter Reisch. It's a spy yarn. Rather than placing this in U. S. release, Lustig is aiming to have the property remade in English.

Third has the king-sized title, "The Song of the Love and Death of Cavalry Officer Christopher Rilke." Reisch is now in Hollywood working on the script and, reports Lustig, a co-produetion deal is in process of negotiation. If his plans work out, it will be done in English and German versions and exteriors would be shot this upcoming summer in Austria.

Goldenson: Give More Heed To Kids

Suceess which Ameriean Broadcasting has had in slanting its programming for the younger element might well be duplicated in the film business. At any rate, Leonard H. Goldenson, president of AB-Paramount Theatres, appears convinced that the theatre attendance problems being experienced in the pie industry would be substantially corrected with a pitch to woo the moppet and "dating" trade.

Goldenson, addressing 70 film and theatre execs at a meeting sponsored by the Council of Motion Picture Organizations last week, noted three angles in the problem of bringing attendance figures up where they should be. He outlined them this way: (1), prices, which might be too steep for the 15-to-30 age group, and certainly too abruptly increased when the customer advances from kiddie to adult ticket (at age 12, but many get away with it until they're 15); (2), the need for pictures whose appeal is aimed at this most important age bracket; (3), the necessity of having new stars "with whom the young people in the audience ean grow up."

Goldenson told the COMPO conclave, which took place in N. Y. last Thursday (10), that various studios have assured him they'd make shorts of one and two reels for the sole purpose of introducing newcomers to pix. He added that when these come through the exhibitors should feel called upon to play and heavily promote the briefies.

The AB-PT chief exec, when asked by COMPO special counsel Robert W. Coyne, said he would serve on a committee to further explore the possibilities of making theatres more attractive to youngsters.

Plan for an audience best-pix, best-players poll was revived at the COMPO session and was given an unanimous okay. This calls for ballotting from Thanksgiving Day to Dec. 7 with the public, at theatre lobby booths, to vote on entries for the year up to the previous Oct. 31. "Responsible" members of each community would supervise the operation, as it's proposed, and exhibitors would wire in the vote results to a N. Y. accounting firm. Winners would be announced at a dinner, perhaps to be televised, for a charity such as the Will Rogers Memorial Hospital.

Followup work on this is to be assigned an as-yet unnamed committee co-chairmanned by one rep each from exhibition and distribution.

Also endorsed was the further work of a market research and development committee which is seeking out new devices to draw the public to theatres plus a "filmorama" project suggested by Elmer Rhoden, president of National Theatres. As outlined in broad terms by Coyne, this provides for a touring industry exhibit which shows how films are produced.

The COMPO governing board, comprising Sam Pinanski, Wilbur Snaper and Al Lichtman, is to meet shortly, presumably the matter of financing for the audience-building plans authorized at the Thursday confab.

L.A. 1st-Runs Mild But Drive-Ins Lively; 'Toko-ri' Sharp $65,000 In 7 Spots, 'Lightfoot' Big 59G in 10

Los Angeles, March 15.

Failure of any new pix to open strongly is keeping conventional theatre biz on medium side currently. But some day-dating ozoners are doing a nice boxoffice pick-up with action product and better weather.

"Untamed" is only fair $16,000 opening week at the Chinese while a slow $16,500 is seen for "Jupiter's Darling" in two theatres. Fair $17,000 or near is shaping for "Bridges at Toko-ri," for two hardtops, but sharp $48,000 looms for one nabe and four drive-ins.

Combo of "Capt. Lightfoot" and "Smoke Signal" shapes moderate $22,000 in three firstruns plus nearly $37,000 at one nabe house, six ozoners.

Generally medium trend is reflected in holdover and extended-run takes although several arty bills are holding steady.

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.75) —"Untamed" (20th). Fair $16,000. Last week, "Racers" (20th) (3d wk), $10,000.

State, Hawaii (U A T C-G & S) (2,404; 1,106; 80-$1.50)—"Jupiter's Darling" (M-G) and "Tanga-Tika" (Indie) (State only). Slow $16,500. Last week, State with New Fox, "Many Rivers" (M-G) and "Black Pirates" (Lip) (2d wk-8 days), $10,300; Hawaii, "Bad Day Rock" (M-G) (4th wk), $2,700.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-$1.25) — "Bridges Toko-ri" (Par) and "Tonight's the Night" (AA). Fair $17,000 or near. Last week, with Uptown, "Timberjack" (Rep) and "Hell's Outpost" (Rep), $10,200.

Warner Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 935; 80-$1.25)—"Smoke Signal" (U) and "Captain Lightfoot" (U). Modest $22,000. Last week, with Hollywood, without New Fox, "N.Y. Confidential" (WB) and "Unchained" (WB), $30,000.

Hollywood Paramount (F & M) (1,430; $1-$1.50) — "Underwater!" (RKO) (2d wk). Neat $12,000. Last week, $19,000.

Los Angeles, Iris, Ritz, Loyala (FWC) (2,097; 816; 1,363; 1,248; $1-$1.50)—"Show Business (20th) and "Bowery Bagdad" (AA) (2d wk). Medium $20,000. Last week, $28,500.

El Rey (FWC) (861; $1-$1.50)—"French Touch" (Indie) (3d wk). Slow $2,000. Last week, $2,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.50)—"Long Line" (Col) (4th wk). Slim $12,000. Last week, $16,600.

Four Star (UATC) (900; 90-$1.50) —"Aida" (IFE) (5th wk). Okay $3,000. Last week, $3,600.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"Battle Cry" (WB) (6th-final wk). Neat $19,000. Last week, $21,800.

Fine Arts (FWC) (631; $1-$1.50) —"Hulot's Holiday" (GBD) (7th wk). Sturdy $5,000. Last week, $5,200.

Fox Wilshire (FWC) (2,296; $1-$1.50) — "20,000 Leagues" (BV) (12th wk). Smooth $8,500. Last week, $9,000.

Warner Beverly (SW) (1,612; 90-$1.50)—"Country Girl" (Par) (12th wk). Good $9,000. Last week, $8,600.

Warner Hollywood (SW) (1,364; $1.20-$2.65) —"Cinerama" (Indie) (98th wk). Into current session Sunday (13th) after fancy $23,700 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (12th wk). Stout $3,500. Last week, same.

'GIRL' BOFFO $35,000, FRISCO; 'UNTAMED' 18G

San Francisco, March 15.

Some new, strong product is helping the overall film gross total here this session, with "Country Girl" setting the pace with a mighty total at Paramount. "Americano" looms fast at United Artists while "Untamed" is fairly good at the Fox. "Hit Deck" is fine in second Warfield round. "Long Gray Line" looms good in fourth St. Francis stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Destry" (U) and "Ricochet Romance" (U). Fair $10,000. Last week, "Underwater" (RKO) and "Atomic Kid" (Rep) (2d wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Untamed" (20th). Good $18,000

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $491,500
(*Based on 21 theatres.*)
Last Year $494,600
(*Based on 24 theatres*)

'Deck' Smooth 13G, Indpls; 'Girl' 9G, 3d

Indianapolis, March 15.

Biz is healthy at first runs here this stanza, with three houses, two of them with holdovers, showing nice figures. "Hit the Deck" at Loew's opened strongly and may get extra time. "Battle Cry" is stout in second week at Indiana. "Country Girl" still is big in third round at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-95) — "Country Girl" (Par) (3d wk). Nice $9,000 and over $40,000 for run. Last week, $13,000.

Indiana (C-D) (3,200; 60-95)—"Battle Cry" (WB) (2d wk). Big $12,000 on top of $20,000 opener.

Keith's (C-D) (1,600; 50-85)—"Prince of Players" (20th). Sluggish $3,500. Last week, subsequent-runs.

Loew's (Loew's) (2,427; 60-90)—"Hit the Deck" (M-G). Lusty $13,000. Last week, "Long Gray Line" (Col), $11,000.

Lyric (C-D) (1,600; 35-70)—"Tarzan's Hidden Jungle" (RKO) and "Cariboo Trail" (Indie). Nice $5,000 without usual Sunday stage-show. Last week, "Shield For Murder" (UA) and "Fast and Furious" (ARC), $5,500, with All-Star Jamboree onstage replacing second feature Sunday only at $1.25.

'Country' OK $14,000 In Hub; 'Confidential' 16½G, 'Battle' 23G, 'Girl' 15½G

Boston, March 15.

It's quiet along the mainstem this week. Newcomers are not big. "New York Confidential" at the Paramount and Fenway is fairly good. "Far Country" at the Memorial looms okay. Some of the holdovers are beginning to fade. "Battle Cry," now in fourth week at the Met still was big in third round. "Country Girl" in fifth frame at the Astor shapes fine. "Long Gray Line" in fourth week at Orpheum looks neat.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"Country Girl" (Par) (5th wk). Fine $15,500 following $17,300 in fourth.

Beacon Hill (800; 75-$1.25)—"Intimate Relations" (UA) (2d wk). Fair $7,000 after $8,000 last week.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (63 wk). Hypoed by school

(Continued on page 18)

'Line' Lively $12,000, Port.; 'Country' 8G, 3d

Portland, Ore., March 15.

Biz continues in high here despite stormy weather and holdovers. "Long Gray Line" shapes hefty at the Fox. "Country Girl" still looms big for a third frame at Paramount. "Far Country" is good in second session at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Far Country" (U) and "West Zanzibar" (U) (2d wk). Okay $6,000. Last week, $10,400.

Fox (Evergreen) (1,536; $1-$1.25) —"Long Gray Line" (Col). Hefty $12,000. Last week, "Battle Cry" (WB) (4th wk), $7,300.

Guild (Indie) (400; $1) — "Mr. Hulot's Holiday" (GBD) (2d wk). Nice $2,000. Last week, $3,100.

Liberty (Hamrick) (1,875; 75-$1) —"Capt. Lightfoot" (U) and "Diamond Wizard" (UA). Fairish $7,000. Last week, "Jupiter's Darling" (M-G) and "Bob Mathias Story" (AA) (2d wk), $3,200 in 3 days.

Orpheum (Evergreen) (1,600; 65-90)—"New Orleans Uncensored" (Col) and "10 Wanted Men" (Col). So-so $6,500. Last week, "New York Confidential" (WB) and "Unchained" (WB), $6,100.

Paramount (Port-Par) (3,400; 90-$1.25)—"Country Girl" (Par) (3d wk). Tall $8,000. Last week, $12,200.

'Line' Sturdy 18G, St. L., 'Holiday' 22G

St. Louis, March 15.

With holdovers predominating the local scene, best take is going to some new entrants. "Long Gray Line" looms solid at the St. Louis while "Bread, Love and Dreams" shapes fine at small-seater Richmond. Elsewhere, it's mainly h.o. Still city's topper is "Cinerama Holiday," with a smash fourth session at Ambassador. "Jupiter's Darling" is rated fine in second Loew's week.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (4th wk). Smash $22,000 after $23,300 for third frame.

Fox (F&M) (5,000; 75)—"Six Bridges to Cross" (U) and "Smoke Signal" (U) opened today (Tues.). Last week, "Battle Cry" (WB) (3d wk), big $14,500.

Loew's (Loew's) (3,172; 60-85)—"Jupiter's Darling" (M-G) and "They Rode West" (Col) (2d wk). Fine $9,000 after $15,000 for preem stanza.

Orpheum (Loew's) (1,400; 60-85) "Black Night" (Col) and "Black Dakotas" (Col) (2d wk). Good $6,000 following $9,500 for opener.

Pageant (St. L. Amus.) (1,000; 82)—"Prince of Players" (20th) (2d wk). Nice $2,500 after $3,000 initial session.

Richmond (St. L. Amus.) (400; 82)—"Bread, Love, Dreams" (IFE. Fine $3,000. Last week, "Beauties of Night" (UA) (2d wk), $2,500.

S. Louis (St. L. Amus.) (4,000; 90)—"Long Gray Line" (Col). Solid $18,000 or near. Last week, "The Racers" (20th) (2d wk), $8,500.

Shady Oak (St. L. Amus) (800; 82) — "Ugetsu" Indie). Okay $3,000. Last week, "Hamlet" (U), $2,500.

Mpls. Better; 'Line' Sharp $12,500, 'Circus' Noisy 12G, 'Girl' 6½G, 4th

Minneapolis, March 15.

Better weather is helping biz here to some extent. However, with holdovers continuing to predominate and important arrivals limited to two, "Long Gray Line" and "3-Ring Circus," traffic at wickets still falls short of boom proportions. Both "Gray Line" and "Circus" are winning approval. It's 48th week for "Cinerama" while "Battle Cry" has a smash fifth stanza to its credit. "Country Girl" and "Bridges at Toko-ri," in fourth and third cantos, respectively, still are fancy.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) —"Cinerama" (Indie) (48th wk). Only a month to go before a full year is racked up here. Fat $15,000. Last week, $15,500.

Gopher (Berger) (1,000; 65-85)—"Many Rivers to Cross" (M-G) (2d wk). Moderate $3,500. Last week, $5,000.

Lyric (Par) (1,000; 85-$1)—"Battle Cry" (WB) (5th wk). Hefty $6,000, remarkable for this stage of run. Last week, $7,000.

Radio City (Par) (4,100; 85-$1)—"3 Ring Circus" (Par). Robust $12,000. Last week, "Jupiter's Darling" (M-G), $8,500.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Long Gray Line" (Col). Praise for this one and it is responding very nicely. Sharp $12,500. Last week, "Capt. Lightfoot" (U), $6,500.

RKO-Pan (RKO) (1,600; 65-85)—"The Outcast" (Rep) and "Hell's Outpost" (Rep). Okay $4,500. Last week, "Far Country" (U) (2d wk), $5,000.

State (Par) (2,300; 85-$1)—"Bridges at Toko-ri" (Par) (3d wk). Virile $7,000. Last week, $11,000.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par (4th wk). Little diminishment of b.o. pull as run continues. Powerful $6,500. Last week, $7,000.

'Carmen' Hot 12G, Cincy; 'Girl' Mighty 16G, 2d, 'Toko-ri' 6G, 4th

Key City Grosses

Estimated Total Gross
This Week $2,600,800
(*Based on 24 cities and 215 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,418,900
(*Based on 23 cities and 217 theatres.*)

'Untamed' Hefty $15,000 Tops K. C.

Kansas City, March 15.

Town is short on newcomers as holdovers prevail in most situations. "Untamed" in four Fox Midwest theatres looks strong as best new bill, while "Battle Taxi" is slow at the Missouri. "Battle Cry" goes a fifth week at the Paramount to put it among the all-time greats at that house. "Long Gray Line" in second week at Midland holding a lively pace. Weather turned unusually warm for this season of year, and no help at boxoffice.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"One Summer Happiness" (Indie) (4th wk). Cheerful $1,800. Holds. Last week, $2,000.

Kimo (Dickinson) (504; 85-$1)—"Little Kidnappers" (UA) (4th wk). Oke $1,400. Last week, $1,500.

Midland (Loew's) (3,500; 70-90)—"Long Gray Line" (Col) (2d wk). Lively $8,000, and may go a third. Last week, $12,000.

Missouri (RKO) (2,650; 50-80)—"Battle Taxi" (UA) and "Golden Mistress" (UA). Slow $6,000. Last week, "Underwater!" (RKO) and "Utopi " (Indie) (2d wk), $8,000 in 8 days.

Orpheum (Fox Midwest) (1,913; 75-$1)—Dark in current week. Last week, "Racers" (20th) (2d wk), mild $5,000.

Paramount (United Par) (1,900; 75-$1)—"Battle Cry" (WB) (5th wk). This week puts it among biggest grossers at this house. $7,000, pleasant. Last week, $9,000.

Roxy (Durwood) (879; 70-90) — "Many Rivers To Cross" (M-G) (3d wk). Satisfactory $4,000. Last week, $4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Untamed" (20th) plus "Murder Is My Beat" (AA) at Tower and Granada. Hefty $15,000. Last week, "White Feather" (U) and "Bob Mathias Story" (AA), $13,000.

Vogue (Golden) (550; 75-$1) — "Captain's Paradise" (U) and "Breaking Sound Barrier" (U) (reissues). Fairish $1,200. Last week, "Faust and Devil" (Col), $1,400.

'Feather' Oke at $11,000, L'ville; 'Prison' Fair 9G, 'Girl' Rousing 12G, 2d

Louisville, March 15.

With the Ohio River dropping rapidly from its crest, and threat of more flooding in this area having passed patrons can again find their way to film houses. During the period of swollen streams hereabouts, thousands took the family groups in cars to gander the flooded sections, particularly weekends. "White Feather" at the Rialto is okay but "Women's Prison" and "10 Wanted Men" at the State shapes only fair. Second week of "Country Girl" at the Kentucky is smash. "Battle Cry" in fifth stanza at the Mary Ann is looking for big take.

Estimates for This Week

Kentucky (Switow) (1,000; 75-$1) —"Country Girl" (Par) (2d wk). Continuing sock pace at $12,000. First week was $14,000.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (5th wk). Big $6,000. Last week, $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"White Feather" (20th). Looks okay $11,000. Last week, "6 Bridges To Cross" (U) and "Sleeping Tiger" (Indie), same.

State (United Artists) (3,000; 50-75)—"Women's Prison" (Col) and "10 Wanted Men" (Col). Fair $9,000. Last week, "Long Gray Line" (Col), $15,000.

Cincinnati, March 15.

"Carmen Jones," this week's only new bill, shapes hotsy at the Palace. Wholesome holdovers, with "Country Girl" easily retaining the town lead, are supporting an above-par overall count. "Battle Cry" and "Bridges at Toko-ri," both in fourth frames, are still at the Grand and Keith's. "Cinerama" is upsurging in its 39th week.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Country Girl" (Par) (2d wk). Holding to whopping $16,000 after $23,000 bow.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie). (39th wk). Upping to $19,000, plenty hefty, with lift from an excursion group from Louisville, and extra juve matinee. Last week, $17,700.

Grand (RKO) (1,400; 75-$1.25)—"Battle Cry" (WB) (m.o.) (2d wk). Solid $9,000 after $10,500 in third frontline stanza.

Keith's (Shor) (1,500; 75-$1.25)—"Bridges at Toko-ri" (Par) (4th wk). Finaling at fast $6,000 clip or better following $7,200 in third.

Palace (RKO) (2,600; 75-90) — "Carmen Jones" (20th). Hotsy $12,000. Last week, "New York Confidential" (WB), $9,000 at 55-84c scale.

'Eden' Whopping $35,000, Det.; 'Horse' Robust 17G, 'House' Happy 19G, 2d

Detroit, March 15.

Biz at downtowners is a bit spotty this stanza. "East of Eden" at the Michigan and "Cinerama Holiday" at the Music Hall both look wow, latter in 5th week. "Chief Crazy Horse" shapes sturdy at Broadway-Capitol. "Capt. Lightfoot" is light at the Palms. "Battle Cry" is big in fourth week at the Madison. "Big House U.S.A." looms nice in second Fox round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Big House U.S.A." (UA) and "They Were So Young" (Lip) (2d wk) Nice $19,000. Last week, good $26,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"East of Eden" (WB). Terrific $35,000. Last week, "Far Country" (U) and "West of Zanzibar" (U), $15,000.

Palms (UD) (2,961; 80-$1)—"Capt. Lightfoot" (U) and "Land of Fury" (U). Mild $10,000. Last week, "Underwater!" (RKO) and "Tarzan's Hidden Jungle" (RKO) (2d wk), $12,000.

Madison (UD) (1,900; 95-$1.25)—"Battle Cry" (WB) (4th wk). Big $12,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Chief Crazy Horse" (U) and "Explosive Kid" (AA). Fancy $17,000. Last week, "Women's Prison" (Col) and "Pirates of Tripoli" (Lip), $12,000.

United Artists (UA) (1,938; $1-$1.25)—"Hit Deck" (M-G) (2d wk). Good $10,000. Last week, $14,500.

Adams (Balaban) (1,700; 95-$1.25) —"Long Gray Line" (Col) (2d wk). Fine $11,000. Last week, $17,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (5th wk). Mighty $34,000. Last week, $33,000.

'Bridges' Brisk $7,000, Omaha; 'Country' 11G

Omaha, March 15.

Three new openers are fairly formidable this week while "Battle Cry" still is robust in its third session at the Brandeis. First-run biz generally is okay currently. "Six Bridges to Cross" is brisk at the Omaha while "Far Country" is rated nifty at the Orpheum. "West of Zanzibar" is medium at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Battle Cry" (WB) (3d wk). Hefty $6,500. Last week, $11,500.

Omaha (Tristates) (2,000; 65-85) —"6 Bridges To Cross" (U) and "Other Woman" (20th). Brisk $7,000. Last week, "White Feather" (20th) and "Black 13" (20th), $8,000 in 9 days.

Orpheum (Tristates) (2,890; 70-90)—"Far Country" (U). Nifty $11,000. Last week, "Jupiter's Darling" (M-G), $8,000.

State (Goldberg) (875; 50-75)—"West of Zanzibar" (U) and "Trouble in Store" (Rep). Modest $4,500. Last week, "Bad Day Black Rock" (M-G) and "Young Wives' Tale" (Indie) (2d wk), $3,000.

Chi Slows Up; 'Confidential'-Damone Solid $50,000, 'Darling' Fancy 21G, 'Americano' 11G, Stewart Big 22G, 3d

Chicago, March 15.

Biz shapes dullish here this round with too many holdovers and first spring weather slowing pace. "New York Confidential" at the Chicago, with Vic Damone topping vaude, looms very nice $50,000 in opener.

"Jupiter's Darling" looks neat $21,000 in first session at McVickers, while "The Americano" and "Tarzan's Hidden Jungle" combo at Grand should net a good $11,000 on preem week. "Ten Wanted Men" and "Unchained" at the Roosevelt shapes nice $18,000 in first stanza.

"Long Gray Line" is holding fairly well at Oriental in second week. "Gate of Hell" stays strong at the Loop in the same frame.

"Battle Cry" is still terrific in third week at State-Lake. "Far Country" at Woods is holding nicely in same session. At United Artists, "Country Girl" is powerful in fourth stanza. "Cinerama" at Palace stays staunch in 85th week.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Belles St. Trinian's" (Indie) (2d wk). Nifty $3,700. Last week, $4,600.

Chicago (B&K) (3,900; 98-$1.50)—"N.Y. Confidential" (WB) with Vic Damone heading stage bill. Fine $50,000. Last week, "Many Rivers to Cross" (M-G) (2d wk) with Joyce Bryant topping vaude, $32,000.

Grand (Nomikos) (1,200; 98-$1)—"Americano" (RKO) and "Tarzan's Hidden Jungle" (RKO). Nice $11,000. Last week "Abbott-Costello Meet Keystone Kops" (U) and "Ricochet Romance" (U) (2d wk), $7,500.

Loop (Telem't) (606; 90-$1.25)—"Gate of Hell" (Indie) (2d wk). Swell $11,000. Last week, $14,500.

Monroe (Indie) (1,000; 98-$1.50)—"Romeo and Juliet" (UA) (3d wk). Neat $7,500. Last week, $11,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Jupiter's Darling" (M-G). Good $21,000. Last week, "Capt. Lightfoot" (U) (3d wk), $15,000.

Oriental (Indie) (3,400; 98-$1.25)—"Long Gray Line" (Col) (2d wk). Nice $22,000. Last week, $33,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (85th wk). Sturdy $25,000. Last week, $26,500.

Roosevelt (B&K) (1,400; 65-98)—"10 Wanted Men" (Col) and "Unchained" (WB). Tall $18,000. Last week, "Black Tuesday" (UA) and "Lone Gun" (UA) (2d wk), $14,500.

State-Lake (B&K) (2,400; 65-98)—"Battle Cry" (WB) (3d wk). Loud $27,000. Last week, $38,000.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (4th wk), Lofty $4,700. Last week, $5,500.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (4th wk). Hotsy $26,000. Last week, $28,000.

Woods (Essaness) (1,206; 98-$1.25)—"Far Country" (U) (3d wk). Staunch $22,000 for Stewart starrer. Last week, $25,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie) (2d wk). Lusty $4,500. Last week, $5,000.

'GIRL' TERRIF $21,000, BALTO; 'UNTAMED' 12G

Baltimore, March 15.

Pleasant weather plus some strong product is producing some nice grosses here this round. "Country Girl" is way out front at the Hipp with a great session. "Many Rivers To Cross" is surprisingly nice at the Century. "Bridges At Toko-ri" is holding solidly in second week at Keith's. "Untamed" looks smash at the New. Second session of "Long Gray Line" is tall at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Many Rivers To Cross" (M-G). Sturdy $11,000. Last week, "Bad Day Black Rock" (M-G), $9,500.

Cinema (Schwaber) (466; 50-$1)—"Big Day" (Indie). Fairish $3,000. Last week, "Heart Of Matter" (Indie) (2d wk), $2,500.

Film Centre (Rappaport) (960; 50-$1)—"Romeo And Juliet" (UA). Fine $5,000. Last week, "Tonight's Night" (AA) (5th wk), $2,200.

Hippodrome (Rappaport) (2,100; 50-$1) — "Country Girl" (Par). Smash $21,000 or close. Last week, "Sign Of Pagan" (U) (3d wk), $5,500.

Keith's (Fruchtman) (2,400; 25-$1)—"Bridges At Toko-ri" (Par)

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Gray Line' Bright $22,000 in Prov.

Providence, March 15.

"Long Gray Line" is smash at Loew's State this week. Only other newcomer "Far Country" at Albee where nice. Fourth wk of Majestic's "Battle Cry" is big. Strand's "Country Girl" is good in third round.

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Far Country" (U) and "Ricochet Romance" (U). Fast $9,000. Last week, "Leagues Under Sea" (BV) (3rd wk), $8,800.

Majestic (Fay) (2,200; 70-$1) — "Battle Cry" (WB) (4th wk). Still big at $11,000. Last week, $13,500.

State (Loew's) (3,200; 70-95) — "Long Gray Line" (Col). Sock $22,000 or near. Last week, "Bad Day Black Rock" (M-G) and "Southwest Passage" (UA), $13,000.

Strand (Silverman) (2,200; 70-$1) — "Country Girl" (Par) and "Assignment Children" (Par) (3d wk). Good $7,000. Second week, $12,500.

'Line' Just Okay $13,000, Pitt; 'Camille' Wow 5G, 'Battle' Great 20G, 3d

Pittsburgh, March 15.

Holdover of "Battle Cry" in third week at Stanley, and reissue of "Camille" at little Guild Theatre, are the big guns here this session. Elsewhere, the disappointments are numerous. Both "Long Gray Line" at Harris and "Bad Day at Black Rock" at Penn are far below hopes and "Long John Silver" is doing little at the Fulton. "Tonight's the Night" picking Squirrel Hill up a bit and "Cinerama Holiday" is staying strong at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Long John Silver" (DCA). Won't hit $5,500 mark. Holding three extra days because house wants to bring in "Man Without a Star" (U) Saturday (19) when Kirk Douglas comes here to make p.a. Last week, "White Feather" (20th) (2d wk-5 days), $5,000.

Guild (Green) (500; 65-$1)—"Camille" (M-G) (reissue). Biggest thing at this house since it switched to an arty policy three months ago. Headed for $5,000, terrific for an oldie. Last week, "Ugetsu" (Indie) (2d wk), $1,700.

Harris (Harris) (2,165; 65-$1)—"Long Gray Line" (Col). Okay $13,000, but rated disappointing. Holds over. Last week, "On Waterfront" (Col) and "Caine Mutiny" (Col) (reissue), $8,000.

Penn (UA) (3,300; 65-$1)—"Bad Day Black Rock" (M-G). Fine notices but simply aren't buying this Spencer Tracy starrer. NSG $13,000 or near for such a warmly-received pic. Last week, "Jupiter's Darling" (M-G), $12,000.

Squirrel Hill (SW) (900; 65-$1)—"Tonight's the Night" (AA). Ahead of recent grosses at nabe arty house, and may get another stanza. Looks like $3,500. Last week, "Bread, Love, Dreams" (IFE), $2,000.

Stanley (SW) (3,800; 75-$1.25)—"Battle Cry" (WB) (3d wk). Still blockbusting biz around $20,000, great for this stage of a run. Last week, $26,000.

Warner (SW) (1,365; $1.60-$2.40)—"Cinerama Holiday" (Indie) (4th wk). Off a bit on bad weather but still solid at $18,500. Last week, $19,000.

'Toko-ri' Wham $30,000, Mont'l; 'Carmen' Hot 31G

Montreal, March 15.

New entries in most houses are bringing biz back to life after a session of holdovers. "Carmen Jones" at the Palace looks hottest of newcomers. Paramount's "Bridges at Toko-ri" at Loew's shapes equally sock. "Modern Times" is average in second at Orpheum. "Cinerama" looks big at Imperial in 11th week.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1)—"Carmen Jones" (20th). Sock $31,000. Last week, "20,000 Leagues" (BV) (3d wk) fair $16,000.

Capitol (C.T.) (2,421; 45-75)—"Violent Men" (Col). Fair $16,000. Last week, "Far Country" (UI) okay $15,000.

Princess (C.T.) (2,131; 40-65)—"Keystone Kops" (U). Fair $9,000. Last week, "Black Knight" (Col) poor $7,000.

Loew's (C.T.) (2,847; 60-$1)—"Bridges Toko-ri" (Par). Wow $30,000. Last week, "Deep in Heart" (M-G) (3d wk) good $17,000.

Orpheum (C.T.) (1,048; 40-65)—"Modern Times" (UA) (reissues) (2d wk). Average $7,000 following a solid second of $11,000.

Imperial (Cinerama Prod) (1,063; $1.20-$2.40) "This Is Cinerama" (Indie) (11th wk). Big $15,000. Last week, same.

'Untamed' Hot 28G, Philly; 'Deck' 20G

Philadelphia, March 15.

Sunny skies plus springlike weather are credited with brightening firstruns over the weekend. Some fresh fare is helping. "Untamed" got a runaway start and will be sturdy at the Fox. "Capt. Lightfoot" is comparatively almost as good at the smaller Goldman. "Hit the Deck" is rated smash at the Viking. "Davy Crockett" on reissue clicked with the kids. Of the holdovers, "Battle Cry" "Country Girl" and "Cinerama Holiday" are holding their great paces.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.35)—"Jupiter's Darling" (M-G) (3d wk). Fair $8,000. Last week, $9,700.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (4th wk). Sock $28,000. Last week, $29,000.

Fox (20th) (2,250; 90-$1.40) — "Untamed" (20th). Fast $28,000 or near. Last week, "White Feather" (20th) (2d wk), $15,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Capt. Lightfoot" (U). Fair $12,000. Last week, "Many Rivers to Cross" (M-G). $15,000.

Mastbaum (SW) (4,370; 75-$1.30)—"Vera Cruz" (UA) (5th wk). So-so $11,000. Last week, $12,000.

Midtown (Goldman) (1,200; 65-$1.30)—"Country Girl" (Par) (6th wk). Potent $17,000. Last week, $20,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB) (3d wk). Loud $20,000. Last week, $26,000.

Stanley (SW) (2,900; 74-$1.40)—"Long Gray Line" (Col) (3d wk). Off to mild $13,000. Last week, $18,000.

Stanton (SW) (1,473; 50-99) — "Davy Crockett" (EPI) (reissue). Fine $10,000. Last week, "Unchained" (WB) and "They Were So Young" (Lip) $6,500.

Trans-Lux (T-L) (500; 99-$1.50)—"Animal Farm" (Indie). Okay $6,000. Last week, "Camille" (M-G) (reissue) (5th wk), $1,800 in 3 days.

Viking (Sley) (1,000; 74-$1.50)—"Hit Deck" (M-G). Socko $20,000. Last week, "Tonight's the Night" (AA) (3d wk), $7,800.

Trans-Lux World (T-L) (604; 99-$1.50)—"Green Fire" (M-G) (5th wk). Dim $3,000. Last week, $3,200.

'Rivers' Passable 10G, Denver; 'Girl' Fat 17G

Denver, March 15.

"Country Girl" still is leading the city currently, with a smash total at the Denham, and is holding a third. "Doctor in House" is making the best showing of any newcomer on comparative basis, with a smash session at the tiny Vogue. It stays on. "Many Rivers to Cross" is rated okay at Orpheum. Many ozoners opening big over weekend is causing a drop at local firstruns.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Battle Cry" (WB) (5th wk). Good $11,000. Last week, $12,000.

Denham (Cockrill) (1,750; 60-$1)—"Country Girl" (Par) (2d wk). Fancy $17,000. Stays on. Last week, $22,500.

Denver (Fox) (2,525; 60-$1)—"Long Gray Line" (Col) (2d wk).

(Continued on page 18)

New Pix Cheer B'way; 'Eden' Terrif 48G, 'Untamed' Big 52G, 'House' Hep $23,000, 'Deck'-Stageshow 110G, 2d

Although hurt Sunday (13) by springlike weather, which drew thousands outdoors and away from the film theatres, five new bills are providing a much-needed hypo to Broadway firstrun houses this session. Business Saturday was the nearest thing to normalcy the deluxers had experienced in nearly two weeks.

"East of Eden" is the ace newcomer, soaring towards a mighty $48,000 at the Astor in initial stanza ending today (Wed.). Excellent crix appraisal and strong word-of-mouth are helping even though the picture got away to a rousing start last Thursday. "Big House, U.S.A." paired with vaudeville is heading for a fancy $23,000 at the Palace.

"Untamed" is giving the Roxy its best opening round in many weeks, with a big $52,000 probable in first week ending tomorrow (Thurs.). Reissue combo of "Gilda" and "Deeds Goes To Town" is doing fairly well at the Globe, with about $7,000 in sight opening frame. "Timberjack" is not getting far with a slight $9,000 or close for first round at the State. Pic gets three extra days to enable the house to open "Blackboard Jungle" Saturday (19).

Biggest coin total is going to the Music Hall, where the second week of "Hit the Deck" and stageshow winds up today (Wed.). A fair $110,000 is probable, with a third week set. This means the Hall will bring in its Easter stageshow and "Glass Slipper" on March 24. "Battle Cry" still is big with $47,000 in sixth week at Paramount.

"Cinerama Holiday" continues its astonishing pace, with a terrific $53,700 for fifth session at the Warner. It's now in the sixth week. "N. Y. Confidential" looks to get a nice $12,000 in the fourth round at the Victoria, with "Man Without a Star" replacing it March 23.

"Country Girl" is holding with a fancy $25,000 in current (13th) stanza at the Criterion. "Long Gray Line" is off to a fine $24,000 or close in fifth week ending today (Wed.) at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB). Soaring to giant $48,000 in first week ending today (Wed.). Holds, natch! In ahead, "Leagues Under Sea" (BV) (11th wk-6 days), $13,000 but winding great extended-run engagement here.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20) — "Aida" (IFE) (18th wk). Present stanza finishing up today (Wed.) looks to reach fair $4,100 after $4,000 for 17th week. Ends run on March 20.

Baronet (Reade) (430; 90-$1.55)—"Game of Love" (Indie) (14th wk). The 13th round ended yesterday (Tues.) was okay $3,800 or close after $4,300 for 12th week. "Trouble in Glen" (Rep) comes in April 1.

Capitol (Loew's) (4,820; 85-$2.20) — "Long Gray Line" (Col) (5th wk). Likely will hit sturdy $24,000 or near in week ending today (Wed.) after $32,000, over hopes, in fourth week. Stays on. "Purple Plain" (UA) opens here next but no date set so far.

Criterion (Moss) (1,700; 75-$2.20)—"Country Girl" (Par) (13th wk). This stanza winding today (Wed.) probably will hit sock $25,000 after $27,000 in 12th week. Stays on.

Fine Arts (Davis) (468; 90-$1.80)—"Holiday For Henrietta" (Arde) (8th wk). The seventh week ended Sunday (13) was big $6,400 after $6,500 in sixth round. Stays until "To Paris With Love" (Indie) opens March 28.

Globe (Brandt) (1,500; 70-$1.50)—"Gilda" (Col) and "Deeds Goes To Town" (Col). First session ending tomorrow (Thurs.) is heading for good $7,000 or less. In ahead, "Far Country" (U) (4th wk-6 days), $6,000 but an okay run.

Guild (Guild) 450; $1-$1.75) — —"Gate of Hell" (Indie)) (14th wk). The 13th frame finished Monday (14) was smash $12,000 after $11,500 for 12th week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Underwater!" (RKO) (6th wk). Fifth week ended yesterday (Tues.) was fair $10,000 after $11,000 for fourth.

Normandie (Trans-Lux) (592; $1.15-$1.65) — "Camilie" (M-G) (reissue) (7th wk). Sixth stanza ended Monday (14) held with big $8,000 after $9,000 in sixth week.

Palace (RKO) (1,700; 50-$1.60)—"Big House, U.S.A." (WB) (7th wk). Session winding tomorrow (Thurs.) is heading for lofty $23,000. In ahead, "Innocents in Paris" (Indie) and vaude, $19,000.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (7th wk). Sixth stanza ended last night (Tues.) held with loud $47,000, after $51,000 for fifth week. Continues on. "Strategic Air Command" (Par) comes in next on huge VistaVision screen, now being installed at this house.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (5th wk). Fourth round ended last night (Tues.) was good $11,300 after $11,000 for third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Hit the Deck" (M-G) and stageshow (2d wk). Holding with nice $110,000 about same pace as opening week which was $125,000. Holds a third session. "Glass Slipper" (M-G) and Easter stageshow due in next, on March 24.

Rivoli (UAT) (2,092; 85-$2)—"Bad Day at Black Rock" (M-G) (6th-final wk). Wound up run here Monday (14) with light $8,000, and house is now closed to make changes necessary for Todd-AO's first film. The fifth week was $8,500.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Untamed" (20th). Initial session ending tomorrow (Thurs.) looks to land big $52,000. Holds. In ahead, "Three For Show" (Col) (2d wk-8 days), $24,000.

State (Loew's) (3,450; 78-$1.75)—"Timberjack" (Rep) (2d wk). First round ended last night (Tues.) was slow $9,000 or near. Will stay only three more days to open "Blackboard Jungle" (M-G) Saturday (19). In ahead, "Sign of Pagan" (U) (3d wk-11 days), $18,000.

Sutton (R&B) (561; $1-$1.80) — "Romeo and Juliet" (UA). (13th wk). The 12th stanza ended yesterday (Tues.) was stout $5,700 after $6,100 in 11th week. "Marty" (UA) announced as opening April 11.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (4th wk). This stanza finishing up today (Wed.) looks to hold with great $11,500 after $13,000 for third. Stays on indef at this gait.

Victoria (City Inv.) (1,060; 50-$1.75)—"N. Y. Confidential" (WB) (4th wk). Current session ending tomorrow (Thurs.) likely will land nice $12,000 after $16,000, over expectancy, in third week. Stays until "Man Without a Star" (U) opens March 23.

Warner (Cinerama Prod.) 1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (6th wk). Fifth week completed Saturday (12) held with might $53,700. Fourth week was $56,300. Current week, taking in St. Patrick's Day (17), will include an extra show.

'Line' Leading Cleve. at $23,000; 'Untamed' Hotsy 22G, 'Girl' Hep 9G, 5th

Cleveland, March 15.

Now they are blaming steady rainstorms for slight dip in biz here although "Long Gray Line" is marching briskly at the Allen. Against it, "Untamed" looks solid at Hipp, making a Tyrone Power battle for laurels in two major houses here. "New York Confidential" shapes up just routine at the Palace. Second lap of "Hit Deck" at State stacks up stoutly while Stillman's "Country Girl" on fifth round packs big wallop.

Estimates for This Week

Allen (S-W) (3,000; 70-$1) — "Long Gray Line" (Col). Smart $23,000. Last week, "Battle Cry" (WB) (4th wk), $16,500.

Hipp (Telem't) (3,700; 70-$1) — "Untamed" (20th). Solid $22,000. Last week, "Smoke Signal" (U) and "Jesse James" Women" (UA), $9,500.

Lower Mall (Community) (585; $1)—"Romeo and Juliet" (UA) (3d wk). Light $2,200. Last week, $2,500.

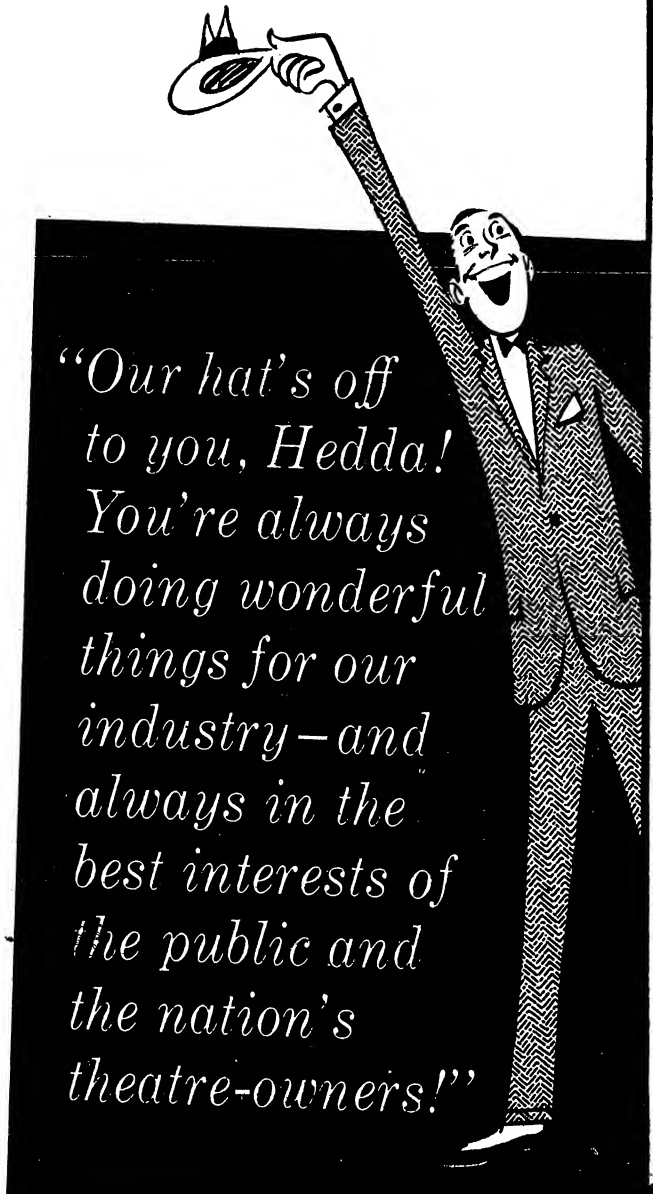
Ohio (Loew's) (1,200; 60-90) — "Women's Prison" (Col) and "Bamboo Prison" (Col) (2d wk). Okay $5,000 after $6,000 last week.

Palace (RKO) (3,287; 70-90) — "N.Y. Confidential" (WB). Routine $13,000. Last week, "Underwater!" (RKO), $14,000.

State (Loew's) (3,500; 60-$1) — "Hit the Deck" (M-G) (2d wk). Fair $9,000. Last week, $13,000.

Stillman (Loew's) (2,700; 60-90) —"Country Girl" (Par) (5th wk). Big $9,000 following $11,000 last lap.

THE GREATEST MERCHAND
HISTORY IS PRE-SELLING



Hollywood
By HEDDA HOPPER

Hollywood, Feb. 27—Remember the good old days when pictures used to touch the heart as well as the head, and we could all have an old-fashioned cry? We used to call those pictures three-handkerchief films. I saw one the other day that I call a six-handkerchief picture—"A Man Called Peter," which will reach your theatres around Easter time.

It's the story of a remarkable man, Dr. Peter Marshall, who was chaplain of the U.S. Senate for five years. He was a Scottish emigrant boy who gave his life to God without losing his ambition, his humaneness, and his sense of humor. He was pastor of the New York Ave. Presbyterian Church in Washington, D.C., where Abraham Lincoln used to worship.

Peter Marshall found there a congregation of some rock-ribbed people who wanted no innovations. They didn't care whether the church was half-filled or not. But Dr. Marshall didn't like talking to empty benches, and the place was soon jammed with young people who liked his fresh, healthy approach to religion. He spoke the name of Jesus Christ with authority and reverence, as though talking about a good friend. Marshall died in 1949 at the age of 46.

We've had some fine religious pictures—"Song of Bernadette," "Bells of St. Mary's," "Going My Way,"—all dealing with the Catholic religion. After each film my readers would ask if there wasn't a Protestant story that could be put on the screen. Not that they disliked the others, but the great Protestant majority wanted a picture of their own. "A Man Called Peter" answers that longing.

The country generally didn't know too much about Marshall until after his death. His wife, Catherine, had never written anything but schoolgirl compositions; but she wanted the world to know what a great man her husband was. She wrote his story, which became a best seller and still is.

The first writer that 20th Century-Fox assigned to the screenplay gave up after six months. Then Eleanore Griffin who got an Oscar for writing "Boys' Town," spent a year on the story. She not only retained the religious fervor of

SING CAMPAIGN IN 20th's "A Man Called Peter"

Marshall in her treatment, but she also captured the side of the man who loved to tell funny stories and who was reading "The Case of the Perfumed Mouse" just before his death.

Producer Sam Engel wouldn't make the film until he found the perfect actor to play Peter Marshall, and if he had searched the world he couldn't have found a finer one than Richard Todd. You never think of him as acting; he is Peter. Catherine Marshall is played by Jean Peters and never has Jean given such a performance.

Marshall was a dynamic man who drove his car at top speed; never walked when he could run.

He Spoke from the Heart

He had an almost psychic power which is shown dramatically in a sequence which gives us the sermon he delivered to the midshipmen at Annapolis. This is a scene I don't believe you will ever forget. The U.S. Navy turned over the chapel at Annapolis for the scene, and the event is faithfully recreated on the screen.

When Marshall faced that roomful of youthful faces he couldn't give the sermon he had prepared. He spoke from the heart and told of a simple incident out of his own personal knowledge about death. It was the story of a mother whose young son had a fatal illness.

The boy looked into his mother's face and asked the question: "Mother, what is it like to die? Does it hurt?"

She fled from the room and asked for guidance. On her return she answered: "When you were a tiny boy you used to play so hard all day that when night came you'd be too tired to undress. So you'd tumble into your mother's bed and fall asleep. But in the morning, much to your surprise, you woke up to find yourself in your own bed in your own room.

"You were there because someone loved you and had taken care of you. Your father had come with his big strong arms and carried you away. Death is like that. We wake up one morning to find ourselves in the other room—our own room where we belong because the Lord Jesus loved us."

starring

Richard
TODD
Jean
PETERS

CINEMASCOPE

Color by DE LUXE

Produced by SAMUEL G. ENGEL · Directed by HENRY KOSTER

Screen Play by
ELEANORE GRIFFIN

from the book by
CATHERINE MARSHALL

Read this telegram from the woman who loved him!

Dear Sam Engel:
"I hereby set new stars in your crown and lay a laurel wreath at your feet. Peter's spirit and personality come through with complete integrity. The picture has my wholehearted approval and unrestrained backing. May it become a milestone in motion picture history and in the spiritual life of the nation."
Catherine Marshall

"It's a pleasure to do business with 20th!

2d Int'l Dramatic Arts Fete Opens In Paris May 15 With 30 Entries

Paris, March 8.

A. M. Julien has set the dates and lineup of the Second International Festival of Dramatic Arts which will play here May 15-July 15, with the Theatre Sarah Bernhardt the main headquarters for more than 30 foreign entries already set. The many countries sending shows forced the dates to be moved up this year. The fete will be backed by the city of Paris. Last year's festival was a success in quality and diversity of fare.

The festival heads are thinking of giving a prize this year, to heighten aud interest. The variety of fare, in all languages, however, promises to draw all types of tourists. The problem of languages annoyed crix last year and fest reps will try for a better synopsis this year. However, they do not envisage using translation gimmicks which have been inaugurated in some theatres here.

Countries which already have accepted are the U. S., repped by Robinson Jeffer's "Medea," with Judith Anderson, and Thornton Wilder's "Skin of Our Teeth," to be directed by Elia Kazan; East Germany, Berliner Ensemble presenting Klabanud's "Circle of Chalk," with Helen Weigel; West Germany, Theatre Stuttgart production of Schiller's "Marie Stuart"; Holland de Meester doing Crommelynck's "Golden Guts"; Uruguay, "Macbeth" played by Aztecs; Spain, "Le Cid" by Guilhem De Castro; Greece, National Theatre playing a Greek tragedy, and Japan.

Others which have accepted, but have not specified their entries, are Roumania, Poland, Canada, Yugoslavia, Belgium, Ireland (the Abbey Theatre), Sweden (Dramatiks Theatre in a play by Strindberg), Switzerland (Theatre De Zurich in a play by Schiller), Finland, Austria, Egypt (Theatre National Arabe) and Portugal. Talks are still on with such countries as Mexico, Argentina, Italy, Czechoslavakia, USSR and others.

BFPA Agrees With Pix Censors in 'X' Tag Row But Clarifies Prod. Setup

London, March 15.

Although concerned over the fact that a producer embarking on a new project which will qualify for a "X" censor's rating, has difficulty in raising finance, the British Film Producers Assn. agreed with the British Board of Film Censors that the certificate should be maintained. The "X" tag precludes the admission of under 16 years of age.

It was introduced a few years back to encourage the presentation of adult pix and has mainly been applied to Continental imports. Originally the impression gained ground that the rating indicated a strong sex film but actually the certificate more frequently applies to pix which portray brutality.

A deputation from the BFPA, which met with the BBFC last week, was given assurance that the censorship board would always do its best to advise British producers, particularly at the script stage, as to the certificate the film would likely receive. Also that what revisions required to permit an "X" tag to be converted to an "A" (adults and accompanied juveniles), or an "A" certificate to "U" (universal exhibition).

The producer delegation stressed the fact that many cinemas declined to show an "X" film. Since this reduced the earning capacity, it frequently became impossible to raise coin for production. It was also agreed that this restricted exhibition was responsible for a good deal of the misunderstanding which exists as to the reasons for the "X" label. Current controversy was brought to the fore recently when David Lean was compelled to abandon a new British pic after he had been warned by the censor that it would likely get an "X" certificate.

Conductor-composer **Igor Markevitch** will make his American concert debut as a guest maestro Friday (18), with the Boston Symphony Orchestra.

No German Distrib But 'War' Signed for U.S.

Frankfurt, March 8.

"The Last War," Harold Kreutzberg production made for the Institute for Scientific Films in Erlangen, has been signed by the U.S. firm of Kinesis in San Francisco to show at the upcoming Golden Reel Film Festival of the U.S. Film Council.

Despite having been awarded a rating of "especially outstanding" by the German Evaluation Board, this film has been unable to find a distributor to release it in Germany. Although it was made in Germany for German viewers, the film may be screened in the U.S. and never in its own country.

There's Gravy Train In Aussie for Yanks But Mystery How It Works

Sydney, March 8.

There's no doubt about it—there's a gravy train down here for American talent. But a real mystery has developed over just how much the visitors are getting paid. Many wonder what the big name stars are getting out of the country in view of the country's currency restrictions. The visitor can earn any amount in Australia, but the Commonwealth government limits what he can take out of the country to $10,000. If there's anything still due him, he can invest the surplus here. Alternatively, there may be some angle to the business of payment, but it is difficult to see how, and no one's talking here.

Now learned that before an Australian entrepreneur enters into a contract to import a dollar-earning artist he must obtain the consent of Exchange Control to the deal. There's no question of refusing consent, but Australia is watching the outflow of coin in all fields because there is a hefty dollar deficit.

The regulations specify that no Australian may buy, sell, borrow or lend any foreign currency without the Commonwealth Bank's consent. If the Australian owns foreign currency abroad, he may not dispose of it nor deal in it without the bank's consent.

Previously it had been supposed that some deals provided for paying a visitor part of his earnings from funds held in the U. S. Obviously artists of the calibre of Frank Sinatra and Johnnie Ray got more than the $10,000 they are allowed to take home.

Also revealed that the $10,000 take-away limit applies generally to a "single entertainment unit." For example, the four Ink Spots were classed as one entertainment unit, meaning they shared $10,000 take-home money among them.

It is believed that Spike Jones' whole troupe of 20 will be treated as one single unit. And surely Jones knew, from the contract consented to by Exchange Control, that he would be limited to $10,000 to take back to the U. S. It is natural that Aussie show biz should wonder just how U. S. stars are able to get more than the $10,000 maximum back to America.

Rafferty, Robinson in Aussie Prod. Combo

Sydney, March 8.

Aussie producer and actor, Chips Rafferty, and director Lee Robinson, have formed a pix unit called Southern International Ltd., for production and distribution. Rafferty and Robinson paid their backers a nice profit when they turned out "The Phantom Stockman" in central Australia in 23 days at a cost of $22,250.

The pair also lensed "King Of The Coral Sea" on Thursday Island and the Great Barrier Reef with Rafferty starring. "Coral Sea" took 13 weeks to shoot and cost about $56,000.

Southern International plans a story in color about a patrol officer's adventures in New Guinea, to be shot in Port Moresby and along the Sepik River. Rafferty did a Hollywood acting chore in "The Desert Rats" (20th).

Laborite Named News Chief of New Brit. TV

London, March 8.

Aidan Crawley, former junior minister in the Labor government, has been named in charge of the commercial tele news service by the four program contractors. The appointment has received the approval of the Independent Television Authority.

The four contractors are forming a non-profit making company to operate the news service. Crawley has been active in BBC-TV and is best known for his Viewfinder program, a commentary on current affairs.

Would Sponsor Italian Legit

Rome, March 8.

A project which would bring partial or total commercial sponsorship, like radio, to Italian Theatre groups, thus helping to resolve the crisis which the local stage continues to face, is reported being considered by the Confederation of Italian Industries. The plan, conceived by impresario Guglielmo Cortese, is based on the premise that if companies are willing to sponsor radio programs (Italo radio setup, though a fee-paying proposition, includes sponsored improve their position.

The Italian stage would benefit from a more stable financial backbone, and solve a crisis which has recently become more acute.

According to Cortese, with an initial sum of about $25,000 to $30,000, a local industrialist could back a company, drawing from this backing the obvious benefits derived from advertising his company or product name on billboards, programs, press previews, etc. His investment, meanwhile, if well administered, would merely supplement the initial expenditure with a yearly, minor, quota. If the Confederation of Industries expresses a favorable verdict, labeling it feasible, it would be applied immediately, starting with the next 1955-'56 theatre season.

Colleagues of French Producer Helping Turn Out New Sketch Film

Paris, March 8.

Sacha Gordine, who has made many top films here since the war, but who has been in bankruptcy the last couple of years, is to do "Desirs" (Desires). Gordine, on the black list of the Centre National De La Cinematographic, has been unable to produce pix since the CNC holds him an unlikely risk for benefits of the Film Aid Law. A group of directors, writers and actors, from the many Gordine pix, decided they would do anything he asked gratis, hence, the new pic which will start in May. It will be made for nothing with all divisions of production being offered Gordine gratis.

Film will be composed of a series of sketches based on the theme of desire. First to start will be Marcello Pagliero. Among the other directors are Noel Noel, Jacques Becker, Marcel Carne, Max Ophuls, George Lamin, Henri Calef, Yves Allegret, Leonide Moguy, Rene Clement and Jacques Tati. Writers are Jean Aurenche, Pierre Bost, Annette Wademant, Charles Spaak, Jacques Prevert, Marcel Achard, Carlo Rim. Among the actors likely for the pic are Gerard Philipe, Simone Signoret and Jean Gabin.

Gordine had many top pix in recent years but some of them were costly art failures. All the industry is watching the outcome of this co-operative enterprise.

Wilcox Won't Produce 'Rhapsody' in Yugoslavia

London, March 8.

Because of technical production problems, Herbert Wilcox has dropped his original plan to film "King's Rhapsody" location work in Yugoslavia. The locale has now been changed to a Spanish setting, and the unit has gone to Spain.

Wilcox hopes that the technical problems will be resolved in good time to enable his next Errol Flynn starrer to be made in Yugoslavia.

Slump in Mex Film Production Seen Temporary by Govt. Pix Supervisor

Mexico City, March 15.

Slump in Mexican film production, which Hector Fernandez, manager of the Mexico Producers and Distributors Assn., declared is a hardship for 10,000 players as well as technical and manual workers, is merely transitory, according to Angel Cravajal, Secretary of the Interior, top government department supervising the film industry, and Eduardo Garduno, chief of the trade's Banco Nacional Cinematografico. Current production decline stems from the producers' inability to get the necessary financing.

The secretary and the banker are confident that the depression will have vanished by the end of this month. That will come largely from the present bank providing more coin. The bank and the producers have agreed to make wider use of official financing, via the production of only those pix having decent boxoffice prospects at home and abroad. The idea is to make films that will be more red-blooded than blue-moral and artistic as well as entertaining.

Fernandez cited the need for saturation of foreign markets for Mexican pix as a prime factor in a trade pickup. Slow payment of anticipatory fees to producers is hitting the filmmakers as hard as difficulty in getting regular financing, the manager revealed.

Secretary Cravajal promised that the anticipatory payment snarl will be unraveled pronto with big help on this coming from Cinex, the company to which 80% of producers belong. It handles distribution of Mexican pix abroad.

Garduno, showing that his bank is doing well by the trade, pointed to $3,116,875 in loans, discounts and credits reported in the latest balance sheet.

Cinex sources say prospects are brightening for more Mexican pix to be played in Europe, particularly France and Italy, and to a lesser extent in Spain.

Cantinflas' Lone 1954 Pic Tops Mex Grossers

Mexico City, March 8.

"Cantinflas" (Mario Moreno), top moneymaking Mexican film comic, and his lone film of the year, "Tailor-Made Gentleman," again was Mexico's boxoffice champ in 1954 here. Pic grossed $111,965 in 44 days. Extremely close runner-up was "The Robe" (20th) which copped $103,891 in 70 days. Third spot was captured by the Mexican-made, "When I'm Gone." Not far behind was "Glenn Miller Story (U) with $72,350 in 63 days.

Others in the champ bracket were "Naked Jungle" (Par), $60,125 in 42 days; "Rhapsody" (M-G), $46,085 in 28 days, and the Italian pic, "Rome at 11 O'Clock," $32,000 in 28 days.

BBC-TV Program Chief Pleads for More Co-op With Brit. Film Biz

London, March 8.

A plea for closer cooperation with the film industry was made at a Savoy luncheon last week (in the presence of the Duke of Edinburgh) by Cecil McGivern, program controller of BBC-TV. The occasion was a Variety Club luncheon, the Duke being a life member of the London tent.

McGivern appealed for an imaginative plan, not based on the principle of having a few feet of film one night and a film star the next. He looked forward to the day when they could envisage a year's operation together. He was convinced that this would not do the picture industry any harm.

McGivern also directed his appeal to the legitimate theatre. He pointed out that legiters currently were allowed to show 45-minute excerpts from 24 productions a year. That was very useful but they had to regard it as a beginning. Great Britain, he stressed, was a land of the theatre and past experience had shown that co-operation with tv had proved to be a tremendous b.o. booster.

In a glimpse to the future, the BBC-TV program boss said he dreamed of the time when programs from Moscow, New York and London could be screened on the same night, and he was convinced that this would prove to be an instrument for good. They were planning now within the framework of three circles. The first would encompass Europe, the second would reach out to the Dominions and the third would embrace the remainder of the world.

NEW EXHIB COMPLAINT

England's Theatre Ops Claim Unable Book Top Local Pix

London, March 15.

A new complaint by exhibitors that, while they have to subsidize British production via the voluntary Eady levy, they are denied the chance to book top British pictures, was voiced at the last meeting of the general council of the Cinematograph Exhibitors Assn.

Issue was spotlighted by Tom Foster Massicks, supervisor of the Essoldo group, who moved a resolution on behalf of the northern branch of the association, requesting the right to book a proportion of all British films produced. He explained that his group was paying over $280,000 annually into the Eady Fund, yet in more than 40 cities it was in opposition to the three circuits, and that there were no worthwhile films left to play. It was getting nothing in return for payments to the fund.

He suggested that representations should be made to the Board of Trade. But if nothing was done, his group would go all out against having the levy renewed again.

Theo H. Figelstone, a past prexy of the association and a prominent indie operator, thought it definitely wrong that so many should contribute to the making of worthwhile British films and yet not have the opportunity of playing them. He urged Massicks to come forward with a concrete scheme.

Show Biz Helps Aussie Flood Victims; Circuits, Patrons Send Contribs

Sydney, March 8.

With hinterland of the nation's most populous area, the state of New South Wales, ravaged by probably the worst floods in history, show biz is rallying to aid victims of the devastation. American star Johnnie Ray due here this week for the second time within a year under the Lee Gordon-Benn Reyes aegis, hit the headlines with a cabled contribution to one of the numerous relief funds.

English crooner Donald Peers, who has been here for some months doing radio and nitery work, will make a special appeal over radio station 2UW, while his countryman, bandleader Ted Heath, has arranged to make available 500 tickets for his first show in Sydney, to be sold for flood relief purposes. Radio stations are devoting entire programs to appeals, and 2GB and 2UE in conjunction with daily newspapers have to date raised in the vicinity of $275,000.

Hoyts circuit has weighed i with a contribution, and additionally has organized a public appeal in its 180 odd houses.

Metro loop installed collection boxes in its theatre lobbies, and Greater Union circuit is expected to organize help.

Graphic newsreel pictures turned in by Box-Movietone and Cinesound of the flood damage and loss of lives, are proving one of the most effective means of bringing home to non-affected citizens in cities and other parts of the nation, the true tragedy of the situation. Motion Picture Distributors Assn. is among the contributors to relief funds.

New Policy for Big Dublin House

Dublin, March 8.

Theatre Royal, 3,500 - seater owned by J. Arthur Rank interests here, will switch to twice nightly vaude shows commencing shortly. Policy in recent years has been vaudfilm which brings a return of 30% of the entertainment tax. Topping the bill for the first week is warbler Dickie Valentine and Bonar Colleano.

Italo 1st-Run Biz To $2,700,000 For January; U. S. Slice Off 13% From '54

Rome, March 8.

The Italian boxoffice took a healthy jump during January, with a strong total take in key city first runs of about $2,700,000. However, for the same period, the Yank slice of the local take, though still predominating, dropped from last year's January figure of 63% to 50% this year. At the same time, Italo receipts rose percentage-wise from 28% for 1954 to a healthy 40% for corresponding period this year.

Key to the big Italo showing are the top figures racked up during and after the holidays by such Italo heavyweights as "Bread, Love, and Jealousy" and "The Gold of Naples," both starring Vittorio De-Sica. Still on a key-city firstrun basis, "Jealousy" (Titanus) now leads the pack with a $486,000 seasonal figure. It is followed by "From Here to Eternity" (Col), with $429,000.

Season's top 20 includes eight C'Scopers and six Italo-mades, the others all being American. Following "Eternity," other toppers in order of biz are "Ulysses," Italo pic Par release; "Gold of Naples," ditto; "Knights of Round Table" (M-G), "Caine Mutiny" (Col), "Demetrius" (20th), "Waterfront" (Col), "Mogambo" (M-G) and "Hell and High Water" (20th).

Although eight C'Scopers are among the leaders, seven normal-screen black-white pix also made the grade, including the top two winners. Also notably paying off is Paramount's option-release deal with Ponti-DeLaurentiis, which netted the Yank distrib three winners.

Top seasonal successes so far show big companies out in front, both in Yank and Italo listings. Italy, incidentally, racked up a strange statistic during the past year; its 150-odd features were made by a total of 110 different pic companies. Only one Italo outfit last year made nine features. It was Titanus.

Brit. Indie Producers Seek Less Coin From Govt. on New Projects

London, March 8.

There is less demand by independent film makers for financial aid from the National Film Finance Corp. and, according to David Kingsley, the managing director, this is a healthy sign. Speaking at the 22nd annual meeting of the Assn. of Cine Technicians, he commented that the total volume of production had not decreased; but producers were in a position to find their own end money in many instances.

In 1951 and 1952, he said, the NFFC had given financial aid to approximately 70% of British pictures which were shown as first features on the three major theatre circuits. By 1953, the proportion had dropped to 56% and last year it was down to 47%.

Kingsley commented that while there was so often a crisis in the film industry, he was not aware of one at the moment. He felt that the main problem of the production industry would soon arise when the demand for films would outstrip its productive resources. The production of films for tv would eliminate any danger of unemployment, and this presented a great opportunity for recruitment of new men with new ideas.

He outlined the NFFC's own efforts to encourage new talent via Group 3 but it had abandoned the original idea of a continuous program and will only produce when suitable projects are available. He pointed out, however, that all the films made under Group 3 auspices (excluding "The Conquest of Everest") had failed to recover production costs.

New Savoy Orch Head

London, March 8.

Jimmy Miller, who took over the Savoy Hotel orchestra on the sudden death of Carroll Gibbons last year, is leaving and will be succeeded by pianist Ian Stewart.

Stewart has been leader of the band at the Berkeley Hotel (one of the Savoy Hotels group) for nine years.

Jap Studios Set Up Honolulu Distrib Co.

Honolulu, March 8.

Muneo Kimura, Honolulu distributor and exhibitor, has been named president and general manager of Pacific Motion Picture Co., set up by Daiei, Toho and Shintoho studios of Japan, and Nichibei Cinema Co.

New firm will distribute films made by the three studios while Nichibei will handle distribution on the U. S. mainland. Kimura, who owns Honolulu Theatre, says Pacific has leased the modern International Theatre for five years. After facelifting, it will reopen with "Hotaru no Hikari," a Daiei color release.

Six of 12 Paris Top 1st-Runs H'wood-Made; 'Desert,' 'Waterfront' Up

Paris, March 15.

Out of the big dozen pix which are finishing up long firstruns, going into continued firstruns or entering the nabes here, six are U. S. pix. Big films currently are staying longer, and with hiked admissions are raking in big takes. The offbeaters and unusual theme vehicles are nosing out the usual customers. The real money is going to soundly-made films except in such special cases as the Eddie Constantine cops-and-robbers series and one color swashbuckler.

First coin is going to the H. G. Clouzot shocker. "Les Diabolliques," which has taken a terrific $366,000 in its first four weeks at three houses. Next is the Claude-Autant color rendition of Stendhal's "Le Rouge Et Le Noir" (The Red and the Black) which, after a four-month run at one house, is now in the nabes. It hit a boff $363,000.

Walt Disney's "Living Desert," after a prolonged firstrun, landed a great $318,000. Gallic family comedy, "Papa, Maman, La Bonne Et Moi," did a phenomenal $267,000 for a small-budgeted pic.

Winding up the top six is the Constantine pic, "Votre Devoue Blake," in which the U. S. singer battered his way to a solid $264,000 and, "On The Waterfront" (Col). Latter has registered $258,000 and is still going strong.

Of the others, the Fernandel starrer, "Ali Baba" (which did $231,000), "Modern Times" (UA) (reissue) ($228,000, "Escalier De Service" (Service Entrance) (with $217,000?, "Knights of Round Table" (M-G) (at $204,000) and Sabrina" (Par) (rousing $203,000 in three weeks) and Danny Kaye's "Knock On Wood" (Par), which did $192,000. "Sabrina" is just getting started, and appears to be building.

Query U.S. Aid for Brit. Theatres Going C'Scope

London, March 8.

Charges that American film interests were providing financial aid to independent theatre owners who equipped with CinemaScope, including a guarantee against loss over a two-year period, made in the House of Commons by Harold Wilson were upheld by the Board of Trade prez Peter Thorneycroft.

At question time last Thursday (3), Wilson, himself a former BOT president, asked whether the minister was aware that U. S. film groups were providing financial aid to independent cinema undertakings in order to equip their cinemas with CinemaScope and to guarantee them against loss for a period of two years. This is in return for undertakings to show American-made anamorphic and other pix. He also wanted to know what effect this would have on the government's quota policy, and what steps he was taking in the matter.

In a written reply, Thorneycroft declared he was aware of the situation contained in the first part of the question. After consultations with the Films Council, however, exhibitors had been advised that the terms of agreement referred to would not absolve them from their statutory obligations. They still have to meet the prescribed quota of British films.

Finns, Greeks Set For May Fest in Wiesbaden

Weisbaden, March 8.

With booking of the National Theatre of Athens for May 14-15 and the Finnish National Opera of Helsinki for May 18-19, plans have been completed for the 1955 International May Festival in Wiesbaden.

The Weisbaden State Theatre will present "The City Behind the River" on May 3; "L'Impromptu in Versailles," May 5; "Ah Wilderness," May 25, and "Elektra" May 27; the Berlin State Theatre, Strindberg's "Dream Play" May 21-22. On May 26, the Weisbaden Symphony Orchestra will give a gala performance of Beethoven's Ninth Symphony.

CEA Sees Need For Tax Relief

London, March 8.

A grim outlook for the exhibiting industry, unless admission tax relief is forthcoming in next month's budget, is forecast by Walter R. Fuller, general secretary of the Cinematograph Exhibitors Assn., in his annual report to members. This will be submitted for adoption at the CEA annual general meeting here this week.

Last year's remission of $9,800,000, comments Fuller, although only half of what was asked for, was acceptable, but the association hoped that this year's campaign, with a request for $17,000,000 relief, would be even more successful.

On the labor front, the CEA secretary observes that greater acrimony could have been expected because the impression seems to grow that employers have a bottomless well in which to dip. He notes with great approval, however, the statesmanlike attitude by Tom O'Brien, MP, when president of the Trades Union Congress, who supported a policy which kept wages within the bounds of reality.

The CEA report, in commenting on the withdrawal of the two J. Arthur Rank circuits from membership, details the revised constitution designed to meet the reduced income. In this regard Fuller pays tribute to the role played by Sir Phillip Warter, the Associated British topper, in assisting in the solution of controversial issues which might have led to greater disunity within the industry.

EUROPEAN FILM POOL TALKS SET FOR PARIS

Rome, March 8.

Topic of a European Film Pool will reportedly be aired once again during current Italo-French meetings in Paris. Nicola DePirro, Eitel Monaco, and Goffredo Lombardo are in Paris to meet with French reps to set details and possible changes, following extension of the Italo Film Law until Dec. 31, in the Franco-Italian pic collab agreements. These talks, originally skedded for late December, '54, were postponed until final extension of the Italo law, on which these deals inter-depend, was approved by the Italian government bodies.

Re the European pool, a committee set up at preceding November meeting to study the possibilities of such an organization will report on result of its work. The Italian reps have emphasized that Italy has been in the forefront of European pic unity, and has already embarked on collaboratory deals with France, Germany and Spain.

8 Top Mex Indie Prods. To Make 20 Pix in '55

Mexico City, March 8.

A syndicate of top eight Mexican indie film producers will make 20 pix this year. Distribution will be by Cinex, the semi-official supervisor of Mexican pix distributed abroad, and Peliculas Mexicanas and Peliculas Nacionales, for home-export distribution.

Syndicate comprises Samuel Granat, Antonio del Castillo, Ollallo Rubio, Jr., Ramon Armengod, Francisco Cabrera, Jorge Garcia Bezne, Eduardo Quevedo and Gustavo de Leon.

Rank Chief Claims British Pix Earn As Much as Yank Films in Aussie; Far East Trip Gratifying to Davis

London, March 15.

John Davis, deputy chairman and managing director of the J. Arthur Rank Organization, who recently returned from an extensive Empire tour embracing Australia, New Zealand, Indonesia, Singapore and Ceylon, came back with a success report. British films, he says, are doing better than ever and the market has trebled in value since he last visited Australasia three years back.

In Australia, the best British films are now earning as much as the top Hollywood productions, he said. In New Zealand the Rank pic, "Genevieve," likewise, grossed more for the organization than any film ever distributed in that country, including "Gone With the Wind," he indicated.

The Rank Australian activities, said Davis, were in association with Greater Union Theatres with which it has a 50-50 partnership deal. Latter has 133 theatres in that territory. In the past three years, he asserted, GUT had chalked up nine b.o. records with British films and was on the point of establishing a new house record in Melbourne with the release of "Doctor in the House."

Also Into Television

As part of the expansion program in Australia, Greater Union is partnered in a syndicate to run a sponsored tv station in Melbourne. In association with local interests, it also closed a deal for opening of factories in Melbourne and Sydney for the manufacture of Bush tv receivers. In the meantime, the sets would be imported from Britain.

As an indication of the continued progress of GUT, Davis reported that the results for the current year would reveal the highest take and profit in the history of the company. The new drive-in theatre which opened at Geelong during his visit would be the forerunner of several others.

The New Zealand territory, added the Rank exec, had become vitally important to its organization. Top British pix could reckon on a remittance to Great Britain of between $55,000 and $70,000 each. "Genevieve" would top that figure. Via the Odeon-Kerridge circuit, the Rank group had control in 121 theatres.

On his way out to Australia Davis had a short stopover at Singapore and reports favorable progress in that territory. Its theatre holdings in Malaya is about to be increased from its present level of 17 to 27. Exhibition interests in that territory are in partnership with Wan Tho Loke.

The Rank exec also noted that the company was making important strides in the equipment field. There was increasing demand for its 16m equipment, as well as for lenses and screens to meet the new development of improved exhibition standards.

20th-Fox Won't Renew Lease on London Spot

London, March 15.

20th-Fox is not renewing its lease of the Odeon, Marble Arch. It took over the theatre from the J. Arthur Rank Organization last April for a period of one year, with options on its side permitting only renewals for the two following years.

John Davis, managing director of the J. Arthur Rank Organization, told VARIETY last week that 20th-Fox had not exercised its options and the theatre would revert to its control next month. It would resume as a firstrun West End film house.

20th-Fox used the Odeon as a C'Scope showcase. It still has two other firstruns, the Carlton in Haymarket and the Rialto.

Titanus Chief to U.S. To Sign 2 Yank Stars, Set Distrib for 'Goya'

Rome, March 8.

Goffredo Lombardo, boss of Titanus Studios, and director Alberto Lattuada ("Anna") leave for the U. S. next week to find two Yank stars as well as set productional details for their next production, "The Life of Goya." Titanus co-produces this with Spanish group this summer. Choice of U. S. actors is dictated, according to Lombardo, by the fact that with this item, his studio will begin to slant certain pix for the international trade, "which principally means the U. S. market."

On this trip, the producer-director team will set release for "Goya" (except Italy) with one of the five U.S. majors and find a Yank scripter for the English-shot version. They also will secure a color consultant to supervise the VistaVision lensing of the pic, which they plan to shoot in Eastmancolor with prints by Technicolor. The two-week visit will include a jaunt to the Coast. Both also plan to attend the opening of the Retrospective Italian Film Week at the Museum of Modern Art March 22.

"Goya," which is budgeted at $2,250.000, will start shooting in and near Madrid late in July, with a three-month schedule planned. Only a few interiors will be shot in Rome, to satisfy Italo nationality requirements. Film will sketch life of the Spanish painter from the age of 40 until his French exile.

Historical authenticity will be carefully considered so as not to offend the Spanish, and the touchy episodes involving the Duchess of Alba, who is said to have posed for Goya in the nude, will be given kid-glove handling. Regarding the famed "Maya Desunda" portrait of the Duchess of Alba, director Lattuada says recent research indicates that Goya actually used his favorite model for the body, then superimposed the Duchess' image for the face.

Better Pix for Juves In Britain Sop to Crix

London, March 15.

That the practical steps taken by the motion picture industry to improve the quality of films shown to children eliminated much of the criticism about the effect of the cinema on juveniles, was stated by the Home Secretary, Major Gwilym Lloyd-George, speaking as guest of honor at the annual banquet of the Cinematograph Exhibs Assn. at Grosvenor House last week.

He said they could be very proud of what was being done in this country to produce films specially for children, and he thought the trade deserved a great deal of credit for making funds available to the Childrens Film Foundation.

Asserting that this was a field in which Britain could give a lead to the world, the Minister was sure that the right way to tackle the problem of the child and the cinema was by positive action in improving the quality of screen vehicles.

WANT BOT TO CLARIFY

Smaller Exhibs See 607-Cinema Policy As Unfair

London, March 15.

Representations are to be made to the Board of Trade to seek clarification of its policy which allows the major exhibition groups to extend their theatre interests up to a maximum of 607. Action was agreed as a sequel to a debate by the general council of the Cinematograph Exhibitors Assn. on a resolution which suggested the ruling was " a threat to annihilate 800 or 900 small cinemas."

The resolution came as a sequel to the recent House of Commons' announcement by the BOT prez, who intimated that the ceiling of 607 theatres per group had been agreed by his predecessor, Harold Wilson. At the CEA confabs the general secretary, Walter R. Fuller, agreed there was a great deal of confusion, as the terms of the voluntary undertaking given by the major circuits some years back had never been published.

Under the BOT ruling, the two J. Arthur Rank circuits, Odeon and Gaumont-British, both of which are operated by Circuits Management Assn., count as one group.

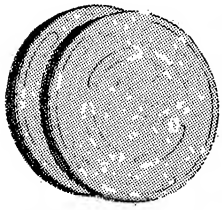
"BLACKBOARD BALLYHOO!"

Hottest Picture Of The Year! Give It The Works!



SOCK NOVEL!

Tie-up book store windows with displays of stills! Regular edition and Pocketbook!



SOCK TRAILERS!

Teaser and regular trailers pack a wallop! Run them far ahead of playdate!



SOCK RECORD!

"Rock Around The Clock" theme song is hot for tie-ups and lobby use!





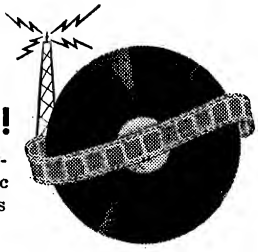
SOCK AD CAMPAIGN!

Use extra space. Here are samples of TNT ad series!



SOCK STANDEE!

40 x 80 lobby flash that's ticket-selling! Use it weeks in advance!



SOCK RADIO! TV!

Plan saturation campaign with terrific radio transcriptions and TV spots!



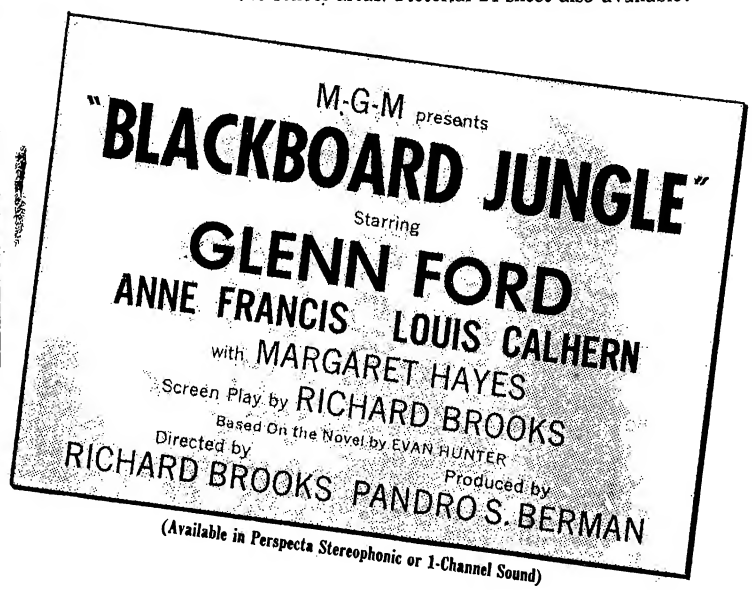
SOCK POSTERS!

In New York 10 trucks covered the city, especially the school areas. Pictorial 24-sheet also available!



SOCK HERALD!

4-page tabloid sizzling with mass appeal!



The Long, Long Tale Grows

Along with the industry's policy to make fewer and bigger pictures, the trend toward longer pictures continues to grow unabated. Despite exhibitor protests, the number of films running over 100 minutes is growing.

Recent examples: "Battle Cry," 148 minutes; "The Caine Mutiny" (125), "Deep In My Heart" (132), "East of Eden" (115), "Hit the Deck'" (112), "Last Time I Saw Paris" (116), "Long Gray Line" (138), "The Racers" (112), "Romeo and Juliet" (140), "Silver Chalice" (137), "Star Is Born" (154), and "20,000 Leagues Under the Sea" (128).

Yank Distribs Increasingly Handle Foreign Pix Outside U. S. Market; Warners Takes Two From France

It's becoming common practice for the major distribution companies, via their international organizations, to pick up foreign films for distribution in other parts of the world. Rarely do these companies undertake the release of such films in the United States, feeling that their releasing orgs are not geared for the handling of product which generally falls into the art house slot. If practical, attempts are made to turn over the pictures to indie distribs experienced in the ways of foreign language films. In many cases, the pix are never exhibited in the U.S.

Warner Bros. is the most recent company to pick up a pair of French films for distribution in the western hemisphere. Pics are "La Castiglione," starring Yvonne De Carlo, and "Rasputin," both made by Radius Films of France, the former in cooperation with Taurus Films of Italy. At the moment, WB plans no distribution of the pix in the domestic market, but is making plans for their selling in Latin America, excluding, under terms of the deal, British and French colonies. Pictures are being sub-titled in Paris and will be shipped directly to Latin American outlets.

Loew's International recently took on two French pictures for distribution in Latin America and the Near East. 20th-Fox is handling about 15 foreign-made pictures in different parts of the world. Universal, Columbia, RKO, and Paramount also have lingualers going through their worldwide distribution systems.

Employers Contrib To Welfare Fund Under New Cartoonists Pact

Under an agreement reached between the eastern Screen Cartoonists, Local 841, IATSE and animating studios in New York, the employers must contribute 80c to the union's welfare fund for each day or part of a day a cartoonist works on a freelance basis.

Members are not permitted to accept freelance work from a non-contract studio. All jobs must be cleared through the union and payments for freelance work must be cleared through the union. Members are prohibited from accepting payment for freelance work directly from the studios which are required to forward the check to the union.

Israeli Nod to Kirsch

Chicago, March 15.

Jack Kirsch, president of Allied Theatres of Illinois and Chief Barker of local Variety Tent 26, will be honored for his activity in community welfare campaigns and in support of Israeli Government bond drives by the Greater Chicago Committee for State of Israel bonds at a testimonial banquet at the Covenant Club April 19.

At the same dinner, Jack Benny will receive the first Eliezer Kaplan award, an "Oscar" type statuette, in recognition of his services in behalf of Israeli bond drives. The award is named for Isreal's first finance minister and is symbolized by a small statue of Kaplan. The dinner will be limited to purchasers of a minimum of $1,000 in Israeli Government bonds. It is hoped 650 people will attend the dinner, representing a purchase of at least $650,000 worth of bonds, a substantial part of the $3,000,000 set as Chicago's bond sale goal for 1955.

TOUGH TO 'ADAPT'

Vizzard Comments on 'Bad Seed' and 'Sympathy' Scripts

Milwaukee, March 15.

Film adaptations of both "Bad Seed" and "Tea and Sympathy" will be a problem for the producers in that it will be tough to revise the legiters sufficiently to satisfy the Production Code Administration, John A. Vizzard, assistant director of the Code, told the Catholic Action Committee meeting here last week. (Metro has the option on "Tea" and Warners holds the screen rights to "Seed.")

Cleanup jobs can be done on properties which were objectionable in original form, he added, pointing to the PCA okay given "From Here to Eternity" and "My Three Angels."

Vizzard also commented: "The Code has been firmly entrenched in the hearts of the company presidents since written 23 years ago as means of guarding moral values in films. Decency is good business."

Metro's 2 Each In May, June

Metro plans to release four pictures during May and June. Pictures will hit the market at the rate of two a month and will give the company a total of 12 for the first six months of 1955.

Added to the slate were "The Prodigal" and "The Marauders" for May and "Love Me and Leave Me" and "Moonfleet" for June. All are in Eastman color, with all but "The Marauders" in CinemaScope.

George Schaefer Rearing Own Distrib Organization

George J. Schaefer, former RKO president who, in recent years, has been acting as eastern business rep for indie producers, such as Stanley Kramer, is building his own distribution organization. So far, he's handling offbeat and so-called exploitation pictures with two veteran sales execs in his employ.

Jack Schlaifer has resigned as United Artists homeoffice exec to join Schaefer. Schlaifer, who had been UA's liaison with its domestic exchanges and assigned to pushing sales on certain films, has taken on direct field selling of "Gangbusters" for Schaefer.

Neil Agnew, who's had a number of important distribution posts in the industry, is repping Schaefer in the peddling of the religioso film, "Day of Triumph."

Schaefer also has Harold Cohen working full-time as exploitation director and has built up his N. Y. office staff.

Bid to Tennessee Williams

Hollywood, March 15.

Charles R. Rogers and Charles Weintraub, Quality Films prexy, are making pitch for Tennessee Williams to direct their upcoming indie, "Hunters Of The Angry Sea," to roll in July.

Also are after Ava Gardner to enact femme star role.

John Casavetes, N. Y. actor, already set for male lead. Jack Dewitt signed to script the Ed McSorley-Sam Shaw novel.

JAPANESE PERMITS, AND WHO GETS 'EM?, PROMISE BRAWL AMONG U.S. DISTRIBS

With no agreed formula on the division of foreign import licenses and with some of the smaller companies chafing at the bit, the question of Japanese permits for 1955-56 shapes up as a dilly of an issue.

Big problem is a recurring one: The contention of what once used to be called the "Little Three"—Universal, Columbia and United Artists—that they're coming up in the world and are entitled to more substantial consideration.

The new Japanese film year starts April 1. Somewhere around that time, the Japanese are expected to reveal their license allocations for each country. Motion Picture Export Assn. is reasonably certain that its share this year again will be 101.254 licenses. In addition, Tokyo authorities, as in 1954, are expected to hand out another 19.274 permits to indie Japanese distribs who can apply them to the purchase of U. S., Russian, Mexican, Danish and Austrian films.

Whether or not the Japanese, as they did last year, take on the divvying up of the U. S. licenses among the various companies, or whether it's done by the American industry itself, depends to a very large extent on the ability of the companies to get together on a satisfactory formula for making the split.

Dislike Japanese Formula

A single vote on the part of any one of the 10 MPEA member companies can scuttle a move to have the industry do its own slicing up of the permit melon. That would naturally put the division up to the Japanese, whose formula for arriving at individual company allocations is known and works to the disadvantage of those companies who have come up within recent years.

Informed guess, therefore, is that such a veto will be forthcoming from one of the major outfits now getting one of the large allocations. At the same time, at least two of the smaller outfits are at work behind the scenes in Tokyo, trying to convince the government of the righteousness of their position in protesting the basis of last year's permit split.

The Japanese figure the allocations 50% on the basis of past permits received and 50% on the basis of billings. Thus they automatically favor distribs who got into Japan early, such as Metro, it's charged. Furthermore, the Japanese don't hand out permits in round numbers but figure them down to fractions. Last year the companies were given a deadline for making deals for these fractional licenses which amounted to five full pix in toto.

U and UA Unhappy

Two companies that have already definitely indicated they aren't happy with last year's allotment, and would be even unhappier if it were to be repeated this year, are Universal and UA. Latter last year got 5.270 permits. Arnold Picker, UA foreign topper, commented in N. Y. last week that, with a 38% rise in Japanese billings, UA this year should get eight or nine licenses. U last year got 9.910 permits, same as RKO (9.904) but substantially behind 20th-Fox (12.324).

Rest of the companies lined up as follows: Metro, 16.323; Paramount, 15.912; Warner Bros., 13.407. Columbia rated behind U with 8.488 licenses. Republic got 6.419 (ahead of UA) and Allied Artists drew 3.297.

While there has been an attempt on the part of the companies to get together and hammer out a "master" formula for the divvying up of permits and foreign remittances, progress to date hasn't been encouraging. Japanese situation is cited for a good reason why it's so difficult to come up with a firm solution acceptable to all since concessions to some of the smaller outfits automatically would involve sacrifices to the rest.

Lots of Davy Crockett

Chicago, March 15.

Davy Crockett, storied Indian scout of early America, has leapt from the musty pages of history to prominence in four modern media of communication in the Windy City recently. Balaban & Katz chain, has booked "Davy Crockett, Indian Scout," a United Artists re-issue locally distributed by Teitel Films, into the nabes. Pic is currently showing at the Belmont, Congress and Howard theatres.

Bill Hayes, whose Cadence disking of "The Ballad of Davy Crockett" is a current hit, is set for a two-week vaude stint on the stage of the Chicago Theatre, B&K flagship, March 25. The pic and vaude bookings are both attempts to cashing in on the record hit's present vogue. Coincidentally, Walt Disney's Disneyland ABC-TV show a few weeks back was devoted to a version of the Davy Crockett story.

Group of 5 Ozoners Bars Widescreen So Long As Distribs Demand Shares

Minneapolis, March 15.

What's regarded as the opening gun of this territory drive-in theatres' fight against percentage for 'Scope pictures on subsequent runs is the declaration of the Minnesota Entertainment Enterprises that there'll be no widescreen installations in any of its five Twin Cities' ozoners the coming season. It'll forgo 'Scope picures and not alter the previous operation.

Only flat deals will be made, say circuit heads who assert they already have sufficient product for this season and perhaps another and have no intention of installing widescreens as long as distributors persist in percentage demands. required for foreign success.

'CINERAMA HOLIDAY'S' $220,000 ADVANCE

"Cinerama Holiday," with a take of $219,857 for its first month at the Warner Theatre, N. Y., has a current advance sale of over $220,000. Stanley Warner Cinerama Corp., the operating company, reports filling orders into Oct., '55. Each day's mail is said to be bringing in an average of 430 requests.

With the opening night, a Tuesday, donated to the Travelers Aid Society, the first Wednesday-Saturday gross showed $30,734. Totals for each of the three following weeks were $55,047, $60,290 and $59,491.

SECOND WARNING

Los Angeles Exploiteers Told That Taste Is Infringed

Hollywood, March 15.

For the second time within a year motion picture exhibitors and studio publicity chiefs have been advised by the Los Angeles Newspaper Publishers Assn. to pay more attention to its "Code of Decency," regarding art and copy used in movie ads.

Calling attention to a "growing tendency" to abandon good taste in plugging pictures, W. R. Powell, LANPA chairman, said in a letter to the industry: "We feel certain you will agree that it is in the best interests of all concerned that good taste be the guiding rule of all amusement advertising."

Cinerama Into Empire, Paris

France will have Cinerama on or about May 15 when the widescreen spectacular will be unveiled at the Empire Theatre in Paris, now being equipped.

In reporting this in N.Y. last week, Lucien Nachbaur and Jean Thevenot, execs of the theatre subsidiary of Societe Pathe Nouvelles de Cinema, said installation costs at the Empire would run to some 60,000,000 fr. ($171,000) and would be split equally by French and U.S interests.

Nachbaur, who books the Pathe circuit's 30 theatres, explained how Pathe got into the French Cinerama act. Basic arrangements are between Reisini International which has the Cinerama foreign rights, and the Empire. However, the theatre was originally leased from Pathe with the understanding that no films would be shown there without the expressed permission of Pathe. When the Cinerama proposition came along, Pathe agreed to the programming switch but in turn became partners in the Cinerama run. The Cinerama lease on the Empire is for two years.

After that, Nachbaur explained, Cinerama may either stay at the Empire, or it could be moved over to a new house, the Pathe Wepler, currently under construction in Paris. Theatre, which will seat 2,000, will be built to accommodate any system of projection, including Cinerama. It's due to open towards the end of this year.

The French theatre execs — Thevenot is commercial director of Pathe Cinema — pointed out that, unlike in the U.S., Cinerama in France was following CinemaScope. The same is true in Britain and Italy where Cinerama has been shown.

New York Execs Grow Weary Of Comparisons With 'Abnormal 1946'

Comparison being made between 1946 attendance figures (about 85,000,000 as the weekly average) and the present rate (some 46,000,000) represents an invalid barometer of film industry business conditions, in some trade opinion. One distribution v.p. did a burn because research analyst Albert Sindlinger offered such statistics at last week's meeting of the Council of Motion Picture Organizations.

"We know the situation today isn't what it was in 1946," said the v.p. "We know that attendance is far short of what it was. But we also know, one, that 1946 was an abnormal year and, two, that the kind of prosperity we had at that time was unhealthy prosperity."

The exec added: "The figures he (Sindlinger) gave us didn't present an accurate picture, further, in that they didn't take into account the overhauled economy structure that has taken place over the last few years."

The v.p. said his reference to "unhealthy prosperity" was intended to mean that 1946 was a year in which even second-rate pictures made moncy. In this respect it was "abnormal" and such a situation offered minimum inspiration for the production of the top-grade pix as are on the market today.

As for the trade's economy, the distribution official said "this has been streamlined, that is, geared to maximum values on the screen for every dollar spent, in contrast with 1946 when there was so much waste."

He concluded that while common sense dictates the exertion of effort to improve business in any line of endeavor, the 1946-to-1955 attendance figures are a "distortion" in that they're "out of context with the complete industry analysis" and as such could cause undue alarm both within and beyond the trade.

Greek Pix Reopen Avon

Chicago, March 15.

Avon Theatre, North sider shuttered for several years, has been leased by Kosta Lambros for weekend showing of Greek language films.

First picture shown will be "The Barefoot Battalion," a Greek pic with English titles.

CODE AND LEGION AGAIN LOOM HIGH AS FOREIGN PIX SEEK COMMERICAL COIN

Rising eagerness on the part of foreign producers to have their product play U. S. commercial houses is focusing their attention on the importance of both the Production Code seal and the ratings of the National Legion of Decency, Catholic reviewing group.

In the past, when the foreign lingualers were mainly released by the indies and played the "art" houses, neither Code seal nor Legion rating made very much differences. However, things have changed.

Italian Films Export, for instance, which now dubs the vast majority of its releases and is aiming straight at commercial distribution, was relieved last week when the Legion tagged two of its pix—"Wayward Wife" and "Love in the City"— as "B," i.e. morally objectionable in part for all.

While it's generally acknowledged that a Legion nix today is less of a b.o. barrier than it was some years back, it's also true that it can still represent a formidable obstacle in many parts of the country when it comes to bookings in commercial houses. Lack of a Code seal didn't stop a picture like "The Moon Is Blue" from racking up a hefty booking record. However, the film didn't play some of the important key chains.

Since the Code is apt to weed out most of the material that the Legion might find objectionable, the "C" (Condemned) rating is applied for the most part only to foreign imports. In 1954, the Catholic group put nine features into the "C" category, most of them of foreign origin.

Curious situation develops on French or Italian pix dealing with religious subjects. IFE has one coming up, "Maddalena," and is concerned about it. And the French Gaumont company hopes to bring in "Le Defroque," about an unfrocked priest, which was a big hit in France and in Canada.

Difficulty is that Catholic groups in Europe don't take the same strict point-of-view as the Legion of Decency in N. Y. when it comes to religious themes in films. "God Needs Men," for instance, won a Catholic prize in Europe but never even got a rating from the Legion in the U. S.

Looking for It?

Industry generally feels that the Legion is much harder on imports than it's on American product, partly because it's on the lookout for trouble. Same is said of the Code. It's pointed out, for instance, that Universal at one point indicated it wouldn't distribute the British "Young Lovers" (now called "Chance Meeting" in the U. S. because the film wouldn't get a Code seal. In the end, the heroine is pregnant and there is no marriage ceremony. (U took the Rank film for South America).

Yet, in 20th-Fox's "Untamed," Susan Hayward at the end presents Tyrone Power, to whom she isn't married, with a two-year old boy who, she says, is his son. Film ends with Power slipping a ring on her finger. There is no marriage ceremony either.

Favorable Code and Legion ratings take on added importance in the light of the fact that there is now a good deal of coproduction involving American interests all over the world. Furthermore, producers abroad are pouring heavy coin into their pix and they are anxious for maximum returns. Major companies won't take on a foreign film unless it's got Legion and Code okay.

Broidy, Schwartz, Turner Spellbinding W. Pa. Allied

Pittsburgh, March 15.

Allied Motion Picture Theatre Owners of Western Pennsylvania is holding its annual convention at the Roosevelt Hotel here Monday-Tuesday (21-22).

The agenda includes toll-tv, film rentals, product and print shortage, threat of additional admission taxes, and a discussion of declining theatre attendance.

Set to address the meet are Allied Artists prexy Steve Broidy, DCA topper Fred Schwartz, American Releasing Corp. chief James Nicholson, exploiteer Terry Turner, and Allied regional veepee Horace Adams.

Quote of the Week

Actress Virginia Leith, quoted in a 20th-Fox publicity release on the refusal of Lancaster, Pa., to allow the "Violent Saturday" preem to take place there because of an undue accent on sex and violence in the pic:

"Sex is a natural and inevitable part of all human relationships. And so far as violence is concerned, any drama of action must have violence. You can't be an ostrich about things so fundamental."

GEHRING: STOP HOME-TOLL NOW

Dallas, March 15.

A warning that all exhibitors must unite and fight the threat of home-television toll was sounded by keynote speaker William C. Gehring, exec asst. general sales manager of 20th-Fox, before 175 members of Texas Drive-In Theatre Owners' Assn. at its third annual convention March 10-11, at Hotel Adolphus.

"Television is marvelous. It has made mistakes, but it will correct them and improve. It's a constant menace and will always be a fight for us. Why shouldn't we have competition? We shouldn't sit complacently like we did for 27 years, through 1952," Gehring stated. "But now some brilliant people are submitting to the Federal Communications Commission the proposition that people should pay. If we let the public go for that, we have no one else to blame but ourselves. We must organize into a definite, unified fight. We must defeat in FCC the toll-tv threat. Exhibitors will have to get together and fight. Stop fighting among yourselves and with distributors. Get around a table and arbitrate."

Gehring substituted as keynoter for the ailing Spyros Skouras, 20th-Fox prexy.

'Informer' Gets Okay In Germany After 20 Yrs.

Frankfurt, March 15.

"The Informer," political drama of murder and suspense which has almost become a museum piece in the U.S., has just obtained its first permit for showing in West Germany. Although the pic was generally released in Europe 20 years ago, it has always been banned in Germany.

In the postwar days of 1950, RKO plugged for its release here, but the German censors turned it down on the grounds that "it would be dangerous to show political murder in the newly-organized German democracy and could arouse anti-German feelings." So the film, which had been released by that time in several theatres, was immediately withdrawn.

It has now received permission from the German Film Classification Board to open in Germany, with playdates in key cities scheduled to start sometime this month. The board, however, did not term the picture "worthy," which would have meant that theatres playing it would have been eligible for a reduction in the amusement tax.

Tudor Gets U.S. Rights To French 'Heartbreak'

U. S. distribution rights to "Heartbreak Ridge," French film acquired by Loew's International for distribution aboard, has been turned over by Metro to Moe Kerman's Tudor Pictures.

Since Metro's domestic distribution setup is not geared for the handling of lingual product requiring art house dates, company decided to turn the film over to an indie distributor for U. S. selling. Deal was set with Kerman by Seymour Mayer, M-G foreign department executive.

Picture, dealing with the experiences of French forces in Asia, is scheduled for its American preem at the Paris Theatre, N. Y. arty outlet. It's set to follow the current "Wages of Fear." "Ridge" was filmed in Eastman color.

WAR NOVEL INTO FILM

Finns to Make Pix of Russo-Finland Conflict

Helsinki, March 8.

A sensational Finnish war novel, "The Unknown Soldier," by Vaino Linna, telling the story of a machine-gun detachment in the last war between Finland and Russia, has been bought by The Finnish Filmindustry. This will be the most ambitious effort ever by a Finnish film company.

The novel proved a real shocker in its unrestrained realism and naked brutality, at the same time being rated in the class of the best war stories. Leading the best seller lists, the novel is expected to hit the 100,000 mark, which is tremendous for Finland. Swedish, Danish and English translations are on their way.

The picture, which will be directed by Edvin Laine, is to be made in cooperation with the Finnish army. The casting is not yet set but shooting will start shortly because the winter is expected to be short here this year. "Soldier" is scheduled for release next fall.

Hope for Easier Time in France, But Hold Coin

After tightening up for quite some time, the French are now in a mood to allow compensation deals involving accrued U. S. film coin.

At the same time, the Motion Picture Export Assn. is holding up payment of about $170,000 to the French government pending the issuance of 20 dubbing licenses to the American companies. Fact that the French haven't issued those licenses to date is a matter of some concern in N. Y.

Under an agreement last year, the French agreed to issue 110 permits for 1954-55 (June to June). That's 20 more than the basic 90 which the U. S. distribs had coming to them. In return, the MPEA agreed to turn over to the French $430,000 over a two-year period, the coin coming from a reserve fund which the Americans had built up in France under a prior deal.

The first part of these $430,000, amounting to about $260,000, was turned over last year. The second payment is contingent on the French making available the promised 20 licenses. Authorities in Paris have stalled so far, telling MPEA that they'd get around to the permit question after their discussions with Italian industry reps who were in France last week to huddle on details of the Franco-Italian film agreement.

French attitude in allowing compensation deals is said to be the result of a conviction on the part of local officials that the American companies are investing sufficient monies in coproduction and other purposes. Negotiations for deals are being carried on on an individual company basis. Since last June, the French have remitted an official $200,000 monthly to MPEA member companies.

The Paris Angles

Paris, March 15.

Come next June, the Motion Picture Export Assn. will again press for free pix imports into France under the free trade aspects of the Geneva Accord on Trade & Tariffs.

The French are expected to stand on the 13th amendment of GATT, which stipulates that, when internal conditions demand—due to unfavorable financial circumstances—the signatories can impose quota restrictions on imports from other signatories.

As the MPEA sees it, and figures would bear this out, the pic situation in France is fairly stable. Gallic pitch obviously is the opposite.

Survey shows that, within the last few years, there has been a lowering in the production volume of purely French films with a corresponding boost in coproduction.

Number of dubbed foreign pix reaching the French market also has declined. Last year saw 384 new pix compared to 437 in '53 with this probably due to bigger budgeted pix coming in for longer runs, plus the new screen processes. There were 100 French films and coproductions, which is about par for the course, and 180 foreign films, 104 of them American, 39 Italian and 15 British.

Metro's Chicago Sesh

Two-day meeting of Metro's division sales managers will be held in Chicago at the Blackstone Hotel starting March 25. Sales veepee Charles Reagan, who recently returned from a gander at studio product, will preside at the session which will set plans on upcoming releases. This is the first get-together of M-G's top sales echelon in six months.

Attending the session will be Ed Saunders, assistant general sales manager; John Byrne, eastern sales topper; Rudy Berger, southern; John J. Maloney, central; Burtis Bishop, midwestern; John S. Allen, southwestern, and George A. Hickey, western.

Ontario's Tax 'Relief' Plenty On the Stingy

Toronto, March 15.

Only tax reduction incorporated in Ontario's new 1955-56 budget is the shaving of the entertainment tax, but theatre operators are disappointed in that b.o. tax—which goes to hospital maintenance—has only been reduced from 12½ to 10% on face value admissions. Exhibitors had petitioned that the Government tax be removed from all tickets up to 50c admission as in the United States because of acute inroads of television, thus forcing several operators out of business in small towns.

Premier Frost, however, has cancelled the Government tax on admissions up to 25c only, largely meaningless since few houses have so low an admission, except for children's Saturday matinees. On Frost's admonition to exhibitors that the tax reduction must be passed on to filmgoers, rebuttal is that this amounts to 1c on a 75c ticket and 2c on a $1 admission—so what?

Said Frost, on the floor of the House; "The benefits of this $1,500,000 tax reduction should be passed on to the people in lower admission prices and, in this way, increase attendance and theatre revenue." But exhibitors' beef is that this would entail more change making and bookkeeping. General opinion among the major operators is that the public wouldn't be bothered with a one-or-two-cent reduction on 75c-$1 or more admissions, but Frost insisting that the Ontario houses are getting a new kick-back of $1,500,000—and who's benefiting?

TEXAS DRIVE-INS CITE THEIR GRIPES

Dallas, March 15.

Jack Farr, outgoing prexy of the Texas Drive-In Assn., revealed that in an eight-year period, 1946-1954, indoor theatres' count fell from 18.719 to 15.030—a drop of 3,689—while drive-ins leaped from 300 in 1946 to 4.302 nationally in 1954. Farr said that ozoners had paid one-third of their revenues to distribs in those eight years, "but the past two years have been in the black."

He cited old gripes: shortage of pix ("which should never have been permitted"), unreasonable film rentals, unfair availabilities and clearances, demands for lengthy playing time, rising costs of operation, and added the newest hazard, toll tv.

CinemaScope, Farr stated, has saved the outdoor exhibs.

Charles W. Weisenburg, head of Weisenburg Theatres, Dallas, was chosen new prez. New veeps are Eddie Joseph, Austin; H. L. Durst, Fredericksburg, and G. S. Hill, Abilene. Don Douglas, Dallas, was named secretary and Tim Ferguson held over as treasurer.

Parliament Told U. S. Films Cut Native Profit

London, March 8.

A new parliamentary offensive against the one-way traffic in films across the Atlantic, started in the House of Commons from the government benches a fortnight back, was continued last week with a demand for reciprocity when the Anglo-American Film Agreement comes up for renewal later in th year.

Taking the lead in the new question-time barrages, F. M. Bennett, Tory M.P., started his campaign by asking Board of Trade prez Peter Thorneycroft for info on British film earnings in the U. S. No details were available, but the questioner went on to ask for the amounts involved in British remittances to Hollywood.

The answer proved his point that business was too one-sided. He returned to his subject in the House of Commons last Tuesday (22) to be told by the BOT topper that he was not unsympathetic with what had been said.

Entering the debate on that cueline, Labor M.P. Marcus Lipton, asked how the Minister could justify increasing expenditure on American pix while Britain's gold and dollar reserves were on the decline and imports were excessive.

Thorneycroft had a simple answer: "Largely because the public likes to see American films."

BOTH SIDES GET PEEK

All Legal Papers In 16m Suit Open For Attorneys

Hollywood, March 15.

Homer I. Mitchell, attorney for four of the 12 defendants in the Government's pending 16m antitrust suit against distributors, has received between 2,500 and 3,000 photostats of legal documents which will be used by the Department of Justice.

Federal Judge Harry Westover ordered the Government to turn over the documents for use by all the defense attorneys in preparing their case. At the same time the defendants have been ordered to turn over to the Government all the documents they will introduce in the trial, set for Sept. 6.

Sarnoff's Plan

Continued from page 1

the President; Abbott Washburn, deputy director of the U. S. Information Agency; and Frank Wisner, assistant to Central Intelligence Agency chieftain Allan Dulles.

Gen. Sarnoff had come to Washington last night (Mon.) to attend Secretary of State John Foster Dulles' dinner for Australian Prime Minister Robert Menzies. He flew back to New York after his meeting with the President.

UA's Schedule

Conti ued from page 5

ning, said Krim, explaining that some pacts provide for delivery of pix to the distrib as far off as three to five years. Another contributing factor behind the tieups is that UA has reached the point where it can participate in financing preproduction development of properties. Company has, perhaps, as much as $1,300,000 now invested in such development, according to Krim. Overall financing of new product amounts to $40,000,000, he said.

The UA officials raised the point that while the accent is to be on a higher level of quality in new production, films in the $300,000 (negative costs) category are not being abandoned. Theatremen have demonstrated that they still want this type product, in addition to the costlier pix, said Heineman.

Incidentally, "Moon Is Blue" and "Suddenly," two of UA's bigger grossers, were in the 300G bracket.

Krim leaves Friday (18) on a trek to Europe, with his agenda including a prowl of possible deals in Germany.

"Never before in my forty years
in the motion picture industry
have I been so sure, so excited,
so thrilled about a motion picture
as I am about Stanley Kramer's

NOT AS A STRANGER.

I am confident that my reaction
will be shared by everyone
who sees the film. Because of my
confidence, I have asked
United Artists to have
a special screening of

NOT AS A STRANGER

at its Sales Convention in
Los Angeles on Friday, March 18,
and in Chicago on Friday, April 1.
The film, which will be shown,
and the national and local
campaigns, which will be
presented, will hit new highs
in the motion picture industry
in size and in results."

George J. Schaefer

GEORGE J. SCHAEFER



thru UA

Count Small Exhibs In on Future

New Rivals for Amusement Dollar—Including Travel On Credit—Says Feldman

Minneapolis, March 15.

As newer and more formidable competitors for the entertainment dollar continuously appear, the film on the theatre screen must be increasingly "better than ever." So said Charles J. Feldman, Universal vice president in charge of sales, while here for the opening of his company's new exchange building.

The film industry has proved its mettle by meeting and licking the television challenge. The industry possesses the brains, ability and ingenuity to continue to make pictures that'll always be the best entertainment buy. He has no doubts regarding exhibition's future.

As one of the new competitors for the family entertainment dollars, Feldman cites travel on credit. Because they can take it now, even to Europe, and pay for them later, more people than ever have started traveling, he points out. Such travel leaves less funds for theatregoing.

"Ridiculous" is how Feldman labels some independent exhibitor leaders' claims that film companies don't need the small exhibitor, that such business is only slightly or not at all profitable and therefore not desirable and that deals are being framed designedly to kill off such theatreowners.

"There isn't a customer, including the smallest, that Universal doesn't feel it needs, and I'm sure this holds true with other companies," declares Feldman. "We're always on the quest for new customers and trying to sell more film to our old ones.

"This business always has been based on quantity sales. Companies have many prints of every picture and must keep them working.

"If, in some instances, terms are hard on small exhibitors, I'm confident ways will be found to correct the injustices. As far as Universal is concerned, it will have no national sales policy. There'll be local autonomy in our branches so that deals can be decided individually and hardships prevented."

Metro Probe

Continued from page 3

nick came to be aligned with M-G to produce independently or how Goldwyn's "Guys and Dolls" was added to the distribution roster. Schenck feels the results of both tieups — the finished product as compared with M-G's own studio lineup and the distribution playoff —might well provide inklings as to why M-G's preeminent position industry is slipping.

Metro will also distribute the CinemaScope version of "Oklahoma!" and has package deals cooking with Sol C. Siegel and Stanley Kramer.

Actually, there's not a company in the business that hasn't had its doldrum periods and in every instance, as vets in other organizations point out, distribution is inclined to blame the studio and the production end finger-points at distribution.

Loew, NY to LA

Continued from page 3

inducing the film company to become part owner of the sound process. He has pushed hard for its introduction overseas although the domestic acceptance of Perspecta has lagged.

Loew has been heretofore been offered the presidency of the parent company (with Schenck stepping up as chairman of the board), but has declined the post, preferring to operate under his present arrangement.

East credits Loew for snaring Samuel Goldwyn's "Guys and Dolls" for Metro release. Another factor leading to his appointment is the studio's need for additional top manpower because of the illness of Louis K. Sidney and the need for someone to spell Eddie Mannix, also ailing recently, and Ben Thau.

'Jusice' to Cleffers

Continued from page 1

plorably move individuals and groups in positions of economic power to take advantage of weaker and less privileged individuals and groups.

"The advent of films, radio and television have made great changes in the production, marketing and use of popular music. Control over popular music over a period of time has come into the hands of a relatively few individuals in this country, who represent large financial interests. Although song writing is a creative activity that requires great talent and even genius, because of the practice of these powerful groups, in one sense, it has been converted into a coldly materialistic mass-production business.

No Mass-Production

"Good songs cannot be mass-produced like automobiles, but that is what is often now happening in this country. A few powerful individuals who can decide whether or not a song is to be exploited and publicized are in a position to block the creative efforts of many worthy, talented composers . . . It will never be possible to create good music by the mere decree of so-called song dictators or moguls who sit in ivory towers in Tin Pan Alley or in Hollywood and send out orders to play only the songs of chosen favorite composers and to omit all others.

"Yet there is evidence to the casual observer that this is just what is often happening and, of course, it accounts for the present relatively inferior quality of many current American popular songs because, under this system, worthwhile compositions possessing real merit are arbitrarily blocked while prosaic, commonplace offerings are circulated under forced draft by arbitrary edict throughout the media of musical reproduction.

"As a result, true, creative art is stultified and mediocrity and banality are artificially cultivated and forced upon the American public.

"There are even worse features. Highly successful, prominent songwriters and composers are daily being dprived of the fruits of their work.

"Some unbelievable results flow from operation of the present copyright law. If a public restaurant, ice cream parlor, or tavern uses an ordinary phonograph played without inserting a coin, this is considered a public performance for profit. The composers may share in it. But if anyone in the same establishment puts a coin in a jukebox, this is not considered a public performance for profit and the composers are excluded from sharing in such receipts.

"Such conditions constitute gross discrimination against composers, authors, and publishers, against the men and women whose great talents and abilities furnish so much pleasure and relaxation to the American public.

"I am not in any sense opposed to the jukebox business or jukebox operators. But in fairness, justice and equity, this and every other branch of the music industry, and other industries which utilize the products of creative art should be prepared and willing to aid those who, above all, have made their great business enterprises and great financial success possible.

"The jukebox operators, like every other group in the music industry, should be willing to enter into conferences and negotiations designed to agree upon their share accruing to various segments of the music world upon some equitable basis. If this cannot be done speedily and effectively, the Congress will have to take appropriate action to revise the present law. In fact, it is my opinion that this should be done in any event."

BOGART'S NEXT AT COL.

Hollywood, March 15.

Humphrey Bogart is to star in "The Harder They Fall," which Columbia bought over weekend from RKO.

Budd Schulberg will do screenplay.

Look 1954 Exhib Award To Music Hall Topper

Russell V. Downing, managing director of N. Y. Radio City Music Hall, won the Look mag special exhibitors' award for 1954 for "his affirmative leadership in exhibition." It was the only award in the exhibitor field, other Look prizes going to actors, musicians, writers and technicians in the industry.

Citation for Downing said "he has helped to make the fabulous Music Hall, with its staff of 700, a model showcase for the best film entertainment—he stays abreast of new movie technology and projection techniques."

Kids' Library

Continued from page 7

companies in many cases haven't seen fit to replace them with acetate versions. Also, there has been a sharp drop in the number of new films made available to the library.

Television Competition

(3) Some of the films, such as "The Swiss Family Robinson" and others, have been pulled due to their sale to tv. Latter has also affected the Disney features which, however, were never properly a part of the library.

(4) There have been comparatively few features suitable for specific children's enjoyment since the industry switched to the wide screen.

The MPAA's children's film library doesn't in itself "rent" pix to exhibs. Its function primarily is to draw up lists of recommended films on the basis of screenings by a committee of the various national organizations and the Green Sheet group. The companies then make one or two prints of these recommended features available in their exchanges for booking by interested exhibs.

Only 30 Titles

The number of films now available via the library recommendations runs to only about 30, less than half of what it used to be. Most of the pix are by now very old.

Some of the best-loved film classics considered of never-ending appeal for youngsters, can no longer be booked. These titles include "Adventures of Huckleberry Finn," "Wizard of Oz," "Alice in Wonderland," "The Biscuit Eaters," "Dog of Flanders," "Mother Carry's Chickens," "Prince and the Pauper," "Black Beauty," "National Velvet," etc.

Spokesman at the MPAA said this week that every effort was being made to get the companies to recognize the importance of the library's service. He added, however, that a high level decision would be needed to correct the situation. It's pointed out that, while many theatremen have shown interest in creating kid shows, they've also been greatly disappointed by the unavailability of the proper features advocated by the library.

Blame Distribs

Exhib spokesman concerned with the situation castigated the companies for their shortsightedness this week. "It's a shame they can't see beyond the immediate dollar just this once," he commented, adding that he was fully aware that neither theatres nor the distribs would or could make much money on these children's shows. "Yet, they're as important as anything else we can do to widen our audience," he said.

The majority of the pix in the library are now three to four years old. Paramount, which used to have four in the list, has none now. Metro, down for 1, now has 11. 20th-Fox, which once had 10, now has six. Columbia, which had eight, now has four. The only one which actually shows an improvement is Republic.

Companies that have shown the greatest willingness to cooperate have been Metro, 20th and Republic. Latter wanted to make new prints available on "Bill and Coo," for instance, but was stalled when the indie producer withdrew the pic from circulation.

Shopworn Showgirl

Hollywood, March 15.

Hal Wallis has bought Erna Lazarus' romantic comedy, "Route 66," for Shirley Booth starrer in fall, with Lazarus to script.

Yarn deals with shopworn showgirl with heart of gold and a tinhorn sport who fall in love on a transcontinental tour.

Picture Grosses

BOSTON

(Continued from page 8)

parties, and is rebounding to big $16,000. Last week, $15,000.

Exeter (Indie) (1,300; 60-$1)—"Detective" (Col) (5th wk). Still good at $7,500 following $8,600 in fourth.

Fenway (NE) (1,373; 60-$1)—"New York Confidential" (WB) and "Black Pirates" (Lip). Fairish $5,000. Last week, "Crashout" (FM) and "Race for Life" (FM), $4,500.

Memorial (RKO) (3,000; 60-$1)—"Far Country" (U) and "A&C Meet Keystone Kops" (U). Okay $14,000. Last week, "Leagues Under Sea" (BV) (4th wk), same.

Metropolitan (NET) (4,367; 75-$1.25)—"Battle Cry" (WB) (4th wk). This week starts today (15). Third week, big $23,000.

Orpheum (Loew's) (3,000; 74-$1.25)—"Long Gray Line" (Col) (4th wk). Neat $12,500 following $17,500 in third.

Paramount (NET) (1,700; 60-$1)—"New York Confidential" (WB) and "The Black Pirates" (Lip). Good $11,500. Last week, "Crashout" (FM) and "Race for Life" (FM), $10,000.

State (Loew's) (3,500; 60-$1)—"Athena" (M-G) and "Crest of Waves" (M-G) will wind 10-day run with fair $12,500.

D.C. Down; Russell Oke 14G, 'Darling' Mild 15G

Washington, March 15.

Main stem is suffering from a seasonal slump plus lack of big, new product. Unseasonably warm weather is driving the natives into home gardens. Neither of the two newcomers, "Jupiter's Darling" at Loew's Capitol and "Underwater!" day-dating at Ambassador and Metropolitan, promises much b.o. excitement. Former is mild and Jane Russell starrer looms barely okay. In holdover class, things are generally steady, with "Country Girl," in sixth session at the Trans-Lux, still out front. "Cinerama" is sock in 70th round.

Estimates for This Week

Ambassador (SW) (1,490; 70-95)—"Underwater!" (RKO). Slim $5,000. Last week, "Battle Cry" (WB) (6th wk), $4,500.

Capitol (Loew's) (3,434; 70-95)—"Jupiter's Darling" (M-G). Mild $15,000 in 8 days or less. Last week, "Long John Silver" (Indie), $9,000.

Columbia (Loew's) (1,174; 70-95)—"Black Tuesday" (UA) (2d-final wk). Fine $5,500 after $9,000 opener.

Dupont (Lopert) (372; 65-$1)—"Gate of Hell" (Indie) (3d wk). Firm $4.500 after $5,000 last week. Stays on.

Keith's (RKO) (1,939; 90-$1.25)—"Long Gray Line" (Col) (5th wk). Stout $14,000 after $16,000 last week. Stays.

Metropolitan (SW) (1,200; 70-95)—"Underwater!" (RKO). Okay $9,000. Last week, "Battle Cry" (WB) (5th wk), $8,500.

Palace (Loew's) (2,370; 70-95)—"White Feather" (20th) (2d wk). Slim $6,000 in final 4 days after $13.000 last week.

Playhouse (Lopert) (435; 70-$1)—"Aida" (IFE) (4th wk). So-so $4,000 after $5,000 last week. Stays.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (6th wk). Husky $12,000 after $14,000. Holds on.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (70th wk). With everything else on downbeat, this is on upbeat. Sock $15,000 after $14,000 last week. Holds over.

BALTIMORE

(Continued from page 9)

(2d wk). Hefty $10,500. Last week, $15,000.

Little (Rappaport) (310; 50-$1)—"Camille" (M-G) (2d wk). Brisk $3,000 following $4,800 opener.

Mayfair (Hicks) (980; 25-70)—"Timberjack" (Rep). Mild $3,300. Last week, "Smoke Signal" (U), $3,500.

New (Fruchtman) (1,800; 35-$1)—"Untamed" (20th). Rousing $12,000. Last week, "Women's Prison" (Col), $6,000.

Playhouse (Schwaber) (320; 50-$1)—"Little Kidnappers" (Indie) (4th wk). Okay $3,500. Last week, $3,800.

Stanley (WB) (3,200; 35-$1)—"Battle Cry" (WB) (6th wk). Ebbing to $5,500. Last week, $7,000.

Town (Rappaport) (1,600; 35-$1)—"Long Gray Line" (Col) (2d wk). Still tall at $11,000 after $17,500 opener.

'GIRL' GREAT $18,000, SEATTLE; 'LINE' 11G

Seattle, March 15.

"Country Girl" is standout here this session with a mighty total at Fifth Avenue. "Underwater!" shapes fairly good at Orpheum but "Long Gray Line" is disappointing with lesser take at Paramount. "Americano" looks nice at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Far Country" (U) and "West Zanzibar" (U) (4th wk). Good $3,000. Last week, $4,200.

Coliseum (Evergreen) (1,830; 75-$1)—"Americano" (RKO) and "Outlaw's Daughter" (20th). Perky $8,500. Last week, "White Feather" (20th) and "Target Earth" (AA), $8,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Country Girl" (Par). Immense $18,000. Last week, "Bridges of Toko-ri" (Par) (3d wk), $6,700.

Music Box (Hamrick) (850; 90-$1.25)—"Violated" (Lip) and "Twilight Money" (Lip) (2d wk). Good $3,000. Last week, $4,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Hit Deck" (M-G) and "Twist of Fate" (UA) (2d wk). Oke $7,000 or near. Last week, $11,700.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Underwater!" (RKO) and "Thunder Pass" (Lip). Fairly good $10,000 or near for Russell pic. Last week, "Many Rivers" (M-G) and "Carolina Cannonball" (Rep), $6,300.

Paramount (Evergreen) (3,039; $1-$1.25)—"Long Gray Line" (Col). Passably good $11,000 or close. Last week, "Battle Cry" (WB) (4th wk-5 days), $5,700.

SAN FRANCISCO

(Continued from page 8)

or near. Last week, "N. Y. Confidential" (WB) and "Unchained" (WB), $16,000.

Warfield (Loew's) (2,656; 65-90)—"Hit Deck" (M-G) (2d wk). Fine $11,500. Last week, $19,000.

Paramount (Par) (2,646; 90-$1)—"Country Girl" (Par). Giant $35,000. Last week, "Battle Cry" (WB) (4th wk), $13,000.

St. Francis (Par) (1,400; $1-$1.25)—"Long Gray Line" (Col) (4th wk). Good $8,500. Last week, $9,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (63d wk). Fine $16,000. Last week, $17,600.

United Artists (No. Coast) (1,207; 70-$1)—"Americano" (RKO) and "Khyber Patrol" (UA). Fast $11,000. Last week, "Cattle Queen Montana" (RKO) and "White Orchid" (U), $8,000.

Stagedoor (A-R) (400; $1-$1.25)—"Gate of Hell" (Indie) (2d wk). Great $7,000. Last week, $7,500.

Clay (Rosener) (400; $1)—"Romeo and Juliet" (UA) (2d wk). Nice $2,700. Last week, $3,200.

Vogue (S. F. Theatres) (377; $1)—"Mlle. Gobette" (Indie). Fair $1,600. Last week, "Pickwick Papers" (Indie) (5th wk), same.

DENVER

(Continued from page 9)

Fair $9,000. Last week, $15,000.

Orpheum (RKO) (2,600; 50-85)—"Many Rivers to Cross" (M-G). Oke $10,000. Stays on. Last week, "Jupiter's Darling" (M-G) and "Atomic Kid" (Rep) (2d wk), $7,000.

Paramount (Wolfberg) (2,200; 50-85)—"Down 3 Dark Streets" (UA) and "Golden Mistress" (UA). Good $11,000 or near. Last week, "6 Bridges to Cross" (U) and "Yellow Mountain" (U), $12,500.

Tabor (Fox) (1,967; 50-70)—"They Were So Young" (Lip) and "Silver Star" (Lip). Okay $2,500. Last week, "Battle Taxi" (UA) and "Snow Creature" (UA), $3,500.

Vogue (Pike) (442; 74-90)—"Doctor in House" (Rep). Sock $4,000 or near. Holds over. Last week, "Mexican Bus Ride" (Indie) and "Royal Symphony" (Indie), $1,800.

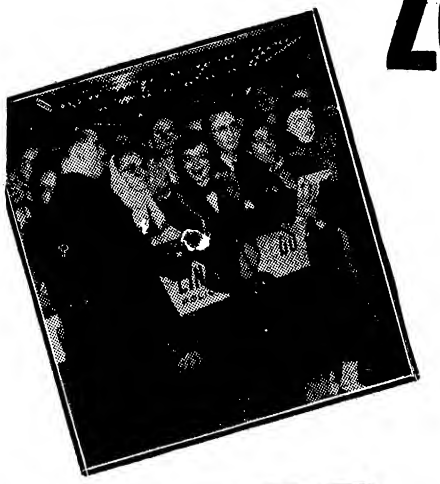
Kaufman's Australian Plan

Producer Joseph Kaufman returned from England over the weekend where he discussed deals for the foreign distribution of "Long John Silver," (being handled in the U. S. by DCA) and also checked locations for his next production.

Following his Gotham stay, Kaufman will return to the Coast for a month's vacation before resuming his production activities, which includes more filmmaking in Australia.



...AND RIGHT ON TOP OF WARNERS' SMASH N.Y. ASTOR WORLD PREMIERE THE MICHIGAN, DETROIT ZOOMS AHEAD OF 'BATTLE CRY'!!!







WARNERCOLOR
STEREOPHONIC SOUND

STARRING
JULIE HARRIS · JAMES DEAN
RAYMOND MASSEY WITH BURL IVES
RICHARD DAVALOS · JO VAN FLEET · ALBERT DEKKER · LOIS SMITH

SCREEN PLAY BY
PAUL OSBORN · DIRECTED BY ELIA KAZAN

FILMED IN TECHNICOLOR

Salesmen-Distribs Deadlocked Over 'Penurious' $100 Salary Top

Talks between the Colosseum of Motion Picture Salesman, independent union representing some 775 film salesmen, and the major distribution companies relating to a new contract have reached a stalemate. Negotiations which started in Chicago Feb. 7 and adjourned to Cincinnati on March 7, resumed in New York Monday (14). The present two-year pact expired Feb. 17, but has been extended to April 17 pending the outcome of the talks. The Monday session broke up with a report of "no progress" and the committees representing the salesmen and the distribs hoped to resume conversations yesterday (Tues.).

The salesmen are asking for a pay hike, an increase in expense allowance, and certain fringe benefits, all of which the distribs have nixed, according to the Colosseum's general counsel, David Bartell.

Noting that the negotiations had moved into a third and crucial stage, Bartell charged the film companies with adopting the theme of "strangulation of a salesman." On the basis of the offers made by the film companies, which are seeking an extension of the present contract, Bartell said it was the "thinking of top management to limit the salaries of the film salesmen to $100 per week." He termed this offer as "niggardly, stultifying and insulting," and lashed out at the distribs' "penuriousness in the name of economy."

"We have here," Bartell said, "a spectacle of the film industry, enjoying the highest profits in its history, belittling the efforts of its salesmen, and destroying their efficiency by failing and refusing to accord to them the consideration commensurate with their importance to the industry."

Placing of a $100 limit on the salary of a salesman, Bartell said, would mean the "decimation" of sales forces, and the exodus of high-calibre salesmen from the industry.

During the Cincy talks last week, James A. Mackraz, Federal mediator, sat in on the meetings. Bartell said that it was possible that a Federal official may be called to take part in the New York sessions if the stalemate is not broken.

Antitrust

Continued from page 5

the House Judiciary Committee unanimously approved such legislation last week. In addition, a special committee created by the Attorney General to study the antitrust laws is about ready to release its report, which also contains a recommendation for a uniform statute.

Film industry producers and distributors have been pressing for a bill because of the wave of treble damage suits which has followed the Supreme Court decision in the Paramount case. Distributors sought a statute of no more than three years, while exhibitors said that if there must be one it should be for at least five or six years.

Four years is recommended by the House subcommittee and also by the Attorney General's study committee.

At present the Federal courts accept the statute of limitations in whatever state the suit is brought. This has resulted in exhibitors "shopping" for states with long statutes so that they can sue on very old claims.

The House bill does not include a provision, urged by the distributors, that trial judges be given discretion to set awards at less than full treble damages, where circumstances warrant the lesser penalty. The present law makes treble damages mandatory. However, the Attorney General's committee is understood to favor the discretionary power for the judges, in its report. Rep. Emanuel Celler (D., N. Y.), chairman of the House Judiciary Committee, claims the discretionary feature was not considered because the motion picture industry people previously in favor of it failed to go to bat for it this time.

Filmakers

Continued from page 5

Loew, head of a large New England chain, in which Loew said that he had been able to make more money on Filmakers and similar type releases in many situations than on major company product.

Both Levin and Mandell expressed satisfaction with FRO's exhibitor guarantee plan by which theatres, on the basis of the story, cast, and director, sign up for an FRO film prior to actual production. The exhibitor pays a flat minimum guarantee against a percentage. The contracts are noncancellable and require exhibs to play or pay for the picture within 120 days after the national release date. If the theatre cannot work the film in its schedule within the 120-day period, it must pay the minimum guarantee and can play the picture at a later date.

According to Levin and Mandell, FRO snared 800 guaranteed dates for the initial films offered under the scheme and is now aiming to double that total on its new output. "Private Hell—36," one of the guarantee pictures, is expected to gross $600,000 in the domestic market, according to Mandell.

In addition to releasing pictures made by Filmakers Productions, the FRO production company headed by Collier Young, FRO will also finance and distribute pictures of indies "as long as the package looks commercial and the price fits the budget we operate on." In this category is FRO's current "Crashout," a Hal E. Chester production starring William Bendix and Arthur Kennedy. Picture hit the market last week with dates in the New England and New Jersey area.

Completed and set for release in April is a Filmakers Production, "Mad at the World," a film dealing with juve delinquency with a prolog by Sen. Estes Kefauver. Also on FRO's slate is another Chester entry, "Battle Hell" (title may be changed because of Warners "Battle Cry"), which goes into production in April with a July release in mind. Mickey Rooney, Robert Cummings, and Tab Hunter are being eyed for this film. "The Smoldering Sea," based on the novel by U. S. Anderson, rolls in May under the Filmakers banner for September release. Cast will include Paul Douglas, Lee J. Cobb, and Keefe Brassele. From September to the first of next year, FRO hopes to have three more pictures ready. It has two properties lined up—"The Weapon," an original by Fred Freiburger, and "The Firebug," an original by Collier Young.

All the upcoming FRO pictures, according to Levin, will be filmed in the Tushinsky Superscope process although they'll be in black and white. Levin said he had seen test footage of Superscope in b&w and that the results were excellent.

While in N. Y., Levin and Mandell conferred with eastern exhibitors relating to contracts under the guarantee plan for FRO's upcoming slate.

Fred Schwartz

Continued from page 5

the setbacks, is not too discouraged. He feels the company will get underway solidly shortly, pointing to the planned May release, for example, of "I Am a Camera." This is the Remus Production, made in London with Julie Harris, Shelly Winters and Laurence Harvey in the leads.

Beyond this, DCA has a few properties in "pre-production" status, including "Lelia," which is to star Olivia de Havilland.

Schwartz Feted

Fred J. Schwartz, who's bowing out as chairman of the fund-raising and finance committee of the Will Rogers Memorial Hospital, was tendered a luncheon by members of the committee at "21" in N. Y. last Wednesday (9).

Abe Montague, president of the hospital, cited Schwartz for his superb leadership and consecrated service."

'Look, Ma'

Continued from page 1

tax structure we have a chance at financial security only with our own companies and only if these do well."

Corporate-stock organizations, of course, give the owners (the stars) a crack at capital gains taxation of 26% as against the straight income impost that scales upward with the amount of income, going as high as 90%.

Douglas, emphasizing he was speaking only for himself, pointed up other advantages. "Obviously," he said, "it's wonderful to be able to develop certain stories. On the stage, the actor's job often is as important as the director's and some times on par with the writer's. In a film, you feel your contribution is less, you want to do more such as in finding properties and developing them creatively. A lot of us are going to die for one reason or another. I hope it isn't going to be me."

Talent Always on Own

Douglas wants no part of the pros and cons anent independent production vis-a-vis major studio operations. "Actually, any good picture ever made was an independent. William Wyler and Billy Wilder, for example, have worked at Paramount but they developed their own pictures. Such films as these usually are better than those going through the studio mill. The good pictures result from the work of a few men, perhaps only one or two, regardless or whether there's a major studio or not. In this sense, the pictures are independent."

In setting up shop on their own, the stars hire the producer, director, other players, etc. Douglas' company, Bryna Productions, has "The Indian Fighter" as the first under its UA deal and William Schorr is set to produce.

It's to be a western and Douglas has some novel ideas about such product. In effect, he's departing from the conventional. "Why must the hero be strong and silent?" he askes. "Why can't he be strong and a little noisy, too, and saying more than 'yep' and 'nope?' And why must the cavalry always arrive on time?"

Douglas has been toying with the idea of his own company for some time and has several story properties in mind to lens. One of these, he added, is on the life of Van Gogh but Metro has now decided to do the same kind of property. "Rather than buck a company like Metro, maybe we'll do it together," concluded the actor-corporation.

Star Power—For Cheap

Hollywood, March 15.

United Artists latest flurry of deals with name players has overhead advantages for UA as it has capital gain advantage for the actors.

What UA achieves by its contracts is a dependable supply of name-studded properties without the burden of weekly salary committments which run on regardless.

Daylight Saving

Continued from page 2

stay outdoors as much as possible and take part, to a greater extent, in recreational activities."

The television people feel the extension will play havoc with the program scheduling, since shows would be seen at a different time in New York city than in the suburbs and other areas outside the city limits.

Under the existing state law, the daylight savings period starts at 2 a. m. on the last Sunday in April and ends at 2 a. m. the last Sunday in September. However, the statute provides that municipalities may extend the stanza beyond the stipulated date.

AB-Par's 25c Divvy

American Broadcasting - Paramount Theatres has declared the regular 25c dividend on both its common and preferred stock issues.

Payable April 20 to stockholders of record on March 25.

B&K's $1 Dividend

Chicago, March 15.

The Balaban & Katz Corporation, top local theatre chain, has declared a $1 dividend on its common stock. Payable March 30, 1955, to stockholders on record as of March 15, 1955.

Budd Schullberg

Continued from page 3

leged acting in a "confidential capacity for the plaintiff" with regard to its projected film of "Waterfront." Monticello also sought to have Schulberg's "unlawful appropriation" of the property tried before a jury.

Schulberg is a defendant in the action along with Columbia Pictures, Elia Kazah, Horizon American Pictures, Sam Spiegel and Malcolm Johnson. Monticello charges that under separate pacts with Johnson and Schulberg it gained rights to "Waterfront." Horizon American, in answering the suit, claims that the plaintiff forfeited its rights by failing to exercise them within the period stipulated in the Johnson and Schulberg pacts.

Suit also asserts that Schulberg breached a confidential relationship by turning over the script based on Johnson's "Crime on the Waterfront" to Spiegel's Horizon American firm. It's contended that Horizon had full knowledge of Monticello's ownership when it made the film and assigned distribution rights to Columbia.

Bruce Odlum

Continued from page 3

Independent Artists distributed through RKO.

Visiting the actual locales is part of a growing pattern which Elia Kazan first capitalized on with "The Stamford Story" (actual residents from that Connecticut town) and which he did again in a film with a New Orleans locale some time ago. Joe Mankiewicz did it with "Barefoot Contessa." When Englund researched "Girl Rush" he and young Odlum visited the Nevada goldmining country, and when he (Englund) wrote "Never Wave at a WAC" (again a Rosalind Russell starrer), some time ago, he first researched the Pentagon and the Fort Lee (Va.) WAC Training Centre. Then he wrote the script.

George Seaton did that with the Berlin Airlift story, first locating there to get the feel of the Yank job in breaking through the Berlin corridor. Bryant was production manager on that film, too, and knows the European locale, hence the exploratory trip first by Bruce Odlum with his writer and production aide.

French Exhibs

Continued from page 4

Nachbaur maintained. This despite the fact that in France, as in Hollywood, there is now a tendency towards fewer but bigger pix. Duncan McGregor, Pathe's U. S. topper (outfit runs the Paris Theatre, N. Y., and the Fifth Ave. Cinema) interpolated that French houses of all sizes must, by law, play each attraction a minimum of one week. Since there's also no such thing as a double bill, the annual film requirement is much less than in the U. S.

Thevenot said that, at the moment, there is a French screen quota providing that nine out of every 13 weeks of playing time must be devoted to domestic product. He noted that this restriction was "theoretical" rather than practical. He also said French attendance was up due to good pix and no tv competition.

Most of Pathe's 30 houses have CinemaScope, Nachbaur said, but only the first runs are equipped for magnetic stereophonic sound. "French audiences generally aren't too interested in the type of sound they hear," he observed. "In the first runs it's worthwhile putting in stereophonic sound, but it means nothing elsewhere." All of Pathe's pix now are coproductions with Italy. The company has just released its first CinemaScoper, "Fortune Carre." According to Lillian Gerard, v.p. of Pathe's U. S. subsid and managing director of the Paris, the house may eventually switch to widescreen.

Foreign Sales

Continued from page 3

tential abroad is Loew's which has assigned Arthur M. Loew of Loew's International not only to study Metro studio activities but also "the planning of production for worldwide consumption."

It's considered of more than passing significance that the global sales jobs at least three companies has been taken on by men whose experience has been largely in the foreign field and who could be expected to keep international requirements in sharp focus. At Paramount recently, George Weltner took over as worldwide sales topper. He had headed up Par International. At Universal, Alfred E. Daff assumed the mantle of global sales head after a long career in the foreign field. Daff today, apart from his sales responsibilities, also has a strong voice in production planning. At Republic, Richard Altschuler succeeded to the global sales job via the international department.

The renewed accent on the foreign market, which today brings the companies up to 45%—and in some cases up to 50%—of their overall take, is seen as part of the "increased risk" pattern of production. Fewer pix are being made, and they cost more. Therefore, the companies want to insure for themselves the largest possible return. Keeping foreign tastes in mind is seen as one way of reducing the loss risk.

Still another aspect involves the opinion that, whereas the "ceiling" on the domestic b.o. take of any given picture is pretty well known, foreign earnings are still flexible and the market is capable of expansion in many areas. In the cases of most companies, the percentage of the foreign billings increase last year over the year before exceeded that of the domestic billings. Main problem, of course, is getting the money out.

ANTA Album

Continued from page 3

have made four-wall deals with 38 theatres. Boxoffice sales, via local CARE and ANTA units, have already started. Actual sales at theatres, following ads in weekend newspapers, started Monday (21). Only one theatre in New York, the RKO Fordham in the Bronx, will carry the telecast. Originally, the Fabian Fox Theatre in Brooklyn was also listed, but it has been dropped.

The live show will originate from Dumont's Adelphi Theatre studio. House is reported to be sold out already. Rental of the Adelphi Theatre for three days plus use of a Dumont crew for the pickup stands to cost the sponsoring groups $10,000.

Twin Cities' Set

Minneapolis, March 15.

Closed circuit theatre telecast of the American National Theatre & Academy show from New York March 28 will come into two United Paramount Theatres' houses, the Minneapolis Radio City and St. Paul Paramount. The only other local theatre equipped for big screen tv, the Minneapolis Gopher, will not have it.

This will be only the second time that any Twin Cities' theatre will have carried the exclusive telecast of any attraction other than boxing.

Previous occasion was the Metropolitan Opera's "Carmen" which the local Gopher brought in. It left the theatre in the red.

TV Script Sold

Continued from page 3

as the first major tv-to-screen test. It opens at N. Y.'s Sutton Theatre, an art outlet, April 1. Film was made on an unelaborate budget (about $300,000), and boxoffice reaction of the entry, along with the success of the theatrical "Patterns," undoubtedly will influence future trade decisions on tv material seguing to the screen.

Somewhat akin to this is the upcoming Walt Disney release of "Davy Crockett." A feature pic taken from three half-hour segments on the Disneyland ABC-TV show, with some untelevised footage also incorporated, goes into theatrical distribution in the next couple of months.

The 269 smartest exhibitors in the United States have already set their bookings

for **ON THE WATERFRONT**

Nominated for 12 Academy Awards

and

THE CAINE MUTINY

Nominated for 7 Academy Awards

...and more exhibitors are getting smart every day ...the Columbia way!

Clips From Film Row

CHICAGO

E. L. Schimmel, Bell & Howell International division veepee, off to South America last week.

Charles Feldman, Universal-International sales head, in Milwaukee last week for new company's branch opening there. Feldman was accompained by Mannie Gottlieb, Chi branch manager.

"Man Without A Star" to follow "Underwater!" into the Woods opening next Tuesday (22).

Local Variety Tent 26 officers installed at a dinner in the Congress Hotel last week.

PHILADELPHIA

Mel Paskman, former WPEN Ranch Room host, is new manager of the Byrd, West Philly nabe.

The Lane, now solo Stanley-Warner art house, is following the Commodore's return to regular policy.

Danny Kaye to be Fellowship Commission guest April 16, previewing his documentary on India's [illegible].

Lew Entin, formerly with Blue Barron, is new manager of Chris Powell and the Blue Flames.

Oscar Hammerstein 2d, Pearl Buck and James Michener to sponsor "Ball of Stars" April 29, for benefit of Welcome House.

Cameo Theatre, acquired by Joseph Lombardi will continue operation following improvements.

Robert Nissenson sold the Roxy, suburban house, to Mel Koff and associates.

Edward Emanuel, international secretary, is making inspection tour of Variety tent operations in Toronto, Buffalo, Detroit and Pittsburgh.

KANSAS CITY

Matt Plunkett moved by RKO from a post in Dayton to become manager of Mainstreet Theatre here. Larry Caplane, former manager, to enter advertising in Cleveland.

Fox Midwest Theatres is opening its new Fox Theatre, 800-seater at Carthage, Mo., soon. The circuit's former house, the Tiger, burned down several months ago. Bob Rothrock, the manager, formerly managed the Tiger.

Circuit also is about ready to reopen the Fox Theatre at Newton, Kans., after extensive facelifting for about two months. House formerly was the Regent.

DALLAS

Claude Ezell, head of Ezell & Associates, honored last week (9) on his golden jubilee with testimonial banquet in his honor at Crystal Ballroom of Baker Hotel. George Murphy, past prez of the Motion Picture Academy, was toastmaster. Speakers included R. J. O'Donnell, Ned E. Depinet, Spyros Skouras and Judge William McCraw. Ezell heads one of largest ozoner circuits in U.S.

Jerome Silver, owner of Uptown Theatre, Grand Prairie, filed as candidate for city commission which will be named in April.

PITTSBURGH

Harris circuit moved Tony Coutsoumbus, assistant at the J. P. Harris, to the Dennis, where he replaces John Harris, transferring to the Perry. Monty Henderson goes from Perry to Liberty, following Robert Taylor, who moves to the J. P. Harris as manager.

John J. Maloney, central sales manager for Metro, named general chairman of the Boy Scout convocation May 1 in St. Paul's Cathedral.

Ronnie Mayer, son of A. John Mayer, cashier at Metro exchange, named to Associated Press All-Atlantic Conference basketball team. Mayer stars for Duke.

Film interests locally are solidly behind the bill introduced in Pennsylvania House last week by Assemblyman J. P. Moran, of Allegheny County, which would forbid change in standard time anywhere in Pennsylvania except by vote of people at a referendum.

John H. Harris, Jr., son of the theatre circuit owner here, inducted into the Army at Fort Jackson, S. C. Young Harris will finish his education at LaSalle after he finishes his service stretch.

Attilo Stefanon replaces his brother, Jacob Stafanon, as manager of the Altoona Drive-In when it reopens next month. Latter is now managing the Rex in Corry.

David Hadburg, former Hazelwood theatre manager, returned to the fold at the Paramount in Braddock, where he succeeds the late Robert Leiber.

Tom Budjanec, who was assistant manager of the Stanley when he went into the service, has completed his Army hitch and SW circuit has named him manager of the Lyric in Portsmouth, O.

Frank Orban Jr., who operates theatres in Hooversville and Cairnbrook, announced he will be a candidate to succeed himself as district attorney of Somerset County.

Murray Weiss, a salesman at Allied Artists for the last four months, resigned.

GREENSBORO, N. C.

Mrs. Rosa Flanagan of Greenville, N. C., gave $10,000 to East Carolina College to build outdoor theatre as a memorial to her husband, the late E. G. Flanagan.

The Laurinburg, N. C., city council approved Sunday pix on a six-month trial basis. The two Laurinburg houses will remain open during this period, on a schedule which will not conflict with church services.

After 40 years of theatre management, Floyd Hanke is retiring. He has leased his Avon Theatre, Lenoir, N. C., to Northridge Theatres. New manager is Irwin L. Munford.

Mebane Theatre at Mebane, N.C., now under the management of C. O. Sikes. Sikes has been with company a year, and succeeds John R. Tucker. Tucker goes to Lancaster, S. C., to manage a house there.

Carrie Houston, manager of Macon Theatre at Franklin, N.C. for two years, succeeded Charles Ivester, of Toccoa, Ga., at the Ritz there.

ALBANY

First area ozoner openings for 1955 announced by Fabian Theatres: for the Mohawk, Albany-Schenectady Rd., April 2, for the Saratoga, Albany - Saratoga Rd., April 15. The Mohawk, with 1,000-car capacity, is largest in Albany exchange district.

Alan V. Iselin, operator of Auto-Vision theatre in East Greenbush, repeating as chairman of the local film industry March of Dimes drive. Norman Weitman, Universal branch manager, heads the Filmrow canvassing.

MINNEAPOLIS

After 25 continuous years as a 20th-Fox salesman here, Earl Lorentz retiring on a pension. Branch will hold sales drive in his honor.

Warner Bros' 70% demand for "Battle Cry" causing North Central Allied squawk.

Clyde Cutter, who has two local neighborhood theatres, returning St. Paul nabe Beaux Arts to its owner Paul Mans who will operate it again.

United Paramount Theatres for first time booking foreign language film, "Mr. Hulot's Holiday," in many small town situations in territory. Picture ran seven weeks at two-Twin Cities' nabe houses.

Allied Artists' "Cry Vengeance" getting day-date firstrun dates at Paramount's Lyric here and St. Paul Riviera.

Minnesota U. won a second-place award from Screen Producers Guild, Los Angeles, for one of best films conceived and produced by American colleges and universities. "Our Victory," the pic, showed a low-temperature heart operation.

Universal tossed party to mark opening of its new exchange building which gives it quadruple its former space. Among those present were Charles J. Feldman, Foster Blake, M. M. Gottlieb and F. T. Murray.

Steve Broidy and Morey R. Goldstein, Allied Artists prexy and sales manager, respectively, came here last week for company's invitation screening and luncheon.

Bennie Berger, circuit owner, and wife vacationing in Florida.

Betty Marsh of "Cinerama Holiday" made personal at Century here where "Cinerama" is in 48th week with end of date not yet in sight.

ST. LOUIS

Businessmen in Greenfield, Ill., banded together to keep the Lyric in that city in operation after it was broadcast that poor business would force a closing. Frank Green, manager of house, was elected secretary of the new sponsoring group.

The car capacity of the Wehrenberg ozoner in southern part of St. Louis county being doubled, giving it a capacity of 1,000 autos.

C. H. Frobase closed his Frobase, Benton, Mo., because of poor trade.

The new Shenandoah, owned by the Komm Circuit, in south St. Louis retagged after an extensive facelifting was completed. It is now the Apache.

Martin Davis, former manager of the Hi-Way and Rio, joined the Komm-Jablonow Theatre organization, and is recruiting a staff for the new ozoner being erected in St. Louis County.

Lloyd G. Weston leased and relighted the Southway, St. Louis County, from the Lau Family which operates the Lemay in Lemay, Mo. The Lemay was reopened last December.

Lloyd G. Weston relighted the Southway, Lemay, Mo., which had been dark for many months.

New 1,500 car ozoner, a unit of Midwest Drive-in Theatres Corp., owned by Phil Smith, Boston, started operations in St. Louis County.

Missouri-Illinois Theatre Owners have joined in opposing a bill introduced in the Board of Aldermen which would require the employment of a licensed stationary engineer.

Frank Plumblee and Tom Edwards Jr. are adding to their theatre holdings in the Missouri Lead Belt by construction of a new ozoner near Flat River, Mo.

Ozoners in the immediate St. Louis area have started operation for 1955 season. Included are those operated by Fanchon & Marco-St. Louis Amus. Co., Clarence Kaiman and Fred Wehrenberg Theatres, Mayor Ray Parker of Brentwood, St. Louis county, and Midwest Drive-In Theatres, controlled by Phil Smith, Boston.

Leon Jarodsky, Paris, Ill., exhib back at his home after a checkup in a St. Louis hospital.

Bill Hoppe, who was a district manager for Fanchon & Marco, 1930 to 1940, joined Stan Musial as a partner and manager of a new St. Louis County restaurant.

Deep in TV

Continued from page 5

sale, Par doubtless will go along with it, its' said.

Rackmil, who was reelected along with all the other officers and directors, said U had no tv-film production plans at the moment but added: "We propose to go into the making of pictures for television." He said the company was currently surveying the field and might enter it in 1955 "if we feel we can make money out of it." U turned out a telepix series once before but was unable to sell it.

Stockholder representation at the meet, which was enlivened by but few interchanges, ran to 961,762 shares, a record. Following the meet, the board voted the regular quarter 25c a share dividend payable on March 30, 1955 to stockholders of record March 21, 1955.

Main points brought out at the meet were the following:

(1.) Universal's first quarter which ended Jan. 31, 1955, showed a slight drop in billings from 1953-54, but was ahead in actual earnings. The second quarter, Rackmil predicted, wouldn't be as good as the comparable period in 1954 when "The Glenn Miller Story" went into release.

Holding Own

(2.) After a record year in 1954, the U management expects the company to hold its own in 1955 but not to exceed the prior year. "After all," said Rackmil, "we had two very big grossers last year. It was a great year for us. We'll do fine if we equal it." He predicted that 1955 dividends wouldn't be less than in 1954 and he defended the 1954 payments of $1.25 as "reasonable."

In reply to repeated queries, Rackmil pointed out that U had, only in recent years, been pulling out of a hole and had been anxious to reduce its bank indebtedness, etc. "When we're as well fortified as Loew's, we may decide to pay out most of our earnings as dividends," he stated.

No Merger Now

(3.) Merger plans between Decca and Universal have been considered and discussed within recent months but, said Rackmil, "I have found no feasible plan for it yet. There is nothing definite yet.

(4.) Universal is considering opening a Houston exchange since the territory being serviced out of the Dallas branch is getting to be too big.

(5.) Universal doesn't intend to follow the high budget trend. "We never made a picture that cost $4,000,000 and we never will," declared Rackmil. "Our pictures aren't going to exceed $2,500,000 if I can help it." The U prez said tax payments had been such that the company may have to borrow money "to keep pace with production."

(6). Pointing to the success of "On the Waterfront" and "From Here to Eternity," Rackmil stressed U wasn't in the business to sell systems but entertainment. "No one here is particularly concerned about systems," he said. "We'll use them if and when we believe they can be helpful to put across a certain story."

There was comment from several stockholders re the lack of U stock held by U's directors (they all hold Decca shares). Also, Rackmil brushed aside as "silly" a letter from a Houston exhib, advocating that U exec salaries be based on the number of pix made and released by the company in any given year. Under this scheme, Rackmil's compensation as president would be reduced to $2,000 per film released. The same exhib also wanted U to guarantee a 10% net profit on each playdate.

Inside Stuff—Pictures

Intra-mural frictions in the film business are resulting in a downbeat score on the trade's public relations front. This is the complaint of Paul Raibourn, Paramount v.p. The exec said in N.Y. he was perturbed by two recent press size-ups of the industry, one in Fortune and the other in a Sunday edition of the N.Y. Times. Both commented on improved economy in films and the stepped-up quality of product but also accented were strictly trade matters.

"The two articles," beefed Raibourn, "were too much concerned with processes and problems. The public is not interested in the technicalities of these things. They just want good pictures well presented." His references were to exhibitor complaints about a product shortage and conflicts over photographic and projection systems. Both subjects were given prominent mention in the Times and Fortune.

French film censorship, including that exercised by the Catholic Film Centre, is very liberal and, if anything, is becoming more so, according to two French theatre execs. Lucien Nachbaur and Jean Thevenot of France's Pathe Cinema said in N. Y. last week that there were occasionally pictures to which Catholics objected. Asked what French reaction would be to developments such as have taken place in the U. S., where Catholic church authorities have threatened boycotts of theatres for a full year unless a certain film were pulled, Thevenot summed it up very simply: "I think there'd be a revolution," he said.

Walt Disney has influenced a change in the ads for a Paramount picture. This developed as the Disneyland ABC-TV show gave a full hour last Wednesday (9) to the probability of space travel within the next few years. Guest on the show was Dr. Wernher Von Braun, reputed authority on inter-planetary getting about. Aware of Disney's high tv audience rating, Par decided to put Von Braun's quotes to use in selling "Conquest of Space." The homeoffice dispatched word to field men to revise the "Conquest" ads to spotlight the "This Can Happen in Your Lifetime" angles in Von Braun's comments on the Disney airer.

In a recent talk to St. Louis Tent No. 4, George C. Hoover of Miami, Chief Barker of the Variety Clubs International, explained why he declined a job with Paramount Pictures to devote his time to charity work through the Variety clubs. Hoover said, "Back in 1925 I suffered a broken neck, six broken ribs and a broken leg in an accident. The doctors told me I would never walk again. I told the Lord that if He helped me I would do my utmost to repay him. And He let me walk again, let me prosper."

As part of the memorial celebration for Jerome Kern, commemorating the 10th anni of the death of the noted songwriter, efforts are being made for the presentation of a festival showing of Kern films. Under the plan being pitched by Norman Rosemont, who is representing the Kern estate, the films would be reissued for a week's showing in art houses during the week of Nov. 11. In all, there are six films in which Kern's music is an essential part. They include "Roberta" (RKO), "Cover Girl" and "You Were Never Lovelier" (Col), and "Show Boat," "Lovely to Look At," and "Till the Clouds Roll By" (Metro).

Sol Krim, owner of Detroit artie bearing his name, says he installed a tv set in his theatre because "a lot of miserable husbands are dragged to the movies." They appreciate it, especially on fight nights, when they can get in front of a tv set while their wives watch the movie, he said. Besides, tv in a theatre also is a boon to youngsters. Their favorites, by a wide margin, are Disneyland and Amos 'n' Andy. Krim and his manager, Gwen Griffiths, have noticed that patrons play the two media against each other. They desert tv when commercials come on, and the movies when short subjects appear.

"12 Angry Men," the Studio One offering for which Reginald Rose won an Emmy for best dramatic writer, is being eyed as film fare by a couple of major studios and an indie group. The indie group, which has been discussing the project with United Artists, has the inside track. Under the deal UA would partially finance and release the picture. In addition to Rose's award, "12 Angry Men" copped Emmys for Robert Cummings as best dramatic actor and for Franklin Schaffner as best director.

"Gone With the Wind," released for the first time last summer in Yugoslavia, is racking up hefty returns, according to reports received by Metro. A newspaper clipping obtained by the film company disclosed that two peasants in the mountainous interior of Yugoslavia hiked 130 kilometers (about 80 miles) to see the picture. The event was recorded in "Politika," leading daily paper of Belgrade. Item was headed "Strange But True."

University of California at Los Angeles won the Screen Producers Guild's second annual Intercollegiate Gold Medallion Film Award over 104 entrants. Winning film was "A Time Out of War," a 20-minute drama of the Civil War. Silver Medallion was won by "One Victory," entered by Minnesota, and Bronze Medallion by "Books Alive," submitted by Miami U.

A. H. Blank, head of Tri-States Theatre Corp. and Central States Theatre Corp., now on a world tour with Mrs. Blank, is continuing to donate the money to pay for the weekly broadcast during Brotherhood Week of the Grace Methodist church in Des Moines—a tribute to Brotherhood Week that Blank has made for many years.

In a move to coordinate publicity and exploitation of its expanding production program abroad, Columbia is sending Walter Shenson, member of the studio department, to London next month to handle all company's pix filmed in Europe.

'Big Knife'

Continued from page 2

by The Associates & Aldrich Co., is scheduled to roll either April 7 or the 14th at the John Sutherland Studios on the Coast depending upon the availability of Palance. Screenplay has already been completed by James Poe. UA deal, incidentally, is a one picture pact and was finalized last week by Aldrich and UA prexy Arthur Krim.

Aldrich, who returned to the Coast over the weekend, recently delivered to UA a completed print of Mickey Spillane's "Kiss Me Deadly" which he produced and directed for Park Lane Productions. Also on his production agenda besides "Knife" is "The Way We Are." A Joan Crawford starrer, it's slated to roll early in July with no release set as yet.

Nothing succeeds like CINERAMA

On Sept. 30, 1952 when "This Is Cinerama" pioneered the motion picture revolution and gave the screen a new dimension inspiring the many technical improvements that have contributed to the re-birth of prosperity at the nation's box-offices, Cinerama assumed the well-known penalty of leadership. When a motion picture grosses $20,000,000 in only 14 theatres (9 runs continue) . . . when one engagement in New York plays to a gross of $4,500,000—*what can you do for an encore!*

Now that critics reports (see opposite column) and the early S.R.O. box office returns are in . . . this second Cinerama presentation: Louis deRochemont's "Cinerama Holiday"—provides proof it will be even more fabulous than the first.

With Cinerama's unique power to "put you in the picture"—to impart extraordinary emotional impact and the sense of actual physical participation by the audience—it is a writer's, director's, producer's dream.

Standard motion pictures in all aspect ratios come and go . . . but month after month in the great cities of our land . . . and in every world metropolis where we have opened . . . Cinerama defies all box-office experience; creating new patrons and reviving the interest in motion pictures of the "lost" audience. Thus Cinerama is not in competition with the established industry . . . but a new entertainment power . . . a once or twice a year deluxe show for the entertainment-loving millions of the globe.

S. H. Fabian

S. H. FABIAN President,
Stanley Warner Corporation

N. Y. Critics Acclaim

CINERAMA HOLIDAY

"Cinerama is able to take a sensational event and give it to you in terms that absolutely knock you for a loop! It is something the movies as we know them have never before shown. It is an overwhelming sensory reality!"
—*Winsten, N. Y. Post*

•

A unique display of spectacle. A Dandy Show!
—*Crowther, N. Y. Times*

•

"The best photographic process since Edison gave pictures movement!"
—*Qui — Daily Mirror*

•

★★★★
(HIGHEST RATING)
—*Cameron, Daily News*

•

"Practically lifts audience out of seats. Terrific. Don't miss it!"
—*Pelswick, Journal American*

The fabulous record of "THIS IS CINERAMA"

New York 122 weeks • Detroit 96 weeks • Philadelphia 68 weeks • Pittsburgh 59 weeks • St. Louis 51 weeks (These theatres now playing "Cinerama Holiday") Continued Runs "This Is Cinerama" • Hollywood 92 weeks • Chicago 80 weeks • Washington 67 weeks • San Francisco 60 weeks • Boston 59 weeks • Minneapolis 43 weeks • Cincinnati 36 weeks • Dallas 35 weeks • Montreal 10 weeks. Buffalo (Opened March 16.) Now playing in London, Osaka, Tokyo • Coming to Milan (April 9) Rome (May 1) Paris (May 17)

STANLEY WARNER CINERAMA CORPORATION DIVISION STANLEY WARNER CORPORATION

Reveal 'Insider' Share Sales

Washington, March 15.

Two officials of Columbia Pictures disposed of blocks of their Col common stock in January, Securities & Exchange Commission reports in its latest summary of "insider" transactions for the month from Jan. 11 to Feb. 10.

Abraham Montague cut his holding by 1,300 shares, but still retains 13,661. Abraham Schneider disposed of 1,000 shares but still owns 18,569.

Sam Wolf, of Allied Artists, sold 1,100 shares of the studio's common, keeping only 150. Owen D. Young, of American Broadcasting-Paramount Theatres, has 1,500 shares of the common after selling 474. Loew's, Inc. continues to buy up all offered blocks of stock in Loew's Boston Theatres. The parent company added 130 shares last January, giving it a total of 132,966.

Harold E. Newcomb, of RKO Theatres, increased his common stock in the circuit by 100 shares to a total of 1,100. Harry Brandt, top man in Trans Lux Corp., purchased another 400 shares, so that he now holds 124,515 in his own name. Through a holding company he has 200 more, plus 1,100 shares in the Brandt Foundation. His wife owns 17,700. Aquila Giles upped Trans Lux common holdings to 1,000 shares.

Milton R. Rackmil advised the SEC that he now holds two blocks of stock in Decca Records, aggregating 75,200 shares, as a voting trustee under a voting trust agreement reached last November. In addition, he owns 11,713 shares of Decca which controls Universal Pictures.

Market Shakeout Skids Amusements; Zenith, Precision, RCA Values Drop

By MIKE WEAR

Wall Street hit the skids last week in a long overdue reaction. The selling of blue-chip shares late Tuesday (8) started the ball rolling, with further excited dumping of stocks Wednesday shaking the industrials down more than 10 points in the three-day period (including March 7). The sharp rally on Thursday was followed by another abrupt drop Friday (11) when there was no follow-thru on the rally. Friday's vigorous selling finally took its toll in the Amusement Group which had more or less resisted the downbeat up to then.

Selling of shares Wednesday and Friday reached jittery proportions, with the week's shakeout the most drastic in 15 years. Aside from the fact that many in the Street felt the stock market was bound to hit an air pocket soon despite soaring prices, the testimony of a Harvard professor before the Senate committee probing the market rise (he saw a resemblance between the present market and 1929 and advocated no margin trading) rather obviously touched off the selling late Tuesday, which carried through much of the next day. Also the touch-and-go situation in the Far East was blamed.

However, weakness in the commodity market, especially the grains and cotton, more or less forecast a reaction in stock prices, the theorizing of the Harvard man and the Formosa setup apparently only adding momentum to the slump in stock values.

Hardest hit among the amusements were Zenith Radio, down 5¾, and General Precision Equipment, off 4½. Latter dipped to 59¾, lowest it has been in nearly a month. RCA also slumped 3¼ points to 40⅞. CBS "B" stock was unchanged at 86¼ while Class A shares were only off 25c at the same quotation.

Other casualties in the Amusement Group included ABC-Paramount Theatres, off 2 points; Decca, down 1⅛, selling ex-divvy; Columbia Pic, off 1¼; Loew's, down 1⅜; Paramount, off 1⅛; Stanley-Warner, down 1¼; 20th-Fox, off 1⅝; Eastman Kodak common, lower by 2¼; Universal and Warner Bros., off 1¼ each. Technicolor lost 75c to 15⅜.

EMI dipped 50c to 41¼. Others were off fractionally, not a single stock winding up with a plus sign.

Trading fraternity will watch closely this week to see how far the current decline will be extended and attempt to decide whether this downbeat in Wall Street will mark the end of the current bull market. There are many who feel that, unless further bad news develops, it is simply a healthy reaction and one to be expected after an almost continuous climb since the last fall election.

Some in the Street are now watching to see if there will be a government probe of what made the market sell off so sharply. Also if steps will be taken to prevent a further decline. The most favorable development as far as the amusements are concerned is that film and cinema shares did not retreat any more than they did, especially with the spotty condition of grosses over the country.

LONG HASSLE ENDS

Minneapolis Exhibs Sign With Projectionists Union

Minneapolis, March 15.

After failure of an announced projectionists' strike to materialize and following more than six months of negotiations which recently were broken off and then resumed at the eleventh hour, an agreement has finally been reached between local independent exhibitors and AFL union projectionists. A new three-year pact was signed to replace the one that expired Nov. 30.

Under the new contract's terms the boothmen receive no pay boost for the first year, but 8c. an hour raise for each of the two latter. They had sought 9c. an hour for the second and third years and 30 minutes overtime for every picture, the same as United Paramount Theatres and RKO Theatres recently granted in a separate contract.

The committee representing two loop firstrun and 42 independent theatres was headed by Ted Mann.

ENTERS MORELAND CASE

Salesmen's Colosseum Filing Brief With U.S. Court

Milwaukee, May 15.

Colosseum of Motion Picture Salesmen has instructed its general counsel, David Bartell, to file a brief in the U. S. Supreme Court in the case of Moreland vs. Regent Theatre of Cleveland.

Bartell said that if permission to file the brief is granted, it will be confined to the Colosseum's position that the activities of a buying and booking combine are subject to monopoly charges.

Rollerskating Amendment Slows Vt. Sabbath Law

Montpelier, Vt., March 15.

The Vermont Legislature has given final approval of the Sunday matinee bill, but an amendment providing for roller skating on the Sabbath has resulted in confusion as to how soon the theatres can take advantage of the new legislation.

Shaking off a last-minute attempt to ditch the measure, the lawmakers approved Sunday matinees by a vote of 127 to 108, but the roller skating amendment sent the bill back to the Senate, which had already approved the film measure. If that body concurs on the amendment, the measure goes to Gov. Joseph Johnson for his signature.

Meanwhile, theatre men are wondering whether they can automatically begin Sunday matinees once the governor signs the bill into law.

Dallas' Baseball Stunt

Dallas, March 15.

Texas showmen, via the Variety Club of Dallas, Tent 17, are arranging a tribute to the World Series baseball clubs—the Cleveland Indians and the N. Y. Giants—on April 1 with a banquet at the Adolphus Hotel here. A special salute will be given Eddie Brannick, marking his golden anni as the Giants' secretary.

Idea originated with James Gillespie, 20th-Fox's public relations representative in this area and a boyhood friend of Brannick's in the N. Y. Hell's Kitchen area. In addition to Gillespie, Interstate Circuit's Bob O'Donnell and Julius Scheppe, past Chief Barker of the local Variety unit, are handling the arrangements.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (15)

1954-'55 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	14½	Am Br-Par Th	554	27	24	25⅛	—1⅜
94¼	41⅝	CBS, "A"	128	88	84¾	86	—3¼
93¾	41½	CBS "B"	96	87½	84¾	85¼	—1½
39¼	19¾	Col. Pix.	116	34¼	32¼	32⅞	— ⅞
18⅛	9¼	Decca	260	15⅝	14⅝	15¼	— ⅝
74¾	46¾	Eastman Kdk.	120	71	67	68	—2½
5⅜	1½	EMI	1106	4½	4⅛	4⅛	—⅛
22	13¼	Loew's	468	19⅛	17½	18⅛	—1⅛
10⅜	6⅛	Nat. Thea.	218	10	9⅜	9½	— ½
40⅜	26⅛	Paramount	115	38⅛	36	36⅛	—1⅝
40⅞	28	Philco	193	38¾	35¾	36¾	—1½
45¼	22½	RCA	1095	42¼	38⅜	41	—1⅞
8⅞	2⅞	RKO Picts.	54	8	7⅞	8	—
10⅛	4½	RKO Thea.	257	9	8⅛	8¾	— ¼
7⅜	3	Republic	94	6⅛	5⅞	6⅛	— ⅜
14⅜	10½	Rep., pfd.	11	14	13⅜	13⅝	— ⅜
22⅜	11⅛	Stanley War.	130	21⅛	19½	20	—1
31⅝	18¼	20th-Fox	334	28½	25⅛	26⅜	—1½
32¼	18½	Univ. Pix.	33	28⅜	26⅜	27⅛	—1½
91	63¾	Univ., pfd.	*390	88¼	88	88	—
21⅛	13⅝	Warner Bros.	125	19¼	18¼	19⅛	— ⅛
102	63⅛	Zenith	99	99	93⅜	95⅜	—2⅛

American Stock Exchange

6	3⅝	Allied Artists	78	4⅝	4	4⅛	— ¼
11⅝	9¾	All'd Art., pfd.	21	10½	9¾	10¼	— ⅛
17⅛	9⅛	Du Mont	203	15⅞	14¾	15⅜	— ⅝
16⅜	11¾	Technicolor	254	15¾	14¾	14¾	—1⅛
4⅛	2¾	Trans-Lux	6	4	3¾	3¾	—

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	16¾	17¾	—
Chesapeake Industries	4	4⅝	— ¼
Cinerama Inc.	17	23⅜	— ⅛
Cinerama Prod.	4⅞	5½	—
Official Films	4⅛	5	+ ¼
Polaroid	42	43	—1½
Skiatron	3⅞	4⅜	— ½
U. A. Theatres	16¾	18¼	—1½
Walt Disney	24½	26½	— ½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Film Reviews

Continued from page 6

Five From Barska Street

plank on which to rest so much of the plot.

Ultimately the boys turn on the gang, save the newly completed roadway and bridge, and apparently all ends well. But the director is undecided whether to let the hero die or live. The audience is just as confused. Per usual, with a Russian-controlled country, there is the customary hammering home about the worth of the collective state. Only here somebody slipped once and permitted some of the workers to get drunk.

Aleksandra Slaska, a rather attractive blonde, really steals this pic despite the uneven role that's been handed her. She is the teacher in a school, and part of the Worker's Party, naturally. But her moments with Tadeusz Janczar, the film's hero and delinquent who reforms, are about the most interesting part of the vehicle. Support is unusually good for such a thankless story.

Ford directs unevenly, going from a maximum of detail to hurried and uncomprehensive movement. He drags the youths of the cast through what are supposed to be the sewers of the city in one episode and then brings them back for another sequence which is even more confused than the first. Lensing of Jaroslaw Tuzar and Karol Chodura is topflight most of the time. It is not their fault that they had to use the Russian color process. *Wear.*

Le Pain Vivant
(The Living Bread)
(FRENCH)

Paris, March 8.

Corona release of Films D'Ariel production. Directed by Jean Mousselle. Screenplay, Francois Mauriac; adaptation, Mauriac, Mousselle; camera, Pierre Aneranz; editor, H. Scmitt; music, Michel Magne. With Francoise Golea, Jean-Francois Calve, At Madeleine, Paris. Running time, 110 MINS.

Therese	Francoise Golea
Valmy	Jean-Francois Calve
Luc	Jean Muselli
Friend	Jacques Pierre
Father	Lucien Nat

Francois Mauriac, leading militant Catholic writer here, makes his first incursion into film ranks with this pic. Naturally film has a religious theme. It revolves around a love that grows between a devout young girl and a young atheist of integrity and character who tries to understand the strange rival he has for the girl's love in God. She carries the cross of a bitter father and erring brother. Offbeat and sombre with a tendency towards preachiness, this is primarilly for socializbed spots. It primarily for specialized spots. It is too downbeat in theme and

Mauriac has given this a literary turn in writing, and dialog is stilted and unreal in delving into the meaning and living of Catholicism. Director Jean Mousselle has tried to compensate for this by his treatment, but his excessive camera movements, lingering shots, plus giving bystanders an ethereal onlooking aspect, does little to get the proper feel.

Jean-Francois Calve emerges a sensitive young actor as the atheist, with a probable future. Francoise Golea has the proper mystic and ethereal qualities. Others in the small cast are good. Lensing and editing are firstrate though treatment by eternally languid camera movements is overdone.

This will have some appeal to the intellectual set here and will have to be played that way in the U.S. chances. "The Living Bread," of course, is the wafer used during the Communion in the Mass. *Mosk.*

Angst
(Fear)
(GERMAN)

Berlin, March 8.

Gloria release of Ariston production. Stars Ingrid Bergman and Mathias Wiemann. Directed by Roberto Rossellini. Screenplay, Sergio Amidei and Franz Graf Treuberg after novel of same name by Stefan Zweig; camera, Peter Haller; music, Renzo Rossellini. At Cinema Paris, Berlin. Running time, 91 MINS.

Irene Wagner	Ingrid Bergman
Prof. Albert Wagner	Mathias Wiemann
Joana Schultze	Renate Mannhardt
Heinz Baumann	Kurt Kreuger
Housekeepeer	Elise Aulinger

The first German Ingrid Bergman film after 16 years turns out to be slightly disappointing. Except the outstanding performance given by Miss Bergman, there is nothing new or particularly exciting about this one. In transferring Stefan Zweig's novel to the modern era, plot loses its conviction and dramatic grip. As a result, "Fear" lacks the necessary suspense. Name of Miss Bergman may lure many patrons here and probably also outside this country. The Swedish actress has not lost her natural charm and beauty.

Screenplay, by Sergio Amidei and Franz Graf Treuberg, sees Ingrid Bergman as the wife of a wealthy factory owner. Despite Miss Bergman's affection for her husband she has a lover and latter's ex-girl takes advantage to blackmail her. Fearing a scandal and the end of her marriage, La Bergman pays any demanded sum until she finds out that her own husband is behind the blackmailing. Miss Bergman feels herself driven to suicide but it's her husband who saves her from this. They realize they both have made mistakes and the couple is reconciled again.

Had it not been Miss Bergman in the femme lead, pic might have become a total flop. The few other players are considerably overshadowed by her. That also applies to Mathias Wiemann who portrays Ingrid Bergman's husband with noblesse. Renate Mannhardt, used by Wiemann as blackmailer, is okay in her few scenes, while Kurt Kreuger, Miss Bergman's lover, doesn't do too well.

"Fear" gives evidence of the artistic decline of one of wellknown postwar directors, Roberto Rossellini. In this German opus, he lacks style and roundness, and there are comparatively few scenes which have the Rossellini touch. Technically, "Fear" represents a good standard. That is especially true of the camerawork by Peter Haller, his outdoor shots being very impressive. *Hans.*

Raising a Riot
(British-Color)

So-so British comedy exploiting Kenneth More's personality; only limited b.o. prospects.

London, March 8.

British Lion release of London Films-Wessex Film production. Stars Kenneth More; features Ronald Squire, Mandy Miller. Directed by Wendy Toye. Screenplay by Ian Dalrymple, Hugh Perceval, James Matthews, from novel by Alfred Toombs; camera, Christopher Challis, editor, Albert Rule; music, Bruce Montgomery. At Plaza, London, Feb. 21, Running time, 91 MINS.

Tony	Kenneth More
Mary	Shelagh Fraser
Anne	Mandy Miller
Peter	Gary Billings
Fusty	Fusty Bentine
Grampy	Ronald Squire
Aunt Maud	Olga Lindo
Harry	Lionel Murton
Jacqueline	Mary Laura Wood
Sue	Jan Miller

The main purpose of "Raising a Riot" appears to be to exploit the personality of Kenneth More. This British star, with two major comedy hits ("Genevieve" and "Doctor in the House") to his credit, has become a major b.o. name here and this pic is nothing more than a frank admit to cash in on that. The trouble with the film is that it lacks anything like a story. It is just a single situation, moderately amusing in parts, but totally inadequate to sustain a feature pic. It has only mild b.o. outlook in th U. S.

More manages to cope with his three children while his wife goes to Canada is the basis of the yarn. They move into his father's converted windmill and from that point onwards the action illustrates the way in which the mischievous trio are constantly in and out of trouble. As completely irrelevant side issues, there is some feuding with American neighbors and a kids' tea party.

Within the strict limitations imposed by the script, the star does remarkably well. More's timing is flawless and his keen sense of humor is never allowed to flag. The three youngsters are nicely played by Mandy Miller, Gary Billings and Fusty Bentine. Ronald Squire gives some polish to his role of Gramp while Olga Lindo is admirable in a bit role as a maided aunt. Wendy Toye's direction keeps the fable rolling but she cannot disguise the fact that there is basically no plot. Other technical credits are standard. *Myro.*

Reade's Suggestion Box

Oakhurst, N. J., March 15.

Walter Reade Theatres, which has its headquarters here, has instituted an employee suggestion box for the circuit.

According to proxy Walter Reade Jr., cash awards up to $250 will be given employees for their ideas which will increase revenue, encourage savings, promote safety, increase attendance or better the operation of the theatres. All employees, including managers, will be eligible to participate.

Limit COMPO to Public Relations

Allied Cites Letter of Pat McGee of Denver as Going Beyond Assigned Sphere of Organization

Allied States Assn.'s resolution condemning the use of the name of COMPO by regional units has been misunderstood according to Allied general counsel, Abram F. Myers. According to Myers in a bulletin outlining in detail the Allied action, Allied's only intention was to prevent use of the name of COMPO by groups functioning "outside the public relations field to which National COMPO is restricted."

Myers points out that Allied's move was prompted by a letter sent out by Pat McGee in the Rocky Mountain area soliciting membership in Rocky Mountain COMPO. In the letter, Myers quotes McGee as saying: "We have been in contact with film company sales managers who express confidence in me personally to the point that they promise to review any unhappy sales contract for any exhibitor if I think he needs aid. This is your avenue to go beyond branch and division if you are not happy with your present treatment."

Myers charges that this project "is at war with the principles on which COMPO was founded. He says the founders of COMPO "were careful to provide that that organization should not invade the field or usurp the functions of the established exhibitor organizations."

Allied's resolution also brought a response from Texas COMPO, of which Col. H. A. Cole, an Allied leader, is a member. Kyle Rorex, executive director of Texas COMPO, issued a statement in which Cole defended Texas COMPO. The statement surprised Allied inasmuch as Col. Cole was present when the Allied resolution was discussed and it was pointed out at the time that Texas COMPO was not the group under discussion.

According to Myers, Rorex did not reply to a letter of explanation and did not alter his release. "As a result," Myers notes, "Allied has been embarrassed by trade paper stories indicating a split between it and one of its most distinguished leaders. Except for this, and the fact that Rorex dragged in Texas COMPO when the resolution did not apply to it, the Rorex incident is unimportant."

LOTS' WAGE AVERAGE FOR JAN. $129.81

Sacramento, March 15.

Hourly workers on Hollywood's film lots drew average weekly wages amounting to $129.81 during the month of January, a slight drop from December's $130.99 but a healthy increase over the $116.84 recorded in January of the preceding year.

According to the California Labor Statistics Bulletin the men worked an average of 43.4 hours per week at $2.99 an hour.

450 Attend 3d Texas Drive-In Owners Meet

Dallas, March 15.

More than 450 drive-in owners and managers attended the third annual convention of Texas Drive-In Theatre Owners Assn. here last week. Jack Farr, prez of group, opened the confab. Keynote address was given by Spyros Skouras, head of 20th-Fox. Others spoke at the session on "Problems of Toll TV," "Widescreen, Enlarging and Construction." "Technical Advancements in Projection and Sound for Drive-In Theatres," "New Research Developments on Drive-Ins," and "Latest innovations in Concession Merchandising and Equipment."

One day was devoted to a clinic for small drive-in operators, with J. B. Beeson as moderator, and the other for large city owners, by Ed Green.

$8,000 Missouri Blaze

St. Louis, March 15.

Colonial Theatre in Manchester, Mo., was damaged $8,000 by fire of undetermined origin last week. Fire apparatus from three nearby communities was summoned to battle the blaze. The theatre has been shuttered for months. Two adjoining store buildings also were damaged.

Elderly Ticket Men

Minneapolis, March 15.

Elderly men, whom commerce is prone to ignore, are finding theatres here an employment haven.

United Paramount's "A" firstrun State, for example, believes it may have the world's two oldest doormen ticket takers.

They're John Hickey, 83, and Andrew Murdock, 81, and neither has missed a day during their two and more years service.

Except for a half-hour mealtime relief, they're on their feet taking tickets for five and a half hour stretches.

Another such theatre doorman, at the independent loop firstrun Gopher, died recently at the age of 85.

Iowa Accident Alerts Drive-Ins On Auto Fumes

Des Moines, March 15.

A statement by the Polk County sheriff that carbon monoxide gas inhaled while watching a drive-in film with the car engine running "may have been a factor" in a bad car-bus accident here, was discounted by the Polk county coroner.

A couple with their four children in the car had just left the season's opening night at a drive-in theatre on the edge of town and the accident occurred about a half-mile from the theatre exit. One of the investigating deputies said, "The kids in that car were painfully hurt — yet all they wanted to do was to sleep and anyone knows kids would be upset and crying at a time like that." The investigating officers were inclined to believe the statement of the father after the crash that he "didn't remember a thing" between the time he drove from the theatre until after the accident. An investigation revealed the car windows were tightly closed during the showing and the motor running to help keep the occupants warm, and in a letter to the state safety commissioner the county sheriff said that cars at a drive-in are close enough it would be possible for the heater fan of one to draw in exhaust fumes from a car in front. He suggested that highway patrolmen throughout the state alert drive-in theatre operators to the dangers of permitting patrons to view features in closed cars with engines running.

In his later statement the county coroner said his examination of the occupants revealed no symptoms attributable to carbon monoxide gas poisoning but he said, "I do agree that the sheriff's point is well taken concerning the danger of sitting for long periods of time in a closed car with the engine running."

GUESSING THE OSCARS, CIRCUIT—DAILY TIE

Asbury Park, March 15.

Walter Reade Theatres in Monmouth and Ocean Counties in New Jersey have tied in with the Asbury Park Press, daily newspaper with a 30,000 circulation in the Jersey shore area, to conduct a contest in which the public has been invited to guess the winners of the upcoming Academy Awards.

Circuit prexy Walter Reade Jr. said that the nine theatres currently operating in the two counties will post a total of $500 in cash prizes to be split among the winners. Contest is the same one Texas COMPO has conducted for several years and now has made available to theatres throughout the country.

Briefs From the Lots

Hollywood, March 15.

Sara Haden resumes her screen career with a featured role in "Women's Reformatory" at Allied Artists . . . Also signed for the same picture are **Esther Dale** and **John Dierkes** . . . **Edward G. Robinson** with **Alan Ladd** in "The Darkest Hour," a Jaguar production for release by Warners . . . **Hal E. Chester's** second production for Filmakers release will be "The Smoldering Sea," starting May 20 . . . **Broderick Crawford** is up for the lead in "The Boss," a **Harry Joe Brown** production dealing with political strife in a midwestern city . . . Universal assigned **Leigh Snowden**, recent contractee, to a role in "The Rawhide Years" . . . **Clarence Greene** and **Russell Rouse** joined **Richard Conte** to star in "No Golden Tower," to be produced in association with **Edward Small.**

George Sherman signed to direct **Edmund Grainger's** indie, "The Treasure of Pancho Villa," starring **Gilbert Roland**, for RKO release . . . **Sam Katzman** bought **Lou Breslow's** "The Big Shock," a tale of postwar Europe, for production at Columbia . . . Producer **Wray Davis** assigned himself to a supporting role in his Gravis Production, "Hell's Horizon," at Republic . . . **Guy Madison** will team with **Victor Mature** in "Last Frontier," to be produced by **William J. Fadiman** for Columbia . . . **Tom Drake** snagged the top male role opposite **Carole Mathews** and **Beverly Michaels** in "Women's Reformatory" at Allied Artists . . . **Bela Lugosi** starrer, "Bride of the Atom," resumes production at Centaur Studios, after a delay caused by financial difficulties.

Henry King resumed production of "A Many Splendored Thing" on the 20th-Fox lot after location shooting in Hong Kong . . . **Joseph A. Hayes** will screenplay his own "Desperate Hours" for Hecht-Lancaster . . . **Robert L. Lippert Jr.,** switched the filming of "Charge of the Rurales" from Guatemala to Mexico . . . **Anne Bancroft** signed a two-picture deal with Columbia, starting with femme lead in "Last Frontier" . . . **Darryl F. Zanuck** sent word from Europe that all future **Alexander Korda** productions will be filmed in CinemaScope.

Sol Lesser has registered "The Wiretappers" with the MPAA Title Bureau although Columbia had already recorded "The Wire Tappers" . . . **Lon Chaney Jr.** drew a featured role in "The Jagged Edge" at Warners . . . **Charles Schneer** will produce three features for **Sam Katzman's** Clover Productions at Columbia, starting with "The Attack of the Flying Saucers" . . . Metro assigned **Grace Kelly** to star in "The Barretts of Wimpole Street," with **Sam Zimbaliast** producing and **Sidney Franklin** directing . . . **Vic Damone** will co-star with **Ann Blyth, Howard Keel** and **Dolores Gray** in Metro's "Kismet" . . . Metro assigned **Richard Anderson** to a key role in "The Bar Sinister" . . . **Vincent Sherman** negotiating with **Joseph Cotten** for one of the top spots in "Two Came by Sea," to be filmed in Tahiti this summer.

Hail Hersholt's 50th

Hollywood, March 15.

Execs, screen personalities and the press joined in a testimonial luncheon on the Paramount lot today (Tues.) for Jean Hersholt on the occasion of his 50th anniversary as an actor. He started in his native Denmark in 1905, and 10 years later began work for the Thomas H. Ince Company in the U. S.

Hersholt has a featured spot in Par's "Run for Cover," recently completed. It's his 453d film and the first in 17 years in which he doesn't play a medic role.

Norman E. Sprowl, former Army colonel, has been appointed advertising manager of Durwood circuit headquartering in Kansas City.

Who'll Get Escrowed 'Breakage' Funds? N. Y. Challenge Is Legally Tricky

Albany, March 15.

New York City theatres are probably hoping for a "windfall" if the Court of Appeals upholds the Appellate Division, Second Department, in invalidating that part of the 1954 local ordinance providing for collection of "breakage"—any fraction of one-half or more—in the five percent admission amusement tax. So Stanley Buchsbaum, assistant corporation counsel, indicated outside the court, before arguments recently on New York's appeal.

Buchsbaum did not make the assertion in court, although he did discuss—in answer to a question by Judge Charles W. Froessel—the disposition of the money now held in escrow by theatres, should the State's highest tribunal rule out the controversial breakage. Buchsbaum replied that if patrons kept their stubs, they could obtain refunds. He appeared to believe there would not be too many persons retaining the half-tickets.

It would then be for the courts to decide what disposition should be made of the overage. In the past, Buchsbaum continued, the courts usually had held that where a tax had been illegally or improperly collected, and the money could not be returned to individuals or companies, it should go to the tax collecting authority. This would be New York City, in this instance.

Litigation would be necessary to determine the point. Court attaches were under the impression that the matter in relation to a penny tax had not been presented to tribunals for decision; that cases on record cover larger taxes, such as on meat processing and breweries (under the A.A.A.).

Attorneys representing New York City exhibitors, Edward C. Raftery, of O'Brien, Driscoll & Raftery, for RKO-Keith-Orpheum Theatres, Inc., and Thomas Bress, for Loew's, stressed to the Court of Appeals that the disputed breakage money is being held by theatres in separate funds. Bress pointed out that the amount for the Loew circuit, which he described as one of the largest in the metropolis, had reached about $25,000 six months.

Confliction of Authority

The two attorneys attacked not only the legality of New York's collecting the major fractions but also the constitutionality of the admission levy statute. They insisted it conflicted with the city licensing law; underlined the peril to which it exposed theatres—possible loss of license. This, because theatres are now collecting not only the admission price and the federal tax but likewise the city levy. Buchsbaum scoffed at "danger" to theatres, citing, among other reasons, the fact the license commissioner had specifically stated no action would be taken by him against any theatre collecting the municipal impost.

In the arguments ranging over a wide area—whether retention by th City of New York of major fractions was in line with general tax procedure, banking and business customs, what was the intent of the Legislature in passing the 1947 enabling act, what would be the exact maximum percentage the metropolis could collect if it did not take the major fractions, whether tokens were practical for fractions—the contending attorneys considered the new bill, sponsored by the Assembly Rules committee, to authorize collection of breakage by cities and to make it retroactive to July 1, 1954, in the case of the New York admission tax.

Buchsbaum said that the measure came not only from New York City but also from the Conference of Mayors, the latter being fearful of an adverse ruling by the Court of Appeals on upstate cities with amusement and sales taxes. Binghamton and Elmira have 5 per cent admission levies, he said.

Dept. of Coincidence

Columbus, March 15.

There was a momentary nonplusses situation at the registration desk of the Independent Theatre Owners of Ohio convention last week when Frank J. Slavik, owner of the Capital in Mount Gilead, and Frank J. Slavik, owner of the Mu-Mac Theatre in Middlefield, turned up to register at nearly the same time.

They are not related and had never met each other.

Woo Conservative Church Folk To Patronize 'Peter'

Impressed with the response to "Martin Luther" last year, 20th-Fox is currently engaged in a major effort to rally Protestant groups behind its "A Man Called Peter," the story of Peter Marshall, former chaplain of the U. S. Senate. Pic preems at the Roxy, N. Y., March 31 as a Red Cross benefit.

Company's aim is to attract the churchgoing crowd that doesn't usually attend theatres. In line with this, advance screenings of pic are being arranged in some 60 cities for religious and civic leaders and other opinion moulders. It's expected that they'll spread the word about the spiritual and entertainment qualities of the film on which 20th has set a basic ad budget of $500,000.

Included in this are the religious mags and religious radio and tv programs whose readers and audience might not ordinarily read about "Peter" in the amusement pages of the regular newspapers.

"Man Called Peter" is slotted for the Roxy Theatre, N. Y., two weeks before Easter. It'll open in another 300 spots all over the country during the holiday. 20th had another Protestant pic some years ago in "I'd Climb the Highest Mountain." It told about a circuit-riding preacher in the south.

Final experience 20th has with "Peter" is expected to constitute an important guide to other producers on whether or not Protestant themes can be made to pay off via support of religious groups interested in this type pix. Protestant leaders from time to time have complained about Hollywood's inclination towards Catholic themes. However, it's pointed out, the Catholics are a well organized group that gladly and effcctively supports films with themes of which the Church strongly approves.

MANDATORY MONDAY HOLIDAY EXPIRES

Montpelier, Vt., March 15.

A bill which would have an indirect and possibly adverse effect on theatre attendance by providing four long weekends each year has been allowed to die in the State Senate here.

The controversial measure would have made four non-religious holidays fall on Monday every year. It had been vigorously supported by various business groups.

Does Mrs. Binford Influence Papa?

Memphis, March 15.

More about Lloyd T. Binford, the town's 88-year old censor. This time a bunch of the press boys wanted to get Binford on a tv interview over WHBQ. Binford's "health" became very uncertain as he got advance intimations of some of the off-the-cuff questions the journalists had in mind.

When Leo Soroko of the UP in a "pre-trial run" with Binford asked "Do you ever consult Mrs. Binford on pictures you ban?", the censor got real sick fast and called whole thing off. But when Soroko withdrew from the panel, Binford's health snapped back and he went on the air, reading prepared formal answers to many of the questions.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"HIT THE DECK"
in CinemaScope and Color starring
Jane POWELL • Tony MARTIN • Debbie REYNOLDS
Walter PIDGEON • Vic DAMONE • Gene RAYMOND
Ann MILLER • Russ TAMBLYN
An M G M Picture
and SPECTACULAR STAGE PRESENTATION

Switch to NBC Hinges on Whether WW and RCA Can 'Live Together'

Walter Winchell may meet with the NBC echelon on a possible shiftover to that network, following his breakaway from the American Broadcasting Co. after 23 years, but RCA spokesmen "on the 53d floor" (parent company's ivory tower) would first have to be "sold." It is no secret that RCA's vast business with the Government doesn't brook any commentator on its affiliated NBC possibly offending somebody in Washington. This is said to be the major hurdle.

Winchell, of course, wants an untrammeled mike, as he has a free typewriter with the Hearst Corp. (N. Y. Daily Mirror and King Features Syndicate).

The columnist-commentator recalls that when CBS was flirting with him back in the old Blue Network (WJZ) days, prexy Mark Woods and veepee Robert E. Kintner countered with the same $520,000-per-annum offer. Winchell says they told him "I was the only asset they have" and met the same $10,000 a week, 52 weeks, for 47 weeks' work.

When the Hearst Corp. wanted the N. Y. Post libel suit settled (see herewith story), ABC went along. Both the publisher, the network and Gruen Watch Co. (a previous sponsor) made public apology this past Monday (14) in the press and over the air. Some $30,000 in court costs and legal fees are to be paid by Winchell, Hearst, ABC, & Co., as part of the settlement.

This is when Winchell discovered he was not indemnified as to "punitive damages," and complained to Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., that "I could have bought $2,000,000 worth of that kind of insurance and written it off as a legitimate expense but nobody told me."

Still on Tap For Sponsors

While Winchell asked for immediate release from ABC, it was clarified by the network and the newscaster that this didn't play to his sponsors and/or ad agencies (D'Arcy for Philly and Webster cigars and McCann-Erickson for Gem Razor). Winchell added that if both wanted him for additional semesters after June 19, when the cycle renewal is due, he'll certain stay on because "I've never walked out on a contract in my life." He added that this also applies to ABC because it doesn't mean he'd "never work over ABC," since obviously a sponsor's time commitment is paramount. However, he was reminded by the network that "we (ABC) do not buy commentators unless we control them." (This, of course, falls within the orbit of all program controls, intra-network censorship standards, legal, etc.).

(Winchell had a novel idea to "help kick off" his friend Sherman

(Continued on page 42)

Down for The Count

ABC-TV's acquisition of the Pabst "Blue-Ribbon Bouts" has brought with it a major clearance headache in New York. The network hasn't any of its own preemption problems in the Wednesday at 10 time, since it goes dark at that time. Locally, however flagship, WABC-TV in New York airs "Eddie Cantor Comedy Theatre" at 10:30 on Wednesdays.

Problem lies in the fact that "Cantor" is sponsored under a firm 52-week deal—by Ballantine's, one of Pabst's hottest competitors. Pabst will insist on a Gotham preemption, and Ballantine's will do all it can to keep the time.

Pabst Switch May KO Monday Bouts, ABC Boxing Center

Moveover of the "Pabst Blue Ribbon Bouts" from CBS-TV to ABC-TV may cause the demise of the Eastern Parkway Arena as a television boxing center. If it doesn't, ABC will get the Eastern Parkway Monday night bouts at probably the lowest package price ever. Web had started renegotiation of the Parkway contract, which expires May 10, a couple of weeks ago with the demand that the web get the fights free of charge. With the Pabst Wednesday bouts in tow, the web will either be able to press the demand successfully or will drop the fights altogether and suffer no loss in terms of having boxing on the network.

Pabst moveover, which must have surprised even ABC-TV, came on the heels of a conflict over time with CBS. Pabst was annoyed at its once-a-month preemption by Westinghouse and "The Best of Broadway," and when CBS wanted to cut into the time even further, Pabst and Warwick & Legler flew the coop over to ABC. CBS had demanded that Pabst television fights two weeks out of three next season, and also sponsor the full 10-11 hour instead of 45 minutes or to-conclusion as previously. ABC-TV is giving Pabst every-week exposure on a 45-minutes or to-conclusion basis. Switch, after five years on CBS, takes place on June 1, with the Chicago branch of the International Boxing Club, which promotes the multi-originating bouts, planning a championship match for the date.

Feather in ABC's cap puts it into a top bargaining position with Joe Arata, Eastern Parkway promoter. Though Arata said last week that he can have his ABC-TV renewal "at any time," fact is that the web came close to dropping the fights a week ago, when it made its no-program-payment demand. Negotiations continued, however, with the network presumably willing to compromise. Now that it's got the Wednesday fights, it can press for-free demand on Arata, under the argument that without tv Eastern Parkway would have tough b.o. sledding. Web has carried the fights on a co-op basis, so no single big sponsorship coin would be involved in a cancellation.

Lehn & Fink To Axe Bolger Show

Ray Bolger is the latest casualty in the tv programming sweepstakes. His half-hour ABC-TV vidpix series is being cancelled by Lehn & Fink at the end of its 39-week cycle in June. Client has bought the "I Love Lucy" Sunday at 6 p. m. reruns on CBS-TV, which start April 17, and plans additional tv coin investitures for next season.

Bolger show, a costly one ($40,000 gross per installment, exclusive of time) never got off the ground, in the opinion of the client, and suffered in the competitive rating story. Whether Bolger will continue in vidpix beyond this season is problematical.

14 CP TELETHONS FETCH $2,000,000

United Cerebral Palsy has chalked up an approximated $2,000,000 from 14 telethons since last October, when the last major count was made. The last CP telethon, over KGEO-TV, Enid, Okla., netted the charity $50,000.

UCP telethon department is currently handled by Jeanne A. Anderson, with Mary Lee Morse in charge of talent.

GARRY MOORE'S RADIO SHOW—IF SPONSORED

Some client interest is reportedly being displayed in a prospective cross-the-board radio show headed by Garry Moore on CBS. The network is anxious to put its tv daytime comic into a digest type of series similar to Arthur Godfrey's which would slot him in a 7:30 p.m. quarter-hour during the summer. It might get a showcase earlier, depending on when Longines takes it hiatus from the slot with its "Choraliers" show.

Format would draw highlights from Moore's video series. If a sponsor doesn't show up, it's no go for Garry.

Winchell Retractions Settle N.Y. Post's Suits

Walter Winchell and the N. Y. Post patched up their differences over the weekend in a settlement of the newspaper's and editor James A. Wechsler's $1,525,000 libel suits against the columnist-commentator. Terms of the settlement were a public apology by Winchell, in print and on the air, for his remarks linking the Post and Wechsler with Communism, and payment to the plaintiffs of $30,000 in attorneys' fees.

Statement of apology, which Winchell aired on his Sunday night ABC simulcast and which was printed in the New York Daily Mirror and other Hearst papers, was as follows:

"Walter Winchell has authorized the editor to state that he never said or meant to say in the Mirror and over the air that the N. Y. Post, or its publisher, or Mr. James A. Wechsler, its editor, are Communists or sympathetic to communism. If anything which Mr. Winchell said was so construed, he regrets and withdraws it. The Mirror, too, wishes to retract any statement which was subject to such construction.

"Diverse litigation now pending between the Post and its editor, and the Hearst Corp., ABC and Mr. Winchell has been discontinued by all parties, thus ending a lengthy controversy."

Other terms of the settlement were the discontinuation of Winchell's countersuit against the Post, publisher Dorothy Schiff and editor Wechsler; and a request by King Features, which syndicates Winchell's column, for newspapers which carry the column to publish the retraction. The Post's suit, which charged Winchell with defaming the Post and its editor in a malicious effort to make it lose

(Continued on page 42)

Chrysler May Get CBS-TV Pabst Slot

CBS-TV is angling to have the Chrysler Corp. take over the Pabst Wednesday 10 to 11 p.m. fitecast. Time in the beer outfit's switch to "same day, same slot" on ABC-TV. This would open up automaker's 8:30-9:30 "Climax"-"Shower of Stars" Thursday nighter. Chrysler would get a major dramatic showcaser of name talent values under web preparation. Columbia brass look longingly on ABC's "U. S. Steel Hour" to fill the opened-up Thursday spot, with bids known to be going on.

CBS-TV was taking no chance last week on its position being lost in the shuffle. With News Alliance, serving Pabst, going to bat pronto with information to the press, web prexy J. L. Van Volkenburg followed with a memorandum stating the case for CBS, but this was cir-

(Continued on page 30)

ROEBURT: MAN OF ACTION

'Barrie Craig' Scripter Breaks Out In Rash of Telepix Stints

John Roeburt, whose principal activity over the past four years has been his head writer post on the William Gargan "Barrie Craig, Confidential Investigator" NBC Radio series, has broken out in a rash of telepix scripts. He's been pacted to turn out 13 half-hours for "The Vise," being shot by the Danzigers in Britain for telecasting on ABC-TV, and his "The Long Count" is currently in production by Four Star Productions for its CBS-TV "Stage 7." George Brandt and Alan Neuman have optioned the New York cabdriver of Roeburt's "Jigger Moran" novels for an upcoming telepix series, and to top it all off, he's contracted with Simon & Schuster for publication of a new novel, "The Cold Space," and has had his last book, "The Hollow Man," published in England by Jarrold's.

"Craig" radio series, incidentally, has just been repacted for another 13 weeks.

VINCE FRANCIS' NEW POST

ABC-TV has tapped Vince Francis, sales manager of KGO-TV, its o&o in San Francisco, for the new post of western division sales manager. Post was created because of the growth of the agency business on the Coast.

Seven Up on AFTRA Carpet

New York local of the American Federation of TV-Radio Artists will be asked to vote on a resolution next Tuesday (22) condemning seven members. Latter are Jean Hayworth, Vinton Hayworth, William Keene, Richard Keith, William Neil, Ned Wever and Leigh Whipper. They are listed as board members of Aware, Inc., which last December "publicly and scandalously attacked an entire (independent) slate of candidates for AFTRA office," accusing them of association with "'the Communist-front apparatus" by the now familiar smear methods of inference and innuendo from alleged 'public records.'"

Petition makes a number of other accusations against the seven and urges that Aware, Inc. "be condemned for interfering in the internal affairs of our union" and that the septet be required to "disavow the inflammatory attacks" that appear in the Aware publication as "dangerous practice and precedent."

The Aware "blacklist" was circulated last Dec. 27 by an organization whose stated aim is "to combat the Communist conspiracy in entertainment communications" and listed 26 independent candidates of which "at least 13 have what are considered significant public records in connection with the Communist-front apparatus" and "still others of the 26 have what may be less significant records." This slate was defeated.

A bulletin sent out March 2 by Alex McKee, N.Y. AFTRA executive secretary, referred to the then proposed resolution as a violation of the union's constitution. It suggested certain revisions to conform to the local's constitutional requirement, and apparently these were made to enable the document to be presented next Tuesday (22) at the Astor Hotel at 8 p.m.

(Of the seven AFTRA members involved in Aware, Inc., Vinton Hayworth is first v.p. of the national AFTRA, member of the national board, and N.Y. board member; Ned Wever, national boardsman; William Keene, N.Y. board; the others are lay AFTRAns with Richard Keith the treasurer of Aware.)

The Gangup on 'Our Gang'

What Happens When Rival Syndicators Have Split Control of Successful Shorts

Gertie & Marilyn Pix

One of the few films the late Gertrude Lawrence ever made is included in the WCBS-TV acquisition of "top product" for "first N. Y. telecast." It's "Mimi" (Alliance), produced in 1935 and costarring Douglas Fairbanks Jr.

The distrib is Standard TV, which also has turned over "Love Happy," United Artists 1950 film starring the Marx Bros., Vera-Ellen and Ilona Massey and with Marilyn Monroe doing a bit. Both will kick off in July.

There are now two separate syndicators selling Hal Roach's old "Our Gang" theatrical shorts to video. Interstate Television controls 92 and Onyx Pictures another 52. This has benefitted at least four television stations in the country and created a hotly competitive programming situation among at least twice that number elsewhere. Furthermore, the split control seems to have put the two distribs at each other's throats in efforts to collect new accounts.

Interstate has been selling its 92 for the better part of a year, and the package—dubbed "Little Rascals"—has pulled phenomenal ratings in nearly every one of the 35 or 40 markets in which it has been playing. Onyx started selling about four months ago, shortly after purchasing 52 others of the Roach comedy shorts. In San Francisco, Detroit, Cleveland and New York the same stations bought both packages, enabling them to add more variety to the already highly regarded Interstate pix. This way viewers wouldn't so easily tire from excessive repeats.

However, matters were not so pleasantly resolved in five other markets to date. In these areas,

(Continued on page 30)

Feature Pix-Happy WCBS Grabs New Batch (6½G Per)

WCBS-TV has leased one large package and several smaller bundles of feature films representing the largest per-pic outlay to date for the CBS flagship in New York. Group of a dozen films distributed by Hygo tv date from 1942 forward and include strong title and player values—in some ways comparable to General Teleradio's "Million Dollar Movie" big click seen in N. Y. over WOR-TV.

It's understood the average price per title is well over the $6,500 mark. Included in the array are seven original Universal strongies now on the homescreen market — "Smashup" ('47), with Susan Hayward and Lee Bowman; "Salome, Where She Danced" ('45), Yvonne de Carlo; "Gung Ho" ('44), Randolph Scott; "Ladies Courageous" ('44), Loretta Young, Geraldine Fitzgerald; "Night in Paradise" ('46), Merle Oberon, Turhan Bey; "We've Never Been Licked" ('43), Richard Quinn, Noah Beery; and "Eagle Squadron" ('42), Robert Stack, Eddie Albert, Diana Barrymore.

The others from Hygo are "Outpost Morocco" (United Artists,

(Continued on page 44)

BETTY CLOONEY TO ROBERT Q. TV'ER

Robert Q. Lewis has negotiated a deal whereby he acquires Betty Clooney as a permanent member of his cross-the-board CBS-TV show. Miss Clooney was formerly on the Jack Paar "Morning Show" but is being displaced on that stanza by Edith Adams.

Checkout of Jaye P. Morgan from the Robert Q. crossboarder left him without a femme singer, hence the nod to Miss Clooney.

DuMont to Axe 'Captain Video'

"Captain Video," the oldest commercial video stanza on the DuMont network, comes to an end, at least in its present live condition, on April 1. Juve adventure strip, which for so long was one of the surest coin collectors on the web, is currently down to its last one-day-a-week bankroller.

For the record, DuMont was asking somewhere in the vicinity of $2,400 per 15-minute show, but as time went on and billings decreased the figure dropped. The entire strip was costing an estimated $5,000 a week to the network. Though the DuMont network was forced to axe the show in order to minimize operating expenses, it's understood that the science-for-juves airer is among the programs being mulled for the new—and as yet undefined—film camera setup the web is preparing.

Learned last week was that Miles Labs was also making its DuMont defection on April 1. The drug firm is dropping the four-station Morgan Beatty news cross-the-boarder on that date after a short ride this season.

WABD, the DuMont N. Y. key, is losing a major account just one day earlier. On March 31, Coca Cola Bottling drops "Finders Keepers," an audience participation stanza.

CBS' TV CITY FOR PARK AVE.?

No Whimsy in This Barrie Story

Not all is fairly dust and sunshine for NBC in the aftermath glow of last week's "Peter Pan" tv performance. For if the network hopes to do a repeat performance on a live basis (and that's the only way it can do it, since Walt Disney holds the film rights which automatically rules out a kinescope rerun), it will cost NBC a neat $50,000 for the privilege, over and above the costs of putting on the show itself. So rules the Sir James Barrie estate.

On the day of the tv performance, NBC had an opportunity of picking up an option for the repeat at $12,500. NBC did nothing about it and allowed the option to lapse. Came the critical "best thing ever" plaudits and by Wednesday, when NBC decided to do something about it, the Barrie estate had jacked up the repeat rights to 50G. Jaffe & Jaffe, the theatrical lawyers representing NBC and who are prominently identified with NBC-TV programming, stepped in, but the best whittling-down they could accomplish was "three repeats for $100,000."

NBC meanwhile, is storing scenery, costumes, script, score and flying gear in the hopes of a revival. There is talk, also, of a possible stage revival of the show for a few weeks annually, a la the London tradition of Christmas pantomimes.

Miss Martin, producer-husband Richard Halliday and actress-daughter Heller Halliday sail in a day or two for a 60-day cruise to South America, on the maiden voyage of the new Norwegian freighter, Montevideo. They will be the only passengers

Noxzema Just a Big 'PP' Itch

Those 'Pimply Gal' Comm'ls Rub 'Person to Person' Wrong Way

Noxzema has become a thorn in the side of "Person to Person"—or "itch" as one of the show's executives put it. The sunburn and complexion sponsor came aboard the CBS-TV Friday nighter toward the end of last season as a skip-weeker (staying on past the summer) and there's been friction ever since. Once there was an objection to a "pimply gal" on the commercial; another time there was a clash on request to use three of the program's cameras for a live plug innovation.

There's been a series of irritants—major and minor—but what it amounts to is that "P to P" is not too enthusiastic about the sponsor as a type, since quite a few prospective personalities who are working the same or similar side of the street (heads of beauty culture and cosmetic houses, etc.) would naturally nix an appearance (which is on the cuff to begin with). Curiously, the "PP" staff works up the guest attractions without regard to whether Noxzema is skedded on a given Friday.

The show would, of course, prefer to have Amoco take over week-to-week (as in the beginning, with Hamm Beer cut in as the midwest sponsor), but the oil outfit had to pull in its horns and hence the split sponsorship. Even the beer setup poses an occasional problem of "sensitivity" with guests though up to this point there apparently

(Continued on page 44)

Lotsa Schnoz For Texaco (30 Shows)

Hollywood, March 15.

Jimmy Durante will telecast 30 programs for Texaco next season, 15 live and 15 on film. Deal closed by the William Morris office with Myron Kirk of the Kudner agency, calls for three weeks out of every four with an NBC tinted spectacular once a month. Oil company will pay $52,500 for every half-hour program.

Reason for Durante's solo agreement was that Texaco dropped Donald O'Connor and failed to negotiate an alternating deal with Bob Hope.

'Pix & Video Too Much'

Hollywood, March 15.

Donald O'Connor, whose tv deal with Texaco has ended, says he may skip next year except for an occasional guest spot, and that "I may not do any tv at all."

O'Connor, whose refusal to film 19 shows next season for Texaco resulted in the sponsor and star parting, explained: "I found doing pictures and television both is just too much. You can't concentrate on both fully, it's too difficult."

P&G Shares 'Lineup'

Procter & Gamble continues on its "I Love Rotation" upbeat by joining Brown & Williamson Cigs as the alternating sponsor on CBS-TV's "The Lineup." Soap outfit will plug its Cheer on the Friday vidpix series when it comes aboard April 1.

Young & Rubicam made deal.

CBS-TV to P&G: No Soap on Full 'Lucy' Sponsorship

Decision of CBS and Desilu Productions (which is an adjunct of the CBS family) to permit General Foods to pick up the alternate-week sponsorship of "I Love Lucy" being vacated by Philip Morris, isn't resting too well with Procter & Gamble, which bankrolls the other half of the show. When P & G got wind of the fact that the ciggie company was pulling out at the termination of the season, the soap outfit had fully expected that it would be in a position to step in and take over full sponsorship of the toprated show.

CBS, however, was under an obligation. A few years back when the network pacted GF to a commitment on the 9:30 to 10 Monday night period (even before "Lucy" moved into the preceding 9-9:30 segment), it was with the understanding that GF would have first option on the 9 o'clock time when it opened up. A few months back P & G negotiated a deal with Philip Morris and Desilu whereby it would move in on a co-sponsorship basis. (About the same time it made a similar deal on "This Is Your Life" and "My Favorite Husband.") With PM pulling out, P & G felt that it was entitled to first crack at full 30-minute sponsorship of "Lucy." On the other hand, GF pointed to its original

(Continued on page 44)

LORRE & SULLIVAN TO ROLL ON PILOT

Pilot will get rolling early in April on the new comedy drama tv film series for Peter Lorre, in which the latter will team up with Francis L. Sullivan, currently in the "Witness for the Prosecution" legiter. This is the Jonas Silverstone-Lorre package designed for network slotting next season with NBC already manifesting interest.

Pilot will be shot on the Coast when Sullivan takes a week off from the legiter first week in April.

'DREAM HOUSE' TO OUTBUILD NBC

By GEORGE ROSEN

From all indications the race is on between NBC and CBS for the bestest with the mostest TV City in the east, with the hot and heavy rivalry between the two networks apparently seeping down into the blueprints for their projected "headquarters of tomorrow."

It's been learned that CBS is currently in process of negotiating for property acquisition which may result in the Columbia operation moving lock, stock and barrel out of 485 Madison Ave. to the more exclusive precincts of Park Ave., N. Y. Both CBS board chairman William S. Paley and prexy Frank Stanton, it's reported, are envisioning a "dream building" to top David Sarnoff's NBC-RCA plans.

Stanton, it's been learned, has been negotiating for an entire Park Ave. block across from Lever House (54th St.). The plans call for a dozen studios on the first two floor, with office entrance on Park Ave., and all the web's tv shops (set design, props, etc.) on the Lexington Ave. end of the building. No architect has been assigned as yet, but it's understood that Pereira & Luckman (who were the architects on the CBS TV City project on the Coast) have the inside track. Lease involves over $30,000,000.

It's no secret that both NBC and CBS for some time have been giving serious thought to building for the future and to the pressing problem of alleviating present cramped conditions, not only insofar as studio facilities are concerned but on administrative personnel as well. Studios of the two networks are scattered over the length and breadth of Manhattan, extending even into Brooklyn, where NBC has taken over the ex-Warners studios for its major color originations.

For some time now there's been talk of NBC acquiring the entire block from 50th to 51st St., fronting on Sixth Ave. (diagonally opposite the RCA Bldg.) and extending back to the Roxy theatre on Seventh Ave., as the most likely choice for its TV City. While it's supposedly a hush-hush project, it's understood the blueprints for the project are now getting serious attention.

Who!

Although his identity is strictly a matter for speculation, it's reported that when the CBS stockholders convene for their annual meeting April 20, a prominent member of the CBS Board will submit his resignation.

Meanwhile, it's understood that veepee stripes are scheduled for three CBS-TV execs.

. . . But No 'Lucy'

NBC-TV's "Peter Pan" production March 7 dumped "I Love Lucy" out of the Trendex Top 10 for the first time in years. "Lucy's" 26.1 wasn't nearly enough to make the grade. Top 10, based on the one live telecast during the period March 1-7, follows:

1.	Peter Pan (NBC)	48.0
2.	Jackie Gleason (CBS)	45.0
3.	Toast of the Town (CBS)	38.9
4.	Jack Benny (CBS)	36.1
5.	This Is Your Life (NBC)	34.6
6.	You Bet Your Life (NBC)	33.1
7.	Disneyland (ABC)	33.1
8.	Two for the Money (CBS)	32.6
9.	Bob Hope (NBC)	32.4
10.	Dragnet (NBC)	32.0

'Peter Pan's' 700G Budget Still A Cheap Cost-Per-Thousand Buy; All Show Biz Felt TVer's Impact

NBC-TV program veep Tom McAvity is of the opinion that "after all the returns are in 'Peter Pan,' despite its extraordinary $700,000 (and possibly more) cost, will add up to one of the cheapest shows per dollar expenditure in the history of the medium. Not the cheapest, mind you, but taking an arbitrary 3.5 lookership per set in 20,000,000 television homes we figure we had a conservative 65,000,000 audience." (Parenthetically, McAvity cited a 3.2 audience that some "Disneyland" telecasts have had, because of the juvenile appeal, coming of course at the earlier 7:30 p.m. slot. Naturally, the ABC-TVer doesn't have the saturation that a one-shotter like "Peter Pan" enjoyed, with its progressive buildup campaign.)

Ford and RCA Victor split the costs of the March 7 "Pan" spectacular 50-50 down the middle. Instead of the usual $200,000 budget per "Producer's Showcase," McAvity says the sponsors telescoped the costs of two shows. (Actually show cost came to $422,000; two-hour time another $160,000). The September show, which marks the 13th of the series, was added to the March budget. (If Ford-RCA return in September, then that will be the first of a new cycle, and not the finale of the original concept of once-a-monthers. However, this was a technical contractual detail which was readily resolved.)

Among the hidden but realistic charges were the two preemptions (a $25,000 rebate) for the two 15-minute segments from 7:30-8 p.m. which were added by Ford-RCA to the usual 8-9:30 running time with an eye to the juvenile trade. The first quarter hour Mondays is held down by Toni (Tony Martin) and the 7:45-8 p.m. slot is normally under Camels (news) sponsorship.

28 Cuffo Stations

Over 100 NBC stations were payrolled to carry "Peter Pan" and when the network went out for added facilities it found 28 extra outlets which carried "Pan" as a public service gratis. Normal time facilities, for the basic 100-odd stations, costs $80,000 an hour or 160G for the two-hour stretch.

McAvity and program aide Mike Dann admit there were certain under-the-line costs (extra line costs for color, technical overhead, etc.) which have yet to be totalized.

The costs of both the RCA and

(Continued on page 43)

de la Osso's WRCA Exit

Ernest de la Ossa has put in his resignation papers with WRCA (AM & TV), the NBC owned and operated in New York, ankling the post of manager of sales development. Latter berth followed his shift a couple of months ago as manager of the stations which has been absorbed under the veepeeship of Hamilton Shea.

Understood de la Ossa is considering some offers in the broadcasting and related fields.

Bristol-Myers' Nix on Godfrey A Y&R Sore Spot

Decision of the CBS brass to utilize alternate weeks on Arthur Godfrey's "Talent Scouts" for plugging CBS-Columbia sets, starting in the fall, as result of Lipton Tea going every-other-week on the show, isn't sitting too well with Young & Rubicam, which is doing a burn over its failure to land the vacating segments.

Y & R, agency on the Lipton account, tried to move in on the Godfrey show and nab the alternate slots on behalf of another client, Bristol-Myers. Agency feels it rated that kind of consideration since its Lipton client was Godfrey's first major nighttime sponsor dating back to his bigtime emergence in tv.

CBS, however, has other plans. After all, Godfrey's their star salesman; CBS-Columbia sets need a push, and who would be more of a natural to turn the trick than Godfrey? Further, it's understood CBS plans a major color sets campaign in the fall, tieing in with the decision to let Godfrey carry the on-the-air-torch.

'ETHEL & ALBERT' AS 'DEC. BRIDE' TV SUB

"Ethel and Albert" is returning to tv through the hot weather spectrum, with the Peg Lynch-Alan Bunce situationer primed as 15-week summer replacement for the Monday night "December Bride" on CBS. This also switches networks, since "E & A" was halted midway this season as a Saturday 7:30 p. m'er on NBC for Sunbeam.

Series will be on for Maxwell House, via Benton & Bowles, with Procter & Gamble (in the same agency house) putting in an option for the fall. Deal was set by Herb Gottlieb of Ashley-Steiner office.

TV Gets Jackpot-Happy

The giant jackpot teleshows seem to be growing. After the announcement of the $64,000 topper, a new show offering the person answering correct questions an income of $100 weekly for the rest of the contestants' life is now being packaged. Sumner Rosenthal, formerly of the Walt Kramer office is setting up "The Big Moment" which offers this kind of social security. It's being peddled by General Artists Corp.

GAC salesmen are citing the fact that hitting it right on this show is considerably better than winning a lump sum of $1,000,000 since the tax bite would decimate the pot to $110,000. Naturally, since they pay the $100 for the rest of a winner's life, they'd like them to be very old people with weak hearts and an allergy to digitalis.

Buttons Mulling '55-'56 Status

With the status of his Friday night at 8 show for Pontiac still up in the air (and seven weeks to go until option time), Red Buttons, who is under contract to NBC, may join the "rotating comic" pattern next season to get off the "overexposure hook." This is the projected plan whereby major network comics, personalities and even sponsor would shuttle between different time periods (where the competition from other webs is particularly rough) for a succession of one-shots through the season. Plan is to utilize such performers as Milton Berle, Bob Hope, Martha Raye, etc.

Under Buttons' contract with the network, NBC is committed to underwrite a pilot (to the tune of $30,000) on a proposed comedy series for next season, when Buttons feels he's got the right format. In the past four weeks his live entry has undergone a complete transformation into a situation comedy series depicting the trials and tribulations of a tv comic). NBC and the client feel it's a much better property today.

Buttons may originate out of Hollywood next season.

As N. Y. Grows in TV Film Production So Do Problems Besetting Unions

Th N. Y. trade unions in tv filming are beset by a paradox. They are anxious to draw more vidfilm production away from Hollywood, and one of the chief reasons they may be able to do just that is because they come so much more cheaply than Coast laborers. However, Gotham union officials seem just as anxious to stabilize prices by eliminating bidding and undercutting—two factors essential to producer savings in N. Y.

For example, unions like the International Assn. of Theatrical Stage Employees, which controls cameramen in N. Y., diminish the importance of groups which lie outside their province, who, because they are unregulated, are in a position to underbid before tv film producers. IATSE reports that it is slowly cutting away the number of "independent producers"; the vast majority have joined union ranks. Those that haven't are proper fodder for budget-minded producers. Unions find this odious; they want the "only competition to be on the basis of ability."

Some people are inclined to go a step beyond using non-union personnel in their productions. Although none will put it on paper, some producers seem of the opinion that there are unionized craftsmen as well, who will make salary concessions in order to gain steady employment in the East.

For the moment entirely removed from this situation is a second factor, which, it is felt, will ultimately create another kind of headache—for unions on both coasts. Recently, a growing trend has been noted. Several non-affiliated industries (railroads, manufacturers of one kind or another, etc.) have been entering industrial vidfilming. While it is not true of all or even a majority of them according to present reports, there are some industrial firms which are utilizing cameramen, originally hired to lense technological tests and the like, to shoot also for telefilms.

Many of these companies are getting around theatrical union regulations. Also, they've inadvertently taken coin away from producers who are solely in the business of making vidfilm, since the industrial companies are drawing for telepix series on a large library accumulated incidentally over the years via normal industrial endeavor. Some examples of the latter might be: a r.r. which has shot footage as a precaution against false accident lawsuits; an oil firm which has shot films to educate its own employees on latest techniques; an engine manufacturer who has lensed durability tests, etc.

D. C.: Detour Comm'ls.

The "get out of town" fever that has hit a number of NBC-TV programs received a slight commercial jolt in the case of the "Home" show. Cross-boarder femceed by Arlene Francis will be in Washington, D. C., the full week of April 18-22 (thus day and dating "Today" which is invading Detroit during that span).

There'll be no hitch on "Home's" travel pitch, but one little detail has come up to plague the behind-the-scenes masterminds. While the show is in the capital, the participating plugs will have to come from a studio—there's a rule against commercials being blurbed on Government property.

Molly Goldberg Leaves The Bronx for Smalltown Life in Telefilm Series

After a 25-year residence in the East Bronx, "The Goldbergs" is going small-town America. Format of the new "Goldberg" series being filmed for national sale of syndication by Guild Films has Gertrude Berg & Co. as residents of Haverville, a small American town. Instead of the legendary Mrs. Bloom, the next-door neighbor to whom Miss Berg shouts a weekly greeting will be either a Mrs. Murphy or a Mrs. Murray (hasn't been decided yet). Jake Goldberg will still be in the clothing business, running a small wedding dress factory, while Molly will become a clubwoman.

Change has been written into the first script of the series, which went before the cameras Friday (11) at the Biltmore Studios in New York, with Marc Daniels directing and Guild production supervisor Bill Berke in from the Coast on the production end. Cast of the series remains the same, but the switch in locale (after 25 years; "The Goldbergs" started in their E. Tremont Ave. tenement on radio in 1929) is in part prompted by the feeling that giving it a broader Americana base via the smalltown device will enhance its sales and audience prospects.

'Templeton's Alecdotes' As Quarter-Hour Strip

Alec Templeton is being packaged by Allied Productions for a 15-minute radio strip intended for syndication. Blind pianist, who's been away from the sound medium except for guesters, (he had his own show years ago), will pitch music, chatter and interviews under the "Templeton's Alecdotes" tag.

Show is being recorded "on location" at the 88'ers home in Greenwich, Conn., where he was "Person to Personned" by Ed Murrow several months ago on CBS-TV.

'Press' Bags Sen. George

"Meet the Press" has bagged "the No. 3 foreign relations statesman" in the U. S., with Senator Walter F. George (D., Ga.) to appear on the NBC-TV paneler Sunday (20). Senator George, 77-year-old dean of the Upper House (with 30 years of service), chairs the Foreign Relations Committee.

It's expected that one of the hot subjects will be the senator's refusal this week to accept a copy of the secret Roosevelt-Churchill-Stalin Yalta agreement, with the Democrats demanding "publication or secrecy."

Four Star Shoots For Name Writers; Pacts Wodehouse

Hollywood, March 15.

Four Star Productions, seeking to grab a lion's share of the new and expanding international tv film markets, is pacting top-name novelists and short story writers as sales bait.

Initial deal has been made with P. G. Wodehouse, British humorist, who up to now has brushed off all offers for tv film rights to his properties. Deal is for "Uncle Fred Flits By," which already has appeared in 20 leading short story onthologies.

Reason for this all-out drive to procure the rights to famous name scribes, according to Gordon Oliver, company exec, is to gear outfit's product for international sales.

"We are learning, just as major film studios and distributors discovered years ago, that our product must contain a universal appeal if we are to milk it for every bit of potential revenue," Oliver reported.

"Expanding foreign television offers a brand new and rich source of revenue to tv film producers, provided their product is aimed to attract this type of buyer and viewer."

Oliver pointed out that the British, European and Latin filmgoers, who increasingly are now looking to tv for a larger share of their entertainment, have always been as equally impressed with topdrawer authors and playwrights as they are with important castings.

"However," Oliver declared, "the cream of the world's literary contributors have been steering clear of filmed television because they were inclined to believe that the product wasn't equal to their writing. Four Star Productions is baiting big-name authors with quality production.

"No important writer will turn his back on important money for his wares if he can be assured that the medium through which it will be presesnted is equal to his own literary standards. I think Four Star has proven we can fulfill such demands. That is why the barrier is now down and we are succeeding in making deals with writers of Wodehouse's status."

Second outstanding literary name to be converted to telepix via Four Star is Kathleen Norris, whose story, "The Lie," was on "The Star and the Story" series telecast

(Continued on page 30)

CBS-TV Films Goes to War

CBS Television Film Sales has been having more than its share of production troubles with its upcoming "Navy Log" series, pilot of which is currently in the works. Producer-packager Sam Gallou planed to the Coast over the weekend to start filming interiors of the pilot, after a nightmarish two-Coast location job that saw (1) crash-landing of the Navy plane bearing the pilot's negatives from the flattop U.S.S. Hancock to San Diego and (2) an extreme case of "bends" that almost proved fatal to a diver in shooting of underwater scenes off Key West.

Pilot script in the series, being produced in cooperation with the Navy, is about frogmen working off an aircraft carrier. Carrier used, in the Pacific, was the Hancock, which when sequences where completed used a catapult-type plane to send the negatives back to Hollywood. Director Bud Andrews, who's also unit manager for Joel Malone, physical producer of the show, was in the plane, and when it developed landing gear trouble, he hugged the negatives for dear life. When a belly-landing in the water was proposed, he nixed it, asking the pilot to first fly over the beaches so he could safely dump the film. This was done, but caused a loss of fuel that made the water landing impossible. The Navy pilot brought the plane into San Diego on one wheel, practically wrecking the ship, but Andrews, the crew and the film were fortunately uninjured.

In the Key West shooting, done jointly by the Navy (which contributed a Snorkel sub) and the Malone production outfit, divers were employed to portray the frogmen extricating equipment from a sunken wreck. One of the divers got his gear caught in the wreck and couldn't extricate it, so he had to cut it loose and shoot up to the surface without benefit of his equipment, from a depth of 100 feet. Acute case of bends was near-fatal, but he pulled through okay.

If this is just the pilot, what's going to happen when the series really gets under way?

TV Distribs Vexed As H'wood Studios Jack Up Their Prices for Features

Success stories about feature films turned over to video (a la General Teleradio and the Bank of America 30 features) is just what the vidfilm distributors, who are in the market for new features for tv, don't want to hear. They say this "propaganda" is causing the Hollywood majors and those indie producers still controlling theatrical pix to go "hog wild" in the prices they're asking. Prices set are disproportionate to expected returns from video distribution.

Agony over prohibitive asking prices is becoming as much a factor the anticipated theatre-to-tv celluloid switch as the recently apparent feeling that "tv is our well-heeled friend," which overcame Hollywood's studios. A look at the $1,350,000 received by the Bank of America from GT has others asking "why can't we get even more?"

Take for instance, the reported $1,400,000 being asked for the 37 or so Pine-Thomas pix. What has most potential buyers angry, it seems, is the fact that few if any of these pix are of the same vintage or star appeal as the Bank 30. Therefore, distribs say that the $1,400,000 is way out of line with the coin that tv stations are willing to supply.

Some of the vidfilm distribs are wagering that it's only a matter of time before the Hollywoodites come to realize the necessity of cutting price demands. The extra-high prices are believed to be the major factor in stopping further deals with Hollywood.

CBS Radio's New Credo: 'Keep Industry Happy'; Strategy on Powwows

CBS Radio is slanting its station and web exec powwows toward the country's industrial centres. This is in line with a newly-ordained policy under which the network's strategic get-togethers are rotated among cities with a strong hold as major manufacturing markets. For instance, the annual meeting of station and network executives will be held this year in Detroit, Sept. 12-14.

New policy and selection of the motor city were announced jointly by network prexy Adrian Murphy and John F. Patt Jr., head of WJR in autotown. Latter chairs the board of the web's affiliates association. The action stemmed from recommendation of a convention panel headed by Charles Caley, prexy of WMBD, Peoria.

Murphy and Patt said that station and network toppers have a two-sided job, programming and business management. Hence, they will be going to Detroit both as "editors" interested in the automobile "as a vital force in American life" and as "sales managers" eager to learn more about an industry that is one of radio's best customers.

EDNEY TO BOSTON

Boston, March 15.

Ready Edney, for the past two years associated with KYW, Philadelphia's Westinghouse station, has taken over as program manager of WBZ-WBZA.

He succeeds Avner Rakov, who resigned last week.

Philco's '54 Net Halved By Strike

Philadelphia, March 15.

Net income of Philco Corp. dropped over half in 1954 as the result of the 45-day strike which closed the company's plants during May and June last year, according to the annual report to the stockholders issued jointly by James H. Carmine, president, and William Balderston, chairman of the board.

Sales in 1954 amounted to $349,277,000 as compared with $430,420,000 the previous year, the report stated. The decline was due in part also to the general lag in business during the early months of the year. The reduced level of activity was particularly noticeable in the appliance and consumer durable goods industries.

Net income from operations was $6,769,000 or $1.69 per share of common stock, the major portion of which resulted from operations in the fourth quarter. In 1953, net income was $13,068,000 or $3.43 per common share, in addition to which there was income from the sale of television station WPTZ which amounted to $5,283,000 or $1.43 per common share.

Baptists' $800,000 Splurge on Vidpix

The Southern Baptist Convention, the same religioso group that's building a "radio and television city" in Fort Worth, now plans spending roughly $800,000 yearly on a vidfilm skein. Series, called "This Is the Answer" is based on modern adaptations of biblical parables, first of which was already filmed in tint by Family Films on the Coast.

Rev. Paul M. Stevens, director of radio-tv for the Southern Baptist Convention, was in N. Y. yesterday (Tues.) to make further broadcast plans. He disclosed that the Sabbath "Baptist Hour," heard for a number of years exclusively in the south, will now be heard above the Mason-Dixon line in five NBC stations. The 14-year-old southern show has been and shall remain strictly a sustainer, he explained. However, a group of laymen, who felt it was essential that the radio show hit the northern population, have laid out cash for the NBC sponsorship. This additional radio hookup begins on Sunday (20).

All of the "Answer" half-hours (26 the first year) will be multichromed, with the first one being preemed shortly over the color facilities of WBAP-TV, Fort Worth.

The Forth Worth video plant will cost the Baptist church org an initial $200,000 or more, according to Rev. Stevens. Further outlay will be made when magnetic tape and other new video machinery are marketed.

FCC May Vote Deintermixture

Washington, March 15.

The FCC will inform the Senate Interstate Commerce Committee this week when it files comments on the Plotkin and Jones reports that it is considering possibilities of deintermixture in certain markets to protect UHF stations from VHF competition.

Commissioners have been meeting daily this week to prepare their preliminary report which is due Friday (18). They have been discussing deintermixture possibilities in three types of situations where UHF might be helped by shifting VHF channels.

Most likely of acceptance is deintermixture in certain cities where the only VHF channel assigned has not been granted. By removing VHF channels in these cities from commercial use and substituting UHF all stations would be on an equal competitive footing. There are seven cities where this could be accomplished.

Commission has had deintermixture proposals from UHF applicants in these cities and several are now being considered. Particular attention is centered on a proposal to deintermix in Madison, Wis., where one V and one U are assigned for commercial stations and a second U is earmarked for education. Deintermixture would be achieved here by assigning UHF channels for commercial operations and giving VHF channel to education.

Second type of situation in which deintermixture possibilities are being weighed is in a group of 15 cities allocated two VHF channels but with one still to be granted. Plan here would be to hold these markets to one VHF station each, minimizing effect of VHF competition on UHF stations.

A third situation under study involves a group of cities assigned three VHF channels, one of which is reserved for education. Deintermixture would be accomplished in these markets by providing a third commercial VHF station, shifting education to UHF.

It is likely that deintermixture would be handled on a case to case basis. Possibilities of freezing all channels involved in the three situations is considered remote, however, if the agency decides to institute proceedings to change the status of a VHF channel in a particular community it would be necessary to maintain the status quo until the case is decided.

Regarding recommendations to require nets or to spread affiliations among UHF stations, the Commission is likely to advise congress that an intensive inquiry into network operations would be necessary to establish a basis for such action. Agency may request that financial backing for such a probe, which congress has repeatedly refused, should now be provided.

TV BREEDS A NEW SPECIE

'Lucy' Loves Terry

Neatest trick of the tv year is how "I Love Lucy" has come home to roost in the Terry Clyne camp. Prior to his checkout at the Biow agency (where he controlled the $5,000,000 Bulova billings, which he subsequently took with him to McCann-Erickson), Clyne, as a major officer of the Biow company, doubled into a liaison role between Desilu Productions, Philip Morris and the agency, keeping everybody happy. After Clyne left (1) Philip Morris gave up half of "Lucy" to Procter & Gamble; (2) Biow and PM eventually blew the whole show.

Came the topper when, as a McCann-Erickson factotum, Clyne still had a "Lucy" gleam in his eye. In one fell swoop, Lehn & Fink (Lysol and Dorothy Gray), with $4,000,000 in billings as the payoff, was romanced over from Lennen & Newell on March 1— to sponsor the Sunday afternoon reruns of "Lucy" on CBS-TV starting April 17. It's still Clyne's "baby."

Clyne this week assumed a new status at McC-E, becoming chairman of the Plans Review Board of the New York office. That's the agency's top planning board, which comprises, in addition to Clyne, agency prexy Marion Harper Jr.; exec veepee Emerson Foote; Bob Healy, general manager of the N. Y. office, and Chet Posep, management supervisor.

With about $20,000,000 additional billings brought into the house since the first of the year (Mennen, Bulova, Lehn & Fink, and Esso through the absorption of Marchalk & Pratt agency, McC-E is headed toward $150,000,000 overall billings, about $120,000,000 of which is in domestic biz. Upwards of 50% represents tv billings.

AFL Protests Miami VHF Grant To Cox-Knight-Trammell Combine

Washington, March 15.

American Federation of Labor opposition to grant of Channel 7 in Miami to Cox-Knight-Trammell Biscayne Television Corp, was registered yesterday (Mon.) with the FCC, Senate Interstate Commerce Committee and the Senate Judiciary Committee.

Pointing out that majority of stock in Biscayne is held by James M. Cox's Miami News and John S. Knight's Miami Herald, which also own radio station in Miami, Federation prexy George Meany urged the congressional committees to investigate the danger of monopoly in giving Biscayne the channel.

Meany said his organization "has been concerned for some time over the tendency in the newspaper and radio field towards combinations of large interests which would result in this most important phase of American life—dissemination of news—being in complete control of a few individuals in any given area."

AFL head warned that unless recent trends toward "monopolistic control of news dissemination" are checked, "it is inevitable that there will be an eventual public demand for Government control of news dissemination media, if not for Government ownership."

Biscayne was favored by Examiner Herbert Sharfman in the four-way contest for the channel. A final decision by the Commission is expected soon.

Senate Confirms McConnaughey

Washington, March 15.

As anticipated, President Eisenhower's nomination of George C. McConnaughey as Chairman of the FCC was confirmed yesterday (Mon.) by the Senate. Appointment is for unexpired term of Former Comr. George E. Sterling which ends June 30, 1957.

Despite indicated opposition by some Democrats when he appeared before the Senate Interstate Commerce Committee, no objection was raised to the confirmation when the nomination came to the floor and it was approved in routine fashion.

Committee Chairman Warren Magnuson said in a tv interview Sunday (13) he thought McConnaughey will be "a fairly good commissioner."

LINDA WATKINS' AM ROLE

Linda Watkins, ex-legit and film star now doing radio exclusively, is cast in role of accomplice of a real estate racketeer on CBS' "FBI in Peace and War" next Wednesday (23).

In private life Miss Watkins is a licensed saleswoman for Pease & Elliman, large N. Y. realty firm.

U-I Succumbs

Hollywood, March 15.

In a move marking departure from previous policy, Universal-International is for the first time loaning one of its pactees to a vidfilm series. Rock Hudson has been loaned to Desilu for an "I Love Lucy" guesting.

Studio has loaned pactees to live tv but this is first for telefilm. Hudson works in a "Lucy" telefilm this week, playing himself, with UI to get a plug in the episode.

OF's 'Juliet Jones' Telefilm Soaper Justa Big Bubble

Status of the syndicated soap-opera is up in the air again, following the blowup this week of Official Films' plans to put "The Heart of Juliet Jones" in production in early May and distribute it thereafter. Official is dropping the show, after having picked up the option and setting a verbal agreement, due to "complications and other commitments." In a word, the deal fell through.

This leaves stations and local-regional sponsors no closer to getting syndicated soaps than they were a year ago. Present status is an indifferent one: there are three series in pilot form which no distributor wants to touch. Feeling among the distribs appears to be that they're not ready for soaps yet —cost is too high, sponsorship opportunities limited, and selling's too tough.

Here's what's happened to the

(Continued on page 44)

GORDON BAKING BUYS 'KUKLA' EASTER SHOW

Chicago, March 15.

Just as ABC-TV was prepping full-web sales plans for Burr Tillstrom's "Kukla, Fran & Ollie" Easter Sunday special, Gordon Baking, who bankrolls the daily KFO show on four outlets, exercised its option to sponsor the holiday half-hour on the same quartet of stations. Network will offer the show, airing April 10 in the 5:30 to 6 p. m. slot, as a co-op to the balance of its affiliation string.

Gordon, which picked up the four-station tab, on Tillstrom's Xmas Day tele adaptation of James Thurber's "Many Moons," will sponsor the Easter show in Chicago, New York, Detroit and Elkhart.

LEGAL EAGLES SPREAD WINGS

A strange new specie has emerged in tv. He used to go under the name of "theatrical attorney;" but today he operates on a number of show biz fronts (notably in tv) that projects him into a new position of prominence. There's no precise way of labelling his exact profession or pinning down his shingle except to say that he's scattered strategically around midtown Manhattan, invariably in plush surroundings, enjoying an octopus-like hold on multiple facets of video.

Today it's difficult to determine where their functions as theatrical lawyers begin and their new status as tv impresario-producer-agent-consultant-packager-personal manager ends. They're all so intertwined that some of them today have emerged as valuable (and well-heeled) components in the business.

Perhaps the most notable example, insofar as tv is concerned, is the firm of Jaffe & Jaffe (Henry and Saul), whose operation today amounts to practically an adjunct of the NBC executive floor. Their identity with the Monday night "Producers Showcase," for example, is said to be not only absolute but even on a level corresponding with the top echelon within the NBC programming department. Hardly a contract is negotiated or any talent deal signed for the spec that doesn't require sanction of the J & J office. Nor does their identity with NBC programming end with this particular showcase.

Another instance of a theatrical attorney with a multiple toehold in the show biz (and notably tv) sweepstages is Jonas Silverstone, who only a few months back stepped out of his longtime berth as counsel for the American Guild of Variety Artists because of the expanding facets of his business in repping major personalities on a variety of fronts. With such diverse personalities as Red Buttons, Imogene Coca, Paul Tripp, Margo Jones (for whom he's currently in process of negotiating a tv deal); Victor Borge, Peter Lorre, etc., "In the house," Silverstone's activities today transcend those of a lawyer. His personal mangement-consultancy-parttime packager-operational sphere gives him a major stake in the overall video picture.

These, however, are but two illustrations of an expanding roster.

Whelan Sets Sights On 'Paul Gregory Theatre' In Launching TV Org

David F. Whelan Associates has been formed by the name in the title to rep tv properties, personalities and creative talent. Whelan is the prexy; David Gordon, v.p., and Thomas R. Gordon, secretary.

Whelan, who formerly handled the Dorsey Bros. in tv (summer replacement for Jackie Gleason last year and headed for a back-to-back with the comic next season), has pacted for the rights to "The Paul Gregory Theatre" for a video showcasing. Gregory is the legit and film producer. New outfit is also working on a kid series in association with Simon & Schuster, the book publishers, and is repping Martha Rountree's "Nation's Press Conference."

More Doc Stuff

Hollywood, March 15.

Another telepix series twirling about the medical profession, following in the wake of "Medic," is in the planning stage, with the pilot film just completed by Caduceus Productions. New company is prexied by Dr. William House.

Plottage is fashioned around a general practitioner, with Alex Nicol in role and Dorothy Green his co-star. Working also in pilot are William Talman, Timmy Considine and Ruth Lee, with Arnold Leven directing a teleplay by Tony Barrett.

NBC Shuffles Off to Buffalo For 2d U, But Where Does That Leave WGR-TV? Stanton Dickering Atlanta?

Plotkin Vs. Plotkin

Harry Plotkin, author of the now-famous Plotkin Report which has the tv networks in a tizzy, finds himself in a peculiar position as regards NBC's stake in the UHF o&o picture. How he'll wrestle with this one is one of the Ripleys of the year.

In the case of NBC acquiring its New Britain, Conn., UHF'er, Plotkin is counsel for the NBC New Haven affiliate fighting the network. On the Buffalo front, Plotkin is the pro-NBC counsel representing Sherwin Grossman's WBUF-TV operation being acquired by NBC as its second U.

The tv networks' owned & operated up-for-grabs picture was stepped up to a new and somewhat feverish pitch over the past few days with the webs anxious once and for all to put their V and U houses in order before the FCC clamps down on license transfer okays.

In the CBS front, prexy Frank Stanton, now that his Steubenville, O., V deal is cold, has been putting in a hectic week trying to patch up the Columbia U and V ownership quilt. It's reported that the Annenberg-owned WFIL-TV in Philadelphia (the ABC affiliate) had made some overtures to CBS (Annenberg) bought a Binghamton, N. Y., station last week), but it's known that Stanton and Paley have no inclination to disturb the present WCAU-Evening Bulletin ties in Philly.

Speculation was rife on Stanton negotiating for acquisition of WLW-A in Atlanta, now owned by Crosley. Stanton's looksee at KOVR in Frisco is reported to have hit some engineering snags, making Atlanta the more likely choice.

NBC resolved its UHF o & o conquests by moving into Buffalo and buying WBUF-TV. It was a move that took everyone by surprise, particularly the owners of WGR-TV (among them Myron Kirk, of the Kudner agency), with whom NBC only a few months back had negotiated for their Channel 2 affiliation as Buffalo's newest V operation. Just where that leaves WGR-TV is something that may

(Continued on page 42)

CBS' St. Louis Buy?

Now that NBC-TV has resolved its UHF status with its Buffalo move-in, CBS prexy Frank Stanton is reported winding up negotiations for acquisition of Channel 36 in St. Louis. Previously CBS acquired a U in Milwaukee.

Stanton had original ambitions for a V in St. Loo in a hotly-contested competitive battle but was forced to back out.

Vote Compromise TV 'Grid Package' As NCAA Solution

Chicago, March 15.

After wrestling for weeks with the college football tv problem, the National Collegiate Athletic Assn. tv committee has come up with a compromise package that looms as a major headache for the telecasting industry and prospective bankrollers. The complicated plan, hedged with a flock of alternatives, limits nationally televised games-of-the-week to eight dates next fall and permits regional telecasts in seven NCAA districts on five other Saturdays. National games will be packaged and sold by the NCAA while regional video deals will be set by individual conferences.

The regional proviso is a partial victory for the Big 10 Conference, which along with the Pacific Coast Conference, has been plugging for the right to package and peddle its own games. The Midwest Conference voted yesterday (Mon.) to accept the NCAA plan which was mailed last week for membership approval.

The National game of the week sked may have to play second fiddle to the various regional hookups since it obviously would be to the advantage of a given conference to offer its most attractive games as a regional bundle which will sell itself, splitting coin among its own member schools. That's why the Big 10 held out for and won the two-appearance clause, permitting a team one national showcasing and one intra-district telecast or two intra-district showings.

The national program is further

(Continued on page 44)

PITT STORM RAISES HAVOC WITH STATIONS

Pittsburgh, March 15.

Worst storm in Pittsburgh's history last week, when wind reached velocity of 100 mph, completely destroyed antenna of WENS, UHF Channel 16, with a loss approximating $200,000; damaged that of KDKA-TV and knocked radio station WLOA's out of commission.

KDKA-TV was off the air the following morning (12) for about 15 minutes when operations were resumed, but transmitter conked out again later in the afternoon, and it was nearly six hours before Channel 2 finally got going.

Everybody, competitors and all, offered to give WENS a helping hand, but it was finally through an appeal to the FCC and an immediate approval that permitted WENS to stay in business by using the facilities of WQED, Pitt's educational Channel 13.

NBC on Longterm TV Contract Binge

NBC-TV is on a longterm contract spree to give the web a strong hold on some of its foremost producer-director-actor components. Already reported last week was a five-year deal for spectacularist Max Liebman worked out by tv chieftain Tom McAvity. Out on the Coast, a hot shot pair is being brought into line, with Jack Webb down for 10 more years and Ralph Edwards for five.

Pact with Webb includes not only his services in connection with "Dragnet" (as actor-director) but whatever other properties he hatches or figures in. For instance, the web would get first refusal on translating his "Pete Kelly's Blues" theatrical film into a vidpix series. Edwards' pact includes his "This Is Your Life," "Truth or Consequences" and other packages under his aegis.

'B'fast Club's' Sat. Digest

Chicago, March 15.

Don McNeill's ABC "Breakfast Club" gets a sixth day of exposure as of June 18 with a half-hour Saturday morning taped digest of the highlights of weekday hour show. The weekended "Review" will bow under the auspices of Ball Bros., makers of canning lids and containers.

Agency is Applegate Advertising of Muncie, Inc.

Douglass-Caputo Sales & Dubbing Setup for International Telepix

Growth of the international telepix sales field is pointed up by the emergence of a second major sales outfit operating in overseas tele. New company, International Radio & TV Programs, intends to go one step further than its sole competitor in the field (Fremantle Overseas Radio & TV)—it's planning to set up dubbing plants for its American clients as well as repping them saleswise in overseas markets.

Principals in the new firm are Adrienne Moore Douglass, who for several years headed the Far and Middle East for Editors Press Service, and George Caputo, motion picture distribution veteran who handled Latin America for many majors and who has his own distribution operation in Cuba, and his own American export-import operation. Firm, formed six months ago, has agents in Latin America, Japan, Australia, France, Switzerland and other key potential tele points. Dubbing setup, still being worked out, would involve the running of plants in Buenos Aires, Mexico City and New York.

Company has made a quick start in the sales field, having peddled "The Chimps" for Bing Crosby Enterprises and the entire Studio Films telescription library in South America, "Madison Square Garden" for Les Winik in Japan, much of Official Films' library in Japan and in Europe and Louis Weiss' "Jim & Judy in Teleland" for Puerto Rico. It's made deals direct with stations and sponsors, as well as turning over entire packages for subdistribution to foreign agents. Latter method, according to Mrs. Douglass, is the best mode of operation for France and the Continent, since the return from selling to individual stations there doesn't justify the expense.

Discussing the development of international tv, Mrs. Douglass points out that estimates of growth have been generally overoptimistic. Japan, she says, has developed quickly, but there's a hitch in the form of a Government decree which provides that for every foot of film imported, an equivalent amount of Japanese film must be exported. Thus, every deal must be a barter deal, under which the exporter must guarantee to place domestic production. International is currently repping four Japanese producers in the U. S. in order to maintain its balance. One of these is the animation firm of Michido Eiga, which turns out animation at about one-third the American cost, about $15 a foot for 16m black and white. Others generally operate in the documentary field.

Australia should be important, Mrs. Douglass declared, but not nearly so much as some American observers have estimated. Budgets for programs will be considerably smaller than forecast, and at present the prospective licensees are powerless to do any buying until they get their licenses. Thailand appears to be the only other Far East prospect, with the exception of the Philippines, where the Manila station is deadlocked in a political hassle. South America represents a fairly strong market, but the total of five sales outlets at this point can provide only about $1,500 per dubbed film for the first time around. European television represents an unpromising prospect, with little in the way of hopes of increasing set circulation.

Firm was formed by way of Editors Press Service. Several of its clients had expressed interest in television, and Mrs. Douglass two years ago started a television export department within the firm, which sells American syndicated columns and news services abroad.

'Husband' for 'Jenny'

"Aunt Jenny," longrunner, cancelled out by Lever, got a week's extension to March 18 on CBS Radio. Soap house used the breather to realign its radio budget in hopes of an indefinite continuance on "Jenny," which it owns, but latter is finally axed.

The network will put "Second Husband" into the 11:45 slot (that's the old Helen Menken-starring series but upcoming skein will be with new components) and replace "Jenny" at 12:15 with Procter & Gamble's "Rosemary."

CBS' BETSY BUILDUP

Web Hot on Legit Actress after AM Debut In '21st Precinct'

On the basis of her work in "21st Precinct" on CBS last week, the radio web may groove Betsy Von Furstenberg in other dramatic stanzas. Actress was making her radio debut in a straight drama, being known heretofore as a legit player who's appeared on the aural medium only in scenes from her Broadway shows.

"Precinct" fronted a prime legit-tv cast last week since in addition to Miss Von Furstenberg the Wednesday nighter had regular Everett Sloane in his Capt. Kennelly role and Joan Lorring, who's in the "Norby" vidpix series and was live last week as the femme lead on the CBS-TV "Studio One."

HILTON 'P TO P' LIKE DOING A SPACE SHOW

"Person to Person" will be up against its most imposing electronic razzle-dazzle to date this Friday (18) when hotelier Conrad Hilton is up for the CBS-TV remote interview by Edward R. Murrow. Hilton's Bel Air estate on the Coast has a mere 61 rooms with 35,000 square feet of living space. Jesse Zousmer, co-producer, and Bob Sammon, remote director, planed out of New York Monday to handle the technical and on-the-air details of "Operation Mansion."

Compared to that, the Red Buttons couple-up on the N.Y. end figures to be a cinch in his apartment. John Horn and Chuck Hill are handling that one for "P. to P."

WWBZ's Nag Rap

Philadelphia, March 15.

Charges that WWBZ, Vineland, N. J., has been going allout on horserace information has led FCC Examiner James Cunningham to recommend that the station be refused a license. WWBZ has just completed building new studios and offices and planned to move in.

Cunningham said "there is clear and uncontested evidence that horse racing information, with particular reference to the results and mutuels as presently broadcast over WWBZ has been used systematically by bookmakers." The examiner charged the station broadcasts a program every weekday afternoon giving results of races run at an average of four tracks in different sections of the country and the racing program represents "for all practical purposes" the station's entire afternoon programming.

'Our Gang'

Continued from page 26

video stations utilizing the Interstate-distribbed group were outbid by competing outlets, many of which scooped up the pix jusut to keep them out of the opposition's hands. At best both stations can benefit from high ratings, but — opinion favored by some observers —is that the closeness of the competition will take the edge off the package for both stations in each market.

The syndication competition is too, and apparently below belt at times. Reports are circulating that letters are going out stating something to the effect that "ours are better than theirs"—a deliberate singling out of the competitor's product. Incidentally, Interstate has 82 sound pix and 10 silents; the Onyx group, the earliest "Our Gangs" produced by Roach, are all silents.

The stations using both Interstate and Onyx pix are WPIX, N. Y.; KRON, San Francisco; WXYZ, Detroit, and WEWS, Cleveland. Competing stations are: WRC (Interstate) and WTOP (Onyx), Washington; WBKB (I) and WGN (O), Chicago; WLAC (I) and WSM (O), Nashville; WPTZ (I) and WCAU (O), Philadelphia, and the two firms are understood to be competing in another market, though this is not verified.

Barrett Vice Joan Walker As Newsweek Radio-TV Ed

Joan Walker has quit as radio-tv editor of Newsweek and Marvin Barrett succeeds her.

There's a "daughter" angle on both counts. The Newsweek resignee's sire is Stanley Walker, ex-N.Y. Herald Tribune city editor now functioning in Texas. Barrett's wife is Mary Ellin Berlin, eldest daughter of songwriter Irving Berli and an ex-Time staffer.

Teeners 'Worst' Market to Reach In TV; Radio Up

Teenagers lack substantial interest in television and are perhaps the worst specific market to reach through the medium. Radio still gets a sizable number of youngsters listening in this classification. The amount of time the teens expend watching video is lower than any other group in the youth field by a considerable margin.

These and other conclusions are formed from continuing surveys made by Gilbert Youth Research, headed by Eugene Gilbert, regarded as No. 1 in scope in teenage research and merchandising. Outfit says the below-20 groups "take command" of family tv tuning to a potential of 9,000,000 sets at the maximum. (Last week's VARIETY had given a teenage audience of 17,000,000 controlling 25,000,000 sets—a neat arithmetical trick which also slipped through in processing. These and other figures were supplied by Teenage Survey Service, which states that it inadvertently omitted the word radio from the total AM-TV circulation control in the groups from 13-19 years).

Gilbert said his company's statistics on the youth group break down as follows:

1. There are 16,000,000 youngsters between 13 and 19, but they do not have 16,000,000 tv sets in their families. These youngsters are broken down into family groups between 8,000,0000 and 9,000,000, as nearly as can be estimated. At maximum, they would control 9,000,000 sets, if each family with teenager had a tv set.

2. In several major national studies, it has been found that between 75% and 80% of the families with teenagers have a tv set. This does not take into account those teenagers who are already married or who are living away from their families. Nevertheless, these are maximum potentials. For all practical purposes, there are 7,000,000 possible family sets dominated by teenagers.

3. Because of teenagers' lack of enthusiasm for tv, except for very specific programs, and because of the great enthusiasm which other youngsters in the same family may have for tv, the real control is maintained by the child and preteen where there is either group living in the household.

(Teenage Survey Service, amending its original information, states that its 25,000,000 breakdown of teenage control of receivers shows 15,500,000 radio sets and 9,500,000 telesets).

Pact Judith Anderson, Van Doren for Recitals

Judith Anderson and Mark Van Doren have been pacted to do a quarter-hour series of recitals from the Bible, with Miss Anderson doing a solo dramatization stint and Van Doren making his tv bow in the role of script editor on the series. Show is being packaged by a new company, B-F Productions, headed by former ABC-TV staffer Dick Kandell and off-Broadway producer Peter Kerr Buchan.

Series will comprise 26 quarter-hour dramatizations of Bible stories, with Miss Anderson doing them solo with special lighting and musical effects. Donald Oenslager will design the sets and Jerome Moross is composing the score. Filming starts June 1, after Miss Anderson finishes commitments in Europe.

WB's ABC Deal

Continued from page 1

comparatively safe, slotting "Disneyland" in a Wednesday-at-7:30 position with only half of Arthur Godfrey's show as major competition. But with the Warner's show, it is putting its best squarely on the line with an attempt to smash the most firmly established time franchise in television's history.

Nonetheless, the addition of the Warner's show, in a time in which ABC has heretofore feared to tread, gives the network one of the most impressive lineups of any television network on any night. Tuesday lineup leads with "Cavalcade of America" at 7:30, then segues into the Warner segment. Danny Thomas' "Make Room for Daddy" follows, with the alternating "U. S. Steel Hour" and "Elgin Hour" dramatics occupying the 9:30-10:30 slots. "Stop the Music" winds it up.

Deal for the show is the outcome of meetings between American Broadcasting-Paramount Theatres prexy Leonard H. Goldenson, ABC prexy Robert E. Kintner, Ben Kalmenson, WB sales v.p., and Jack L. Warner, production head of WB now east. The ABC project would mark WB's first telepix activity, although latter is talking about some of its old picture properties into telepix for independent sale.

Chrysler

Continued from page 26

culated to stations and key staffers preliminary to a public announcement on the manner in which the 10 p.m. time will be filled after May 25, when Pabst will have to put on its finale fracas on the web (with June 1 incepting the fight series on the rival network).

Pabst had declared that during the current season — October through January—the bouts rated 17th in the Top 20 Nielsens. Van Volkenburg was not so enthusiastic. He is understood to have expressed himself as "disturbed" by the decline in the fightcasts as based on "conclusive research." Nielsen's nationals show a 28% drop over the last four seasons, according to the CBS television topper, though the figures are inflated by the addition of new markets. It's held that the ratings dip after the novelty factor wears off. Trendex shows a drop to half their popularity, Van Volkenburg reportedly declared.

Keyed to the issue is the web's recognition of the "limited appeal" that fights have for an important buying segment—the femme public. On this basis, CBS had proposed a reduction in the number of bouts that would permit improvement in quality of the competitors and insertion of high budget shows in the non-bout weeks.

This season, Pabst is three-for-four, with the fourth being the "Best of Broadway" series, which will apparently be scrapped after April. Pabst wouldn't go for the reduction. As a result, the 10 to 11 slot is being kept under "continuous contract" for an hour's show fronting "the greatest names in the entertainment business." This may suggest that CBS is on the verge of coming through with a super "baby spec" as distinct from the "Best of Broadway" skein which

Blame TV

Continued from page 1

average tv home watched tv six hours per day in January of 1955.

Newspapers aren't getting the young readers today as they once did, he said, while tv has alreay attracted 80% of the 15,000,000 young postwar families. The medium's great impact is on this group, he said.

It is because these young people have never developed the department store habit, Treyz asserted, that the percentage of retail business done by the department outlets has been going down. Wanamaker's probably closed in New York because of "the aging of its customers," he said. If the founder of the store, John Wanamaker, were alive today, he suggested, he'd probably pioneer with tv advertising to attract customers as he did with newspaper ads in his day.

Kevin B. Sweeney, prexy of the Radio Advertising Bureau, told the seminar that two-thirds of the radio listening today in tv cities takes place in bedrooms and kitchens.

More TV Awards; This Time WGA

Hollywood, March 15.

Writers Guild of America West is planning tv awards, first ones to be on a semi-annual basis and covering the period from last Jan. 1 to June 30. Next awards period starts July 1 and runs through June 30, 1956, with awards presentation date to be set later.

Members were sent so-called "nomination reminder forms," and asked to nominate shows which they considered outstanding for their writing. At the end of the first awards period ballots will be mailed and writers will be asked to nominate five shows in each category in order of preference. Five shows receiving the highest vote in each class will be submitted on a second ballot as final nominees.

Categories of awards are: Best situation comedy, best variety comedy, best dramatic anthology and best dramatic episode. Award in each category will be given for the actual script as telecast. Where two or more writers are involved the award will be shared. Both filmed live shows are eligible i all categories.

True Boardman heads the awards committee, with Joel Kane as vice-chairman, and other members being Al Duffy, Devery Freeman, Morris Friedman, Adrian Gendot, Howard Green and David Victor.

LINKROUM, ROGERS NEW 'HOME' STATUS

Dick Linkroum and Ted Rogers have been named exec producer and producer of NBC-TV's "Home" show. Linkroum was formerly associated reiner upped to full status nearly a year ago. Only a couple of months ago the whole participating programs setup of the web was altered, with Mort Werner moving in as director of that division and Richard Pinkham attaining the status of network program chief with Tom McAvity rising to head of the tv sphere.

Rogers comes to NBC from BBD&O where he was account exec on U. S. Steel. Preciously he was assistant manager for Dancer-Fitzgerald-Sample on the Coast and director of CBS' program sector there.

In another change, John H. Dodge is tapped as eastern administrative sales manager under Walter D. Scott.

KNBC Appointments

Hollywood, March 15.

Appointment of a new account exec and the promotion of two KNBC staff members were announced by George Greaves, general manager of KNBC, San Francisco. Richard S. Calender has been appointed account exec. He was formerly a sales executive with KJBS.

Dave Engles, formerly merchandising supervisor of KNBC, has been promoted to director of advertising, merchandising, and promotion. Jane Morrison of the KNBC promotion department has been named supervisor of promotion.

Four Star

Continued from page 28

March 4. This series, produced by FS, uses the works of Somerset Maugham in approximately 50% of its output.

In keeping with the policy to dress its product for international marketing, Four Star also is reviewing the importance of star values as cast topliners for their three series. Firm is convinced that international sponsors, channels and viewers are more easily baited by a celebrated film name on tv than by a television-created performer.

Agenda also calls for the production of further true-life incidents from the lives of celebs. This has been prompted by the response to FS Playhouse's telepix blog of Robert Louis Stevenson, based on his narrative, "My Eight Years in Samoa."

TV'S 'IT PAYS TO SUMMORTIZE'

For Sale—Awards & Citations

Television awards or citations can now be bought, and not for too much coin. So admit a couple of television pressagents who've actually gone out and done it. These aren't the awards of established organizations dedicated to surveying the field on a regular basis but rather professional, civic or pressure groups who give out those citations hailing "Joe Doakes and His Little Delinquents" as the show contributing most toward strengthening family ties or what-have-you.

One telepix outfit, smarting under a slap at one of its kidshows from the National Assn. for Better Radio & Television (NABRAT), hired a publicist to buy an award from a professional group citing the very same show as a great contributor toward the betterment of youth (NABRAT had slapped the show for its scenes of violence). It's not the groups themselves, apparently, which are at fault, but some of their officers who serve as the contact man. For a consideration, they put the show up for a citation, and this is awarded as a matter of course and as a publicity gimmick for the group too, without anyone having seen the show to begin with.

Ed Lamb Case Nearing Climactic Stage; Charges to Be Dropped?

Washington, March 15.

Examiner Herbert Sharfman will have to decide tomorrow (Wed.) or shortly thereafter whether he has the authority to call off the FCC Commie proceedings against broadcaster-publisher Edward O. Lamb and, if so, whether he should do so. Arguments pro and con Lamb's motion to drop the whole thing and to issue an immediate decision clearing the license status of WICU (TV) in Erie, Pa., will be made before the Examiner.

Whatever his ruling, it's not likely to be accepted by either side without an appeal to the Commission. The FCC attorneys who are prosecuting the case for the Government challenged the Examiner's authority to dismiss in vigorously opposing the motion last week. But even if he had the authority, they said, the motion is "premature" because they have at least one more witness to call: Edward Lamb himself.

Lamb's attorneys have indicated they don't like the idea of the Commission calling Lamb. When FCC counsel Joseph Kittner suggested the possibility just before the hearings were recessed three weeks ago, Russell Brown, counsel for Lamb, called it a "revolting" procedure. His client, he said, "begged" many times for an opportunity to tell his story before the Commission set the case down for hearings.

The FCC opposition to the Lamb motion said that "it is necessary" that Lamb be called to testify of his "personal knowledge" regarding testimony given at the hearings by Government witnesses. The FCC contended that "substantial question" has been raised respecting the Commie issue.

"It may well be," FCC said, "that the testimony by Mr. Lamb will serve to dispel presently outstanding questions but whether this will be the case can be determined only in the light of such testimony itself."

Husing Ankles As WMGM Disk Jock

Ted Husing, sportscaster turned disk jockey, quits N. Y. radio indie WMGM this Saturday (19), after eight years of platter spinning. Departure of Husing, who was the first of the nationally-known personalities to enter the d.j. field, is believed largely due to ill health.

Husing ankled CBS as network sports chief just before joining the Gotham outlet eight years ago. His switch to records preceded that of any other country-wide figure.

In the meantime, WMGM has hired another offbeat-for-local-(or even network)-radio character. Tennis star Gertrude (Gorgeous Gussie) Moran pencilled as a daily gabber in the multi-voiced "Warm Up Time," before each Dodger broadcast. She'll cross words with Marty Glickman, Ward Wilson and Jim Gordon.

Sponsor Soaper Swaps

Two ABC Radio morning clients are swapping shows in a move that will give both of them more commercial time. Clients are Carnation Milk, which up to now has bankrolled "When a Girl Marries" five days weekly and which will take over cross-the-board sponsorship on "Whispering Streets," a 20-minute morning soaper. Seaman Bros., which has bankrolled two segments weekly of "Streets," switches to "When a Girl Marries" on a three-times-weekly basis. Swap takes place April 4.

Since Erwin, Wasey of Los Angeles reps Carnation, "When a Girl Marries" had been originating from the Coast, but will move to New York with the switchover. Wm. H. Weintraub is the Seamen agency.

Pillsbury's Major 'Opry' Vidpix Buy In 1st Spot Deal

Pillsbury Mills is the latest national sponsor to latch onto syndicated vidpix as a means of bolstering pinpointed sales areas. Flour outfit has bought Flamingo Films' "Stars of the Grand Ole Opry" in a large regional deal blanketing midwestern and southern key markets for a fall start. Understood it's in for a firm 52-week deal, with 39 originals and 13 repeats. Deal was set via the Campbell-Mithun agency.

For Flamingo, the deal is the keynoter on "Opry" sales. Flamingo has been holding off on selling the show, which it started filming in November in Nashville, until a key regional was set around which others could be sold. Pillsbury deal enables the firm to go ahead on its other pending deals, said to involve at least 18 markets immediately. Sy Weintraub, Flamingo topper, wouldn't say how many markets Pillsbury had bought, nor would he admit that Pillsbury was the bankroller, but confirmed that the show had been

(Continued on page 43)

WNOE EXITS MUTUAL AFTER 14-YEAR RUN

New Orleans, March 15.

Mutual Broadcasting System affiliation has been relinquished by WNOE here after 14 years and will be shifted to WTPS, effective March 19, it was announced Sat. (12) in a joint statement by officials of the two stations.

Former Gov. James A. Noe, owner of WNOE, said the station will operate independently as a 24 hour-a-day music and news station on that date. He said the station's contract with MBS had nine months to run but was terminated by mutual agreement.

WTPS has operated as an indie.

LITTLE FALLOFF IN SALES TEMPO

By BOB CHANDLER

Tele's efforts to make the medium a year-round proposition with a "no summer hiatus" drive, which met with moderate success last year, is once again under way. First in with a strong pitch on the benefits of summer network advertising is ABC-TV, with a general research study plus some special discount benefits, all of which come under the general sales pitch of "it pays to summortize."

Specifically, ABC-TV is offering a summer discount amounting to 10% of the time charges or 20% of program charges, whichever is greater. This is above and beyond the 12½% discount for 52-week contracts, the annual rebate which the web terms the "key cost advantage in summer continuation." The special discount applies only to the eight weeks in July and August.

Generally, the web makes these points in favor of summer continuation:

1. Though summer sets-in-use do fall off, this is compensated in part by the increase in overall set circulation during the period from fall to summer. Add to this lower costs via discounts, and the cost-per-thousand balance is nearly restored.

2. Viewing falloff is most marked in early hours, much less so (and less than is commonly believed) in late (after 9:30 p.m.) hours.

3. Summer costs are lower, not only from the viewpoint of putting the annual rebate at all networks into effect, but the special summer incentive discount plans such as the one at ABC-TV and variations, current or in the works, at other nets.

4. Summer continuation is "good insurance" for the fall by maintaining the show's steady audience, whereas going off for the hot months makes the job of restoring and rebuilding a show's audience tougher.

5. Clearance protection is achieved while clearance improvements may be made during the summer. "Some stations will protect an advertiser's time for his fall return if he takes a hiatus; some will not," the study maintains.

6. Continuation of the same program either on a regular new-show-weekly basis or with reruns gives the sponsor less loss in ratings and only minor loss in share of audience than the substitution of a summer replacement show.

7. Key fallacy in the hiatus philosophy is the theory that sales fall off during the hot months. 'Tain't true, the ABC study says; business activity (retail sales, factory payrolls, disposable summer incomes, etc.) maintain and "in some instances exceed the tempo of other months."

Points made in the study are

(Continued on page 43)

Program Contractors to Pay Annual Fee of $6,300,000 to Brit. Com'l TV

By HAROLD MYERS

London, March 15.

General agreement has been reached between the four program contractors and the Independent Television Authority on the terms for operating the new commercial network, and contracts are expected to be inked by the end of the month. And although it is still regarded as a closely-guarded secret, it is now possible to give the economic and financial background to the new setup.

The main point of dispute between the ITA and the contractors was the amount the programmers would have to pay the Authority for transmission rights and facilities. The original proposal was regarded as uneconomic and an acceptable compromise has now been negotiated. This provides for a round figure payment of approximately $300,000 per year for each allotted day. The Associated-Rediffusion group, which has been voted the London web from Monday to Friday of each week, will have to pay an annual toll to the ITA of approximately $1,500,000; Associated Broadcasting Development Co. (The Norman Collins group), which has weekend time in London and weekdays in Birmingham, will have to pay on the basis of seven days, with an annual fee of about $2,100,000.

The Kemsley-Winnick group, with weekend time in Birmingham and Manchester, has only four days on the air and its toll to the ITA will be the lowest of the four at $1,200,000. The Granada group will have to pay around $1,500,000 for their five days at Manchester.

Minute Spots At $2,650

With agreement on these figures, the webs are now able to estimate the cost of buying time on the commercial stations. Under the Television Act they are allowed to sell six single minutes in any one hour; and it is now reckoned that for a peak viewing time the cost of booking one of these minute spots will be around $2,650. That, at any rate, is the figure forecast for the London station, which will have the biggest potential audience; and provincial rates will presumably be adjusted accordingly. The advertiser, of course, has no say in the programming and

(Continued on page 43)

Who Did That?

Chicago, March 15.

Believe it or not, one agency has gone out and hired the v.p. of a competing outfit on a weekly retainer basis to produce, direct and write the commercials for one of its shows. Agency in question is Russell M. Seeds, the v.p. is Michael Levin, who heads up the tv department at Erwin, Wasey & Co., and the show is "Who Said That?" on ABC-TV.

Deal is okay with the Wasey outfit since it's for Admiral, which sponsors the show on alternate week. Wasey and Seeds share billings on Admiral, Seeds in print and Wasey in radio-tv. However, Seeds has Admiral in tv for "Who Said That?" under a set of circumstances stemming from the fact that they ordered the show on an every-week basis and then convinced Admiral to share sponsorship with Sheaffer Pens. Admiral went along with Seeds on that score, but insisted that Levin, who does all their tv commercials, be hired to handle the blurbs. Seeds was forced to do so, paying Levin a regular weekly stipend.

CBS-TV: 'Gotta Be Creative'; Dicker Sammy Cahn Deal

With Jule Styne under contract to CBS-TV, being integrated into the web's "baby spec" pattern ("Best of Broadway," "Shower of Stars"), the network is currently negotiating a deal with Sammy Cahn in a bid to effect a reuniting of the music-lyricist team for tv. However, the plan is to utilize Cahn, much in the same manner as Styne, in a much broader sphere whereby he'll fit into different facets of creative programming.

Move is part of a whole new stepped up program tempo at CBS-TV, induced by a recognition that "we gotta get creative and make excitement" as the inevitable aftermath of NBC-TV's smashing success with Mary Martin's "Peter Pan" (in which Styne, incidentally, figured prominently as one of the writers).

It wasn't likely that CBS would just sit by and let the rival NBC boys be carried along indefinitely by the momentum of the "Peter Pan" click. Thus it's anticipated that the Columbia program brain-trusters will move into action pronto to counter the stunning NBC-TV victory.

Kinsey Taking No Chances

Bloomington, Ind., March 15.

Dr. Alfred C. Kinsey, Indiana U. sex researcher who recently refused to permit Vern Paule, news director of WJPS, Evansville, to make a tape recording of his speech to the Evansville Junior Chamber of Commerce, said that he does not believe in putting on the record a spontaneous and off-the-cuff talk.

"When they catch you on a recording, you have no chance to edit it nor to select the audience that will hear it, and the radio station has no responsibility for it. This is a basic fight all over the United States."

Kinsey said that radio and television stations can send reporters to cover his speeches, the same as newspapers do, and report the speeches at their own responsibility, as newspapers do. He charged that radio and tv personnel are "too lazy" to do that, preferring tape recordings. "They haven't learned to write!" he added.

"Any time a radio station wants to pay for a special interview—for the time it takes to prepare one—I'll be willing to appear for them," Kinsey said.

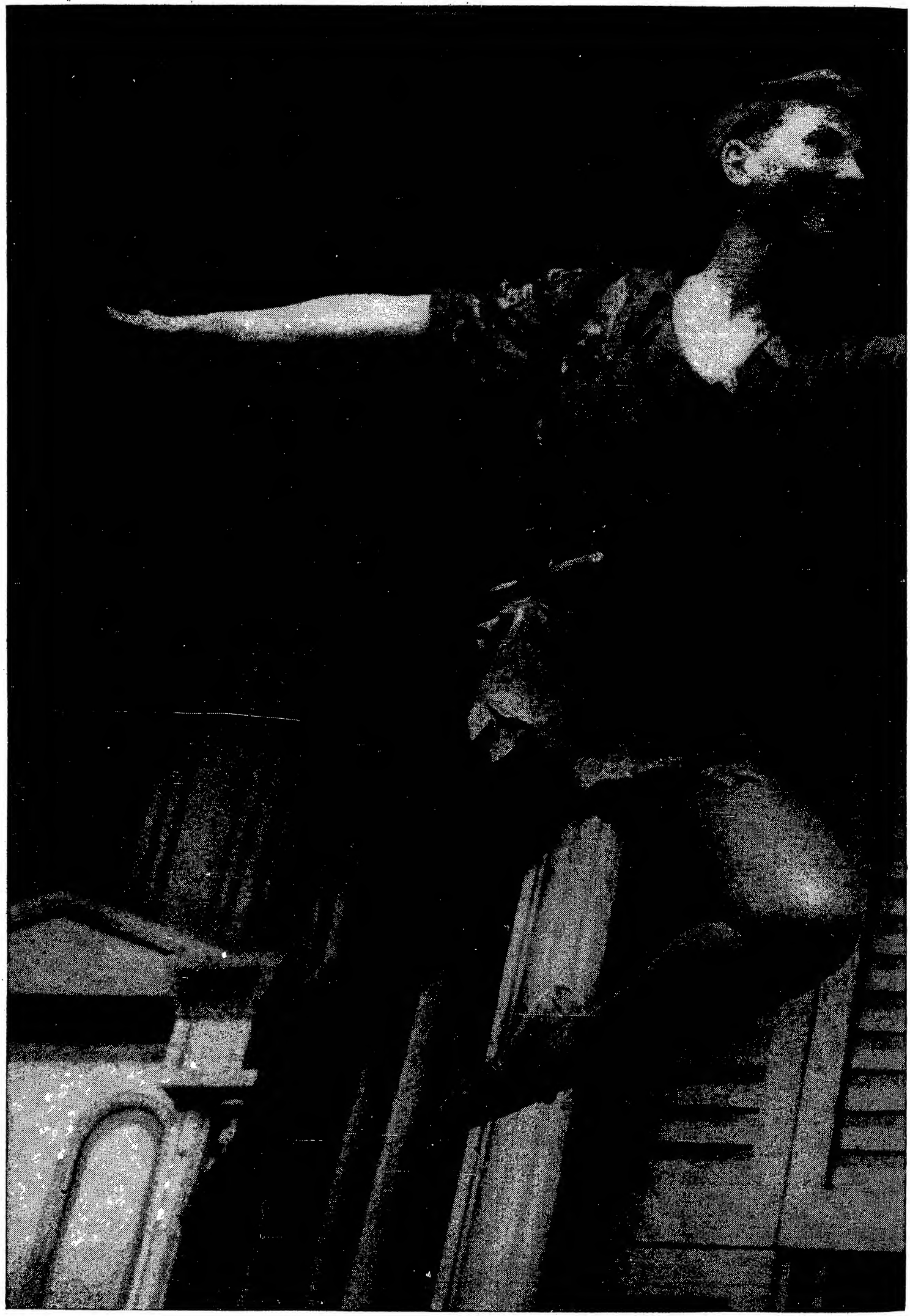
His retort was touched off by an announcement that the Indiana Radio and Television Newsmen's Assn. was going to protest to Indiana U. President Herman B. Wells.

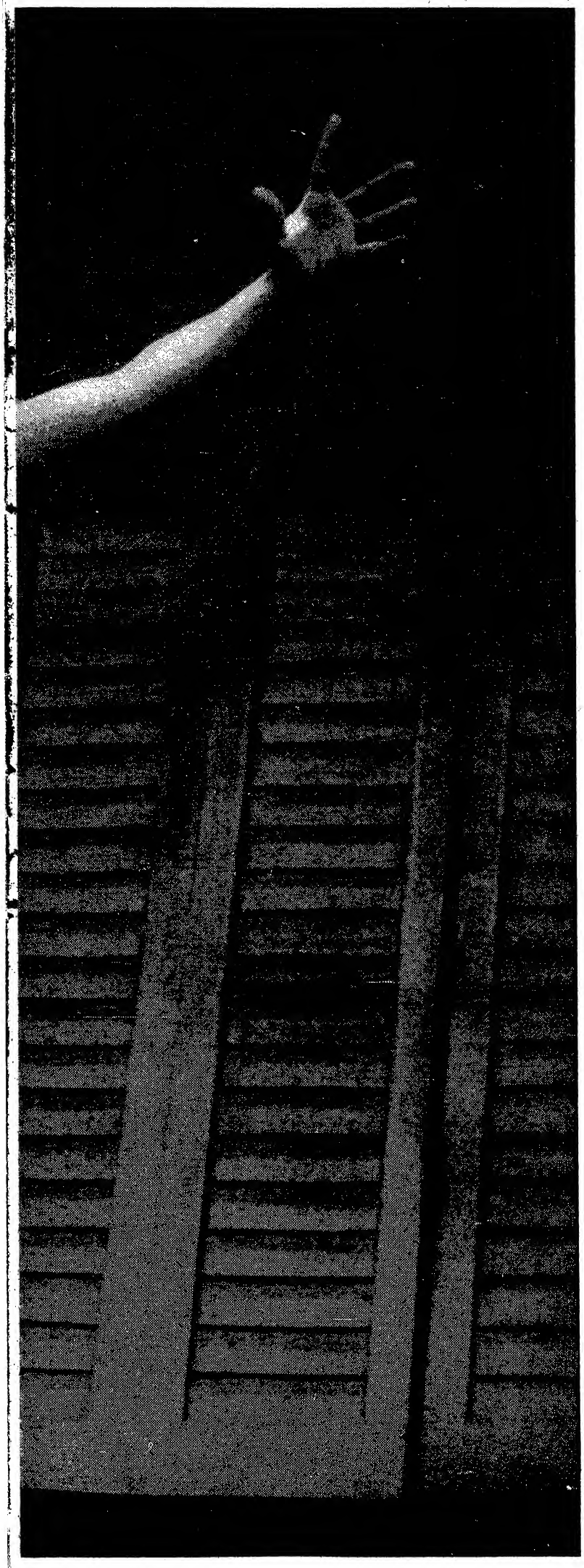
Scott Sets 'Father' As 'Margie' Sub

Scott Paper has bought the "Father Knows Best" series, axed a few weeks back by Kent cigarets, as a replacement for "My Little Margie," which it's dropping after the spring cycle and the 13 summer repeats. Paper company, via J. Walter Thompson, is still dickering with NBC-TV over a new time period for the show, however, since it deems "Margie's" present position unsatisfactory.

Deal was set Monday (14) with Screen Gems, producer of the show, via General Artists Corp., which reps Screen Gems nationally. Kent lopped the show because of a cost-per-thousand disparity between "Father" and its previous entry in the Sunday at 10 CBS-TV slot, with "Father's ratings not justifying, according to Kent, the $30,000 a week budget on the show. Scott deal, said to involve $4,500,000 if all options are exercised, involves a switchover from CBS to NBC. Screen Gems meanwhile has put another 13 of the Robert Young-Jane Wyatt starrers into production.

Ironic twist in the entire business is the fact that the decline in cigaret sales has affected both shows, with Kent having cancelled "Father" and Philip Morris, which launched "Margie" three years ago and still sponsoring it on radio, having dropped it on tv after only a year. Scott then moved in.





she flew into 65,000,000 hearts!

It happened on March 7th. More than 65,000,000 viewers sat enchanted for two hours while Mary Martin and company brought to life "Peter Pan," an NBC Spectacular. It was the greatest audience for a single network show in the history of television. And the critics raved!

JOHN CROSBY, N. Y. HERALD TRIBUNE
"Conceivably the most polished, finished and delightful show that has ever been on television."

JACK GOULD, N. Y. TIMES
"An unforgettable evening of video theatre... captivating fun for eye and ear alike."

HARRIET VAN HORNE, N. Y. WORLD-TELEGRAM & SUN
"Something the inward eye will treasure for a lifetime."

LARRY WOLTERS, CHICAGO TRIBUNE
"Through this children's classic, TV came of age."

GEORGE ROSEN, VARIETY
"Sheer delight... Stunning success... Unadulterated charm."

On March 9th, the N. Y. Herald Tribune commented *editorially:*
..."shows of this type set a high standard for the future..."

NBC, having set this season's high standards with its Spectaculars, will continue to maintain them. Plans for next season are beginning to emerge. For instance, starting October 23rd, NBC plans to present once a month the Maurice Evans distinguished series of 90-minute dramatic programs—"Sunday Matinee." Mr. Evans will produce and, on occasion, star in dramas from the finest pages of the theatre.

The Evans series is only one example of how NBC Television will maintain its program leadership . . . pursue further the course of originality and excitement that leads to television's biggest audiences... keep on delivering to sponsors the greatest *new* advertising values they have ever enjoyed.

EXCITING THINGS ARE HAPPENING ON

NBC *television*

A SERVICE OF RCA

Television Followup Comment

"Caesar's Hour," which started off the season as a somewhat dubious entry, has come to be one of the comedy highlights on the Monday night tv spectrum. Having resolved its format (something of a variety show with a permanent stock company), it has settled down to the business of dishing out some qualitative entertainment, with head man Sid Caesar just about at his peak.

Last Monday's (14) "Hour" was a good case in point, parlaying a lot of slick elements into a strictly pro and solid session, with the writing particularly good. The opera bouffe in the closing 20 minutes, with the inevitable fast-talking Gibberish Italiano by Caesar, was one of the high comedy spots of the season, with Nanette Fabray, Carl Reiner and Howard Morris contributing some standout support. The Mr. & Mrs. opening bit, involving a Caesar-Reiner scrabble feud, had some hilarious moments, as did Caesar's Brando-accented truck driver capsule comedics. Miss Fabray has emerged as a distinct asset to the hour, having captured a fine feel for the comedy aspects of the show, revealing herself as something of a song stylist and otherwise carrying off her femme assignment as the Mrs. half with the same sureness that Reiner and Morris display. "Caesar's Hour" is solid.

Rose.

Ralph Edwards touched on a rich and colorful show biz vein last week when he profiled Carl J. Sedlmayr, operator of the Royal American Shows, the largest carnival in the country. It's certainly one of the major fields of the entertainment industry, which brings live fare to cities which ordinarily would rely on mechanical media.

The Sedlmayr segment on NBC-TV's "This is Your Life" could give only a small insight into the operation of a show as large as the RAS outfit. And yet there's a fairly complex set of human relationships built into the show. For example, it's virtually axiomatic that the sons of most carnies flee this kind of show business as soon as they've completed high school or an equivalent thereof. Yet Carl J. Sedlmayr II is extremely active in the business, and his son, Carl J. Sedlmayr III, is also being groomed to carry on with RAS.

Edwards featured a couple of Bavarian midgets who were brought to America for adoption. However, their foster parents ran out on them and they would have been deported but for Sedlmayr taking them in with his show.

Sedlmayr was brought on by Sam Shayon, general manager of "Dancing Waters," with whom he had been discussing an equipment deal. In the course of the show came Frank Duffield, head of a large fireworks concern, who has been dealing with Sedlmayr for a long time and who have had an affectionate type relationship; Lottie Mayer, of the disappearing water ballet; and others. One great credit to Sedlmayr was his attempt to give carnivals a bigtime show biz aura. He was the first to pay gigantic salaries to Gypsy Rose Lee and Sally Rand. Latter, sans fans or bubbles, made an appearance. The set of a sideshow with a carny talker was impressive. Film clips and stills provided some excellent background for the Sedlmayr tribute. *Jose.*

"Life of Emile Zola, voted the best picture (WB) in 1937, retained most of its original impact and vigor in the Lux Video presentation Thursday night. It was socko entertainment, with Lee J. Cobb outstanding in the role of Zola, portrayed on the screen by Paul Muni.

This was one vidversion of a film which didn't suffer by way of comparison. Cutting was necessary, of course, to pack the story of Zola into 50 minutes, but the trimming was judiciously accomplished by adapter S. H. Barnett, as he took the best from the Oscar-winning screenplay of Norman Reilly Raine and Heinz and Geza Herczeg.

Cobb was magnificent as the writer at first reluctant to enter the controversial Alfred Dreyfus case, wherein the French Army brass have sent an innocent man to Devil's Island as a traitor. Once Zola is convinced of Dreyfus' innocence, he wages a furious battle against the frame-uppers, but goes to England in exile after losing the first round. His fight is victorious eventually as Dreyfus is proved innocent in the case which rocked a nation. Lux version does not overlook the fact that Dreyfus was picked as a scapegoat because he was a Jew.

Main trimming was exercised on the role of Dreyfus, who is seen only once and briefly, in the televersion. Strong support to Cobb is given by Joy Paige, as Mme. Dreyfus, Gloria Holden, Robert Warwick, Paul Richards, Dayton Lummis, Booth Colman, Shepard Menken, Edgar Barrier, and Lawrence Nyle.

Buzz Kulik's direction was excellent, and he wrung the maximum in emotional conflict from the Barnett adaptation. William Craig Smith's art and set direction was a strong assist to the fine production, as was the music by Rudolph Schrager.

Clips from Warners' "East of Eden" were shown at the end, an effective trailer for the upcoming release. *Daku.*

"Elgin Hour" projected itself into the top of the class among the hour tv drama shows with a notable production of "Crime in the Streets," an eloquent treatise on juvenile delinquency by Reginald Rose. The Tuesday night ABC-TV'er, which alternates with the "U. S. Steel Hour," has been somewhat overshadowed by the Theatre Guild-produced "Steel" show, but last week's "Crime" segment will certainly enhance its prestige to the point of putting it at least on a par with "Steel," and for that matter, any other of the competing hour dramatics.

A tightly-written, rawly powerful script by Rose was backed with one of the finest productions of the year. A topflight cast headed by John Cassavetes, Preston Foster, Glenda Farrell and Mark Rydell carried the story across with force and conviction, and Sidney Lumet's superb direction gave the drama pace, realism and pictorial sweep. All the other production elements, particularly Fred Stover's sets, were tied into a neat bundle by producer Herb Brodkin, who's been guiding "Elgin's" destinies upwards ever since the series started.

"Crime in the Streets" itself will certainly end up as one of the year's most provocative dramas, and Rose, who's achieved major stature as a tv playwright during the past year, will carve another notch in his climb to the top by virtue of the play. Briefly, it's the story of a tough but intelligent delinquent who sets out to kill a man with the aid of two friends. In the course of the drama, Rose tries, through the central character, to pin down some of the factors that make the kids turn delinquent.

As a character study, it was subtle and intense; as a dramatic tour de force, it had action and suspense; and as a social document it had conviction and vigor. Perhaps it didn't give any of the answers to those searching for the cure for delinquency, but it did give an insight into the causes and the problems. As to the almost brutal treatment given some of the scenes, particularly the knife-wielding scenes, well, juvenile delinquency is a brutal and vicious thing.

Cassavetes did a memorable job as Frankie, the key figure, giving the role a wonderful characterization. He managed to combine anger, bitterness, loneliness, hauteur and violence in a manner that made the boy a completely real and comprehensible person. Though only in a featured role, Mark Rydell nearly stole the show with his conception of a brainless young muscleman with a deep streak of sadism. Foster's characterization of a social worker was forceful and straightforward; Miss Farrell got across the frustration and bitterness of Cassavetes' mother in solid fashion; Ivan Cury was good as the third boy in the gang; Van Dyke Parks was convincing as Cassavetes' younger brother; and Will Kuluva scored in a couple of strong scenes as Cury's immigrant father. Remainder of the cast, comprising mostly street-corner kids, was well-chosen.

Lumet and his technical director, John Broderick, turned in a beautiful job of camera direction, catching the action in tight and yet giving the production sweep and scope. And every other production facet was pinned down to the last crossed-t and dotted-i in thoroughly professional fashion. *Chan.*

Last Sunday (13) Ed Sullivan slipped on ice. The size of Chicago Stadium, from which he televised much of John Harris' Icecapades of 1955 as well as the less extravagant "dry land" portions of his weekly show, militated against satisfactory or intimate home entertainment. The fault was often technological—with sound, lighting and camerawork imperfect.

Use of the Stadium by Sullivan was an all around error, since the Icecapades' escapades were simply not made for the home screen. In the one instance that they were designed for video specifically (Donna Atwood in "a medley of St. Patrick's Day tunes") they by no means displayed the full talents of the entertainer. It seemed a hastily constructed job so that "Toast of the Town" could push the wearing of the green. The larger Harris' ice productions were vague and unimpressive to the televiewer, where they might have imparted some of their presumed dazzle to the Stadium pewster.

Proper testimony in behalf of Victor Borge's talents was that the comedian adapted himself cleverly to his expansive surroundings, and, when he couldn't his solid delivery made viewers forget them. After an entry on iceskates, he pattered humorously for a few minutes, closing with a shining lesson in "phonetic punctuation."

Unicycling juggler Rudy Horn and tumblers Vernon and Bumpy neither suffered nor benefitted from the size of the rink or from the depressing grayness around them. The Irish Festival Singers from Dublin did suffer; their folk music fit Chi Stadium like "Rockabye Baby" would the '56 national political conventions. Normally great, Ray Bloch's music was tinny in this new emanation spot. And, as with at least a couple of shows in past months which tried to capitalize on such unusual shooting space, studio-to-arena timing was bad; the only ones to suffer here, though, were bankrollers Lincoln and Mercury. Both of the two rather good commercials were miscued, one being clipped at the beginning and the other one jumping in on the middle of a Sullivan sentence. *Art.*

Abbott & Costello were back on NBC-TV's "Colgate Comedy Hour" last Sunday (13) and managed to pull a few laughs from some generally disappointing material. Assisting the comedy team in carrying the 60-minute stanza were songster Gordon MacRae, show's host, and film actress Debra Paget. Also on tap were Carl "Bobo" Olsen, world's middleweight boxing champ, and the Dassis; male acro team. Show had its entertaining moments, but overall didn't impress as being strong enough to keep viewers from scouting competitive programs.

Comedy team worked the show in a string of sketches relating to an upcoming bout between Costello and Olsen. Individual skits occasionally paved the way for Costello to get in some okay clowning, but generally wound up on the mediocre level. Show's wrapup, with Costello, Olsen and practically everybody else on the program having a free-for-all in a fight ring was strictly old-school slapstick.

Giving show a strong visual boost were the rapid-fire gymnastics executed by The Dassis. Vocalling by MacRae was pleasant, with singer soloing on "It's Almost Like Being in Love" and "You Go to My Head." Miss Paget, who moved into the nitery field recently, took the spotlight in an unexciting terp bit. However, she fared much better on a "Tweedle Dee" vocal and in a "Something Good Will Come From That" duet with MacRae.

Olsen's only chore was to toss a few jabs at Costello. *Jess.*

"Stop the Music" on ABC-TV has made some revisions in its format but the show stays in the same basic musical quiz-giveaway groove that has made this series one of the oldest of its type. The modifications, if anything, have stepped up the pace of the show at the expense of the music. As now operating, the show gives the studio contestants a chance to run up big cash prizes by correctly guessing the song titles until the telephone operator contacts a home viewer. The latter is then given a crack at the big jackpot, valued at $10,000 in cash and merchandise. Even if the home viewer fails to name the "mystery melody," he still shares half the prize won by the previous studio contestant. Formerly the contestants and the home viewers operated independently of each other.

While this switch was designed to give greater accent to the home viewer, the latter still remains invisible and inaudible and hence of minor importance to the average dialer. The studio contestants, as before, supply the excitement in hitting or missing on the song titles. Bert Parks continues as the ebullient emcee, although minimizing the introductory horseplay to allow more scope for the quiz. Songstress Jaye P. Morgan shows enough talent to be something more than a shill for a guessing game and she makes the most of her abbreviated vocal assignments. *Herm.*

Since the lack of experimentation in tv programming is a matter of record, the attempt by "Omnibus" to present something different in the dramatics line must be commended even though the outcome was of doubtful merits.

Play, which was part of the "Omnibus" show Sunday (13) over CBS-TV, was called "A Different Drummer" and was transplanted to tv from Baylor U. in Waco, Texas, where it had its premiere last month with an all-student cast. It was written by Gene McKinney and acted on tv by Martha Scott and two Baylor students —Clu and Miriam Gulager. It also had a walkon for Jack Dempsey.

There was no question that "A Different Drummer" was different all right, but it was hardly as novel as advertised. Involved were three choruses, abstract scenery consisting mostly of gym ladders and the story of a boy rebelling against smalltown respectability and a life forced on him by his dead father's standards.

Billed as a comedy, "A Different Drummer" wasn't exactly of the laugh-getting variety. Emphasis was so much on the impressionist scenery and tricks of lighting and of movement that the play itself suffered. Still, it was billed as an experiment, and while "Omnibus" devoted a rather considerable time segment to it, the presentation, directed by Seymour Robbie and staged by Paul Baker of the Baylor U. Theatre, had a style that was distinctly its own.

Most interesting performance came from Clu Gulager who brought a lot of understanding to the lead character of the boy. Miss Scott was fine as the mother, and Miriam Gulager did extremely well as the smalltown girl in love with Clu. The Gulagers (husband and wife in real life) shape as a potential "find" for producers in search of warm but offbeat characters.

Oddly enough, the man who stole the "Omnibus" show Sunday was Joseph N. Welch, Boston attorney, who as the Army's legal counsel managed to do quite a bit of scene stealing during the Army-McCarthy hassle. Welch told Alistaire Cook about his Iowa boyhood with affecting simplicity. It was the kind of living Americana that can't be staged, and it was the more impressive since it was so spontaneous. Welch is a master of the English language and when he tells a story, he makes it fairly vibrate with color and emotion without ever losing his proper Bostonian composeur.

To start its Sunday show, "Omnibus" presented its second study in a series on the human anatomy. This one dealt with the heart and had a running commentary by Dr. J. Scott Butterworth. It's doubtful that the Sunday afternoon audiences require this kind of enlightenment when they can have it in much more dramatic form on "Medic" and the like, but at least give "Omnibus" credit for being thorough.

Viewers were spared nothing, including films of an actual operation on a heart. Since few of them will ever be put in a position of having to perform such an operation, the practical value of such a bit might be questioned, as might its taste. However, "Omnibus" did graphically explain the meaning of the term "heart disease." And that in itself might be a service. *Hift.*

Sen. Magnuson Sparks A Lively TV Session On B'caster Problems

Sen. Warren G. Magnuson (D.-Wash.), who chairs the Committee on Interstate and Foreign Commerce, currently studying legislation and regulations governing radio-tv including the reports of Harry M. Plotkin and Robert Jones (special counsel to the committee on broadcasting industry problems), had an earful from three panelists on CBS-TV's "Face the Nation" Sunday (13). Lively session must certainly have been lucid enough to excite the public's interest as the threesome fired the questions without letup. The senator's interrogators were Sol Taishoff, editor-publisher of Broadcasting-Telecasting; Rowland Evans Jr., AP correspondent in D. C., and Joseph Gambatese, associate of Nation's Business, with the web's Ted Koop moderating.

These statements stood out:

The committee will look long and hard at UHF versus VHF (divided receiverwise, 28,000,000 Verys and 5,000,000 Ultras), along with the structure of network options and the Senator Bricker (R., Ohio) proposals.

Magnuson pushed personally for the manufacture of all-channel sets, serving both frequencies, and is inviting manufacturers next week to hear their views. Some antitrust and constitutional questions will have to be resolved, along with a possible cut in the 10% excise tax on receivers to encourage production.

There's a study progressing on U and V cities, plus non-tv areas and the "obsolete" factor in the case of families moving to "other frequencies."

The senator expressed himself as not in agreement with the Jones Report to treat the broadcasting industry as a common carrier.

Inquiry is being made as to the disadvantageous economic position of tv stations without network affiliation, with recommendations for more equitable distribution of web-controlled programs, with possible monopolistic practices under study.

Magnuson favors draining off some of the profits made by the networks in big markets to pay for the smaller markets. And he is opposed to the FCC's pending proposal to freeze tv allocations, saying that the "long freeze" postwar (three years) was a mistake that should not be repeated.

While he upholds the right of limitation, the chairman does not feel that newspaper ownership should necessarily apply adversely on tv licenses, or held against the publishers "except where there is an undue concentration (of such ownership) in a given area."

On the Bricker Bill in general: "Not quite in agreement."

On confirmation of FCC chairman George McConnaughey: Expect to confirm; "he will be a good commissioner." (Confirmed Monday.)

On political time and "equal time" for candidates and others: Recommendations will be made; tv becoming "a rich man's" medium for candidates. *Trau.*

Soaps Can Be Beautiful

New York.

Editor, VARIETY:

For the first time in my life I have been angered by an article in your paper. The article (Watch Your Telep's and Q's) in the March 9 issue states that socalled "Big-time Personalities" cannot be put on a par with "Cross The Board Boys and Gals," pertaining to those actors and actresses on the daytime soap operas, because those "Big-time Personalities," at least, know how to ad lib their way out of a transgression.

I, being an actor on a soap opera, regard this article as a "slap in the face" to those actors, as well as myself, who perform on "The Secret Storm," CBS-TV. Having no benefit of teleprompters we maintain the highest quality of entertainment available in the field of soap operas.

For too long, people in the television medium as well as those people in the theatre, have been disregarding the talent, work, and cooperation of each and every actress and actor as well as people connected with the actual production.

I have tried to be truthful and vehement in my convictions. I would appreciate an explanation of this unwarranted article.

Warren Berlinger.

PARTY-GO-ROUND
With Hazel Markel
Producers: Hazel Markel, Ted Granik
5 Mins.; Mon.-thru-Fri., 11:25 p.m.
WRC-TV, Washington

This newcomer to field of capital-flavored teleshows is frankly tailored for the carriage trade, but should appeal to the bus crowd as well. Featuring a nightly example of that Capital phenomenon, big-name parties, show is a fast five minutes of pictures and chatter revolving around the glamor and glitter of Washington official and diplomatic life.

Mrs. Markel, who recently joined the Ted Granik staff as assistant producer and commentator on his two Sunday afternoon forum tv shows, immediately branched out on her own with one of the most hep ideas to hit local tv screens in many a month. Local society columns are daily crammed with the goings-and-comings of Capital brass, and local hausfraus and Government workers read these with much of the fervor and hero-worship traditionally associated with Hollywood and Broadway. This is first full-dress effort to translate this interest in terms of the tv screen.

Mrs. Markel overcomes the obvious handicaps of still pictures via, first, her choice of a lenser, and, secondly her own skill in giving life to these inanimate studies. Photographer Carl Magi has developed a technique whereby his stills appear to have both depth and animation. Mrs. Markel, a veteran of the Capital social scene via her broadcasting and writing chores, keep things moving with a fast, colorful, and slickly sophisticated commentary. Wedged into the slot immediately preceding the Steve Allen show, newcomer is in a natural spot for town's party-goers and other late viewers.
Flor.

REASON TO ANSWER THE CALL
With Bud Kraehling, Dale Woodly, others
Producer: Fred Morgan
Director: Clarence Anderson
Writer: Gene Kohner
30 Mins.: Sun. (27), 5:30 p.m.
Sustaining
WCCO-TV, Minneapolis-St. Paul

A good production job must be credited to WCCO-TV for this public service contribution to the Red Cross fund raising campaign here.

Through film clips and gab, the manner in which the Red Cross responds when disaster strikes was vividly and strikingly depicted. The unfoldment undoubtedly left viewers convinced of the worthiness of the cause, aware of its financial needs and with a desire to contribute to it. In every way, the show stacked up as a well put together job, attesting to the skill of producer, director, writer and narrators Bud Kraehling and Dale Woodly.

How during the past year the Red Cross came to the help of this area's people in trouble hit home as projected by film and verbal description. There were movies of such specific instances of Red Cross assistance when fire routed a family, Red Cross workers helping to ease the burdens for cerebral palsy victims and hospital patients, the organization's activities resulting in a rescue from drowning, and its first aid teaching that led to a life's saving. Some who have been helped appeared before the camera and told their stories. Also, several Red Cross workers were interviewed interestingly about their activities and the campaign's local director made a brief plea for support.

A firstrate musical background enhanced the message's effectiveness. The final urging was to be there with a gift as big as your heart when the solicitor calls.
Rees.

FROMKESS PLANS TO RESUME ON 'RAMAR'

Hollywood, March 15.

Leon Fromkess, who produces the "Ramar of the Jungle" vidfilm series, plans going back into production latter part of the year, but by then, his star, Jon Hall, expects to be in the jungles of New Guinea working on his own series.

"Ramar" production has been suspended for over a year, and when Hall was apprised of Fromkess' statement re resuming the series, he said that was the first he'd heard of it. In fact, added the star, Fromkess failed to pick up his option four months ago, and that's one of the reasons Hall plans a series of his own.

Fromkess explained his Arrow Productions has 52 "Ramars" making the rerun rounds and that he wants to recoup his investment before making additional firstruns.

CARTOONLAND
With Kenny Bowers
Producer-director: Bob Dressler
Writers: Bowers, Dressler
15 Mins.; Mon.-thru-Fri., 12:30 p.m.
Participating
WNBQ, Chicago

With the exception of WBBM-TV which rides with the CBS-TV network shows, the other Chi tele stations have given over their noon hours to the kids. WNBQ is now partaying this Kenny Bowers moppet twist with the preceding Johnny Coons "Noontime Comics" which first struck the lunchtime moppet bonanza several years back. Like with most of the others, the new entry is a variation of live-plus-celluloid theme but the switcheroo this time has Bowers doing his on-camera bits strictly in pantomime. Since the tykes obviously eat up the slapstick in the film cartoons it's to be guessed they'll likewise dig "Cousin Kenny's" silent routines woven through the reel.

Each day Bowers runs through a single sight gag with the typical "shambles" climax. On this installment (11) comic worked a broken pencil bit with the payoff coming in the form of a deluge of pencils from overhead. Sketch was spiced by some adroit sound effects. Another regular feature is a quickie drawing built around a different letter of the alphabet. This, of course, is the "educational" sequence. It's all harmless fun and certainly much quieter than the usual kiddie fare. *Dave.*

YOUR MORNING MALE
With Tom Moorehead, Eddie Roecker, Nancy Lewis, Larry Ferrari and Dick Strome Puppets
Producer-Writer: Strome
Director: Ed Moore
90-Mins., Mon.-Fri. 8:30 a.m.
Participating
WFIL-TV, Philadelphia

After a two-week shakedown run of an hour daily, another half-hour has been added to the new Tom Moorehead variety session. The extra time allows for more of the same, repeats of weather reports and the news, another song and another organ solo. Excepting Larry Ferrari, the organist, the cast sits panelwise throughout the session. A man dressed as a gorilla wanders about. Only resemblance to usual panel setup is that the members break each other up, with vocalist Eddie Roecker the most hearty. Panelists only leave deck to perform and then get right back.

An informality, stemming from long association with sessions of similar content, is tailored for this early morning segment. An excessively cheery bunch, their quips range from mutual admiration to the humor of insult. Young chirper Nancy Lewis, (former hostess on Paul Whiteman's TV Teen Club) has a pleasant freshness coupled with sureness of approach. Roecker, a resonant baritone in the "Chocolate Soldier" style, delivers an excellent ballad.

A showy organist, Larry Ferrari has plenty of flourish at the console with a repertory that includes both schmaltz and jazz. Tom Moorehead, vet station gabber and sportscaster, comes through stronger than when spotted solo, works well with his panel associates and also does a bit for the kiddies with Dick Strome's puppets. Brand products are given as prizes for letters relating odds facts or stories. From those heard on program caught it's a cinch to be chosen. A grand weekly prize goes to viewer who identifies a celebrity from an old photo. If viewer wanders far from set during busy morning hours, there are still plenty audio values with weather, news and pop songs. *Gagh.*

ON CALL
With Frankie Laine, Johnnie Ray, William Holden
Producer: C. R. Pope Jr.
Directors: Dar Reed, Hal Lewis
120 Mins.; Sun. (27), 4 p.m.
KGMB-TV, Honolulu

It's not every day you can get Frankie Laine, Johnnie Ray and William Holden to headline a local tv show—and for free, at that. But this home town spectacular managed to do just that.

Live show, a salute to the Red Cross, got socko cooperation right down the line, with top local entertainers and radio-tv personalities joining the guest stars to produce a bangup extravaganza.

Disk jocks Hal Lewis, Lucky Luck, Ed Sheehan, Hank Sims, Gene Taylor and Ernest Kurlanski worked effortlessly. Singers Gene Roland, Lei Becker, Alfred Apaka, Phyllis Inez, Verle Henry, Peggy Hayama, The Four Jokers, Gabriel Sisters and Community Theatre's "South Pacific" stars scored.

For variety, the fast-paced spec introduced Tommy Fujiwara, impressionist; Howard and Wanda Bell, hand balancers, and chimpanzees from the Ward-Bell Circus; Jo Flanders' Dancers; Tokyo Can-Can Girls; Chuck Miller trio; Rollie Wray, organist; Clay Wheeler, pianist; Anna Bograit, Tahitian dancer; Bachran & Thomas, dancers; Sam the Gadget Man, a well known local tv pitchman.

William H. Ewing, news commentator and managing editor of The Star-Bulletin, did the narration.

With that amount of talent available, it would be easy to adlib a benefit show, but a detailed script gave solid continuity to the cooperative sustainer.

One of its internationally-known guest stars said the stanza would compare favorably with any network "spectacular," and he "wasn't being charitable." *Walt.*

MAHALIA JACKSON SINGS
With Jack Halloran Quartet, Mildred Falls, Jim Conway, Jack Callahan
Exec Producer: Les Weinrott
Producer: Chuck Strothers
Director: Dick Liesendahl
Writer: Studs Terkel
30 Mins.; Sunday, 10:15 p.m.
M. J. KELLY
WBBM-TV, Chicago

After the CBS radio web dropped Mahalia Jackson's Sunday night airer, the web's Chi tele o&o lost no time in projecting the gospel singer into the local commercial sweepstakes with two weekly half-hour sponsored shows. Aside from the fast bankroller wrapup, WBBM-TV's "Showmanship Station" banner takes on added luster with this top-drawer showcasing of a new tv personality. Already well established along the concert circuit and via her Columbia recordings, Miss Jackson is a cinch to win additional attention through the video exposure.

Thrush's Sunday night (13) curtainraiser came off smooth as silk and caught the full flavor of her devout yet happy-go-lucky outlook on life, which is as much a part of her bag of wares as her mellow pipes. Simple, yet dignified format, has her limmed by a spotlight on stage center with background lighting effects supplying discreet visual trimmings. Between tunes back by Mildred Falls' piano, she carries on a conversation with Jim Conway who works off camera, using a script by Studs Terkel whom she's adopted as her radio-tv mentor. It's an effective device.

Miss Jackson spun off four of her specialties, leading with "Rusty Old Halo" and closing with "The Lord's Prayer." As an example of her "gospel with a bounce," she zipped through "Didn't It Rain." It was a fine feast for the regular Mahalia fans and an exciting first bite for the new ones. Backing singer during a couple of her numbers and dishing out two of its own was the Jack Halloran Quartet. The four nice looking lads fit into the affair perfectly, providing an added dimension.

Even the car dealer blurbs voiced by Jack Callahan were properly dignified and restrained. *Dave.*

TEEN TWIRL
With Johnny Andrews, Jackie Lynn, Henry Levine and His "Dixielanders"; Teddi King, Tommy Mara, guests
Producer: George Cyr
Director: Charles Dargan
60 Mins.; Sat., 2 p.m.
WNBK, Cleveland

If this city's juvenile delinquency rate drops to nil at 2 p.m. on Saturday, "Teen Twirl" can take a vast share of credit. For one hour each Saturday, the WNBK musical aggregation takes over the Marine Room of the Hotel Olmstead for a teenage dance. Each week a different high school is invited and students not only have a chance to hear some of the slickest music around, but to show off their own talent and enjoy a session of rug cutting, and win jitterbugging honors.

Dance music is provided by Henry Levine and his Dixielanders, who not only bring back a refreshing touch of "Lower Basin Street" but provide a nifty bit of showmanship in such selections as "Bugle Call Rag" and "Muskrat Ramble." Thrush Jackie Lynn adds both beauty and charm with her vocals that included "Danger, Heartbreak Ahead," and "Count Your Blessing.'

As emcee, Johnny Andrews sparks the entire stanza and sets the tempo for the delightful hour-long dance. He also joins with a song or two, and participated with Andrews and Levine in a bit of singing tomfoolery. As special guests, Teddi King and Tommy Mara offered an additional flair of professional know-how.

Kudoes for the direction and coordination that make for the excellent local live offerings.
Mark.

THE KEY TO THE AGES
With Dr. Theodore Low, James Dickson, others
Producer: Theodore Low
Director: Ed Sarrow
30 Mins., Sun., 8 p.m.
Sustaining
ABC-TV, from Baltimore

This Baltimore-originating show is another semi-educational offering by ABC and carried by 24 stations and is designed to show the relationship of the development of man and his culture to literature and visual materials. Dr. Theodore Low of Baltimore's Walters Art Gallery and Richard Hart of Baltimore's Enoch Pratt Library formatted the series. Each week a cultural book as a biog, historical novel, etc. is discussed with the gallery showing and discussing visual materials (vases, furniture, tapestries, etc.) of the period under discussion in the book. The show is in no sense a book review or critical discussion but rather an attempt to make a period of history or a man of historical significance live through tv.

On show reviewed, the book was "Rembrandt" by Jacob Rosenberg. Through an extremely apt use of a rear view projector, selected illustrations of Rembrandt's paintings were flashed into the set as pictured on a wall of a gallery. Then Dr. Low showed and discussed articles of artistic and historical value connected with the life, mores and metier of the artist.

Most outstanding part of the program was the excellent planning and execution of sets by WAAM-TV's Barry Mansfield. He succeeded in creating a realistic illusion of a spacious gallery with interesting stone and shadow effects. Camera work was excellent, though the program could use one additional camera for heightened effects. The show seemed to hold closeups of faces too long and closeups of Rembrandt's pictures being discussed not long enough. A better balance needs to be achieved between closeup shots.

The most obvious need of the program is continuity. No reference is made to previous or future shows, and the onetime or first-time viewer is never informed of the purpose of the series as a whole. Rather than a feeling of the development of man's culture, one feels that this is just a program on Rembrandt, which is not the case at all. It needs an "Omnibus" treatment.

"Key To the Ages" is a sustainer but lends itself to institutional type sponsorship by a major manufacturer. The show will never gather high ratings (especially at its present time segment) but it can do a job for a company "wishing to be identified with the public good." *Marsh.*

SUNSET VALLEY BARN DANCE
With David Stone, Sunset Valley musicians-singers, others
Producer-director: Stone
95 Mins.; Sat., 10:45 p.m.
Participating
KSTP-TV, Mpls.-St. Paul

David Stone is an old and expert hand at this sort of cornball stuff, the hillbilly variety, that's surefire with the rural and smaller town element at which it's principally aimed. He has found the enlistment of a large audience in this agricultural belt a cinch and there can be no doubt he peddles a lot of sponsors' products.

Stone, convincingly ruralite himself in the character he portrays, produces and emcees to the barn dance manner born. Little wonder, then, at the show's high rating and popularity.

In show caught homespun music, clowning and verbal sallies and guest contributions were very much in the agricultural groove and evidently caught the full fancy of the large studio audience and undoubtedly clicked similarly over the air.

Six cowboy and farmhand attired men and one girl, comprising the band, sing and play in the barn setting, selling their lively hick, western and yodeling tunes to a fare-ye-well. Ensemble and solo numbers and serenades to various communities are sold with relish and skill. The group isn't slow in its leg-shaking, either. As a result, the flavorsome performance hit a pleasant entertainment level.

A singing group of 12 young women from nearby St. Cloud, Minn., calling itself the Variety Singers, came through well with several vocal selection, including a costumed Gay 90s bit.

Projected in an amiable, neighborly, intimate, pleastn and cheerful tone, the proceedings also received added zest from Stone's conversations with some of the older studio audience members.
Rees.

A CONNECTICUT YANKEE
With Eddie Albert, Janet Blair, Boris Karloff, Leonard Elliott, Gale Sherwood, John Conte, others; Charles Sanford orch
Director-Producer: Max Liebman
Associate Producer-Director: Bill Hobin
TV Adaptation: William Friedberg, Neal Simon, Will Glickman, Al Schwartz
90 Mins., Sat. (12), 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)

(D. P. Brother)

A lot of talent, effort, extravaganza and especially money went into last Saturday night's (12) 90-minute colorspectacular, when Max Liebman resurrected Rodgers & Hart's "Connecticut Yankee" as tv's newest contribution to its musicomedy folio. There's no denying it had its pleasurable moments, but try as they might, all of King Arthur's horses and men couldn't pump freshness into what essentially has become an anti-quated relic of another era.

Back in '27 when William Gaxton and Constance Carpenter were heading up the frolic, the Herbert Fields musicalization of the Mark Twain story was, indeed, an innovation as Broadway musicals went. But today, "Yankee," after countless revivals (including a non-musical one only a season back on "Kraft Television Theatre"), has literally worn itself out.

There is, of course, much in the Rodgers-Hart song-and-dance version to commend it—notably such tunes as "My Heart Stood Still," "Thou Swell," "I Feel At Home With You" and "To Keep My Love Alive." Lorenz Hart's lyrics today, even as 28 years ago, are unbeatable. Liebman assembled some gifted performers, including Eddie Albert and Janet Blair, to take over the lead roles, with such reliables as Boris Karloff, John Conte, Gale Sherwood and Leonard Elliott in support.

Liebman vested the production with the usual topicalities that numbered, for example, a "Camelot Samba," with some distinctive choreography as Bambi Linn and Rod Alexander translated their court jestering into a pleasant dance turn. The compatible tint hues, particularly in the costuming, were of an appropriate brilliance to match the colorful 530 A.D. background of King Arthur's court.

Yet overall it came off as a listless production. It cried out for a verve and a spirit that seemed woefully missing. The comedy potentials of beltline operation in Camelot and the other extravagant satirical items were present, but somehow never fully realized.

Liebman invariably can be credited with shows that cling to all the niceties in production detail, but this time up there seemed an excessive amount of carelessness. Some of the dissolves were awkward (the Hartford-to Lancelot and back again transformations could have been handled far more adroitly and professionally), and much of the good musicomedy aspects of the show, particularly the dancing, suffered through ineffective camera treatment and the use of long shots when closeups were desirable.

Albert and Miss Blair made a fetching couple as the leads, with the latter in particular a major plus as she warmed up to her song and dance assignments. Gale Sherwood as the spurned Morgan LeFay made such a striking villainess that one could only figure Albert for a sucker.

The Oldsmobile commercials, with Lee Bowman doing the entra act commentary, are some of the best in tv. *Rose.*

KNOW YOUR NEIGHBORS
With Donald Ely, others
30 Mins.; Fri., 10:30 a.m.
Producer: Angela McDermott
Sustaining
WRGB-TV, Schenectady

Give the State U. Teachers College at New Paltz a B-plus for imagination, planning and projection on 13-week series designed to foster better world understanding by highlighting the life, customs, dress and cultures of various countries.

The college, which showed resourcefulness in another series on "TV Schooltime" last year, covered nations from Pakistan to Switzerland, England to Japan, Holland to Thailand, as well as several in Central and South America. It did so via commentaries and descriptions by faculty members who had visited them, with displays of articles purchased; guest appearances of exchange and other college professors, as well as foreign students.

Slides and other visual material were likewise used. A playlet was included on the final "America-Crosswords of the World," where a Prof. Hogan, author of a book on the United Nations, spoke authoritatively and perceptively about that organization. *Jaco.*

Only MCA-TV has so many proven, top-rated, quality TV film shows!

ROD CAMERON



CITY DETECTIVE



65 CRACK MYSTERY AND ADVENTURE FILMS SCORING KNOCKOUT RATINGS WHEREVER SPONSORED

And why shouldn't it, when it's been hailed by The Billboard as **"A fast-moving whodunit, with the gore and horror played down . . . solid mystery material, skillfully produced."** And when another critic kudoed star Rod Cameron as **"a real hunk of man, a tower of strength . . . got himself a far better than average series . . . a brilliant director, Richard Irving."** (San Francisco Examiner).

Renewed by such top sponsors as Proctor & Gamble and Falstaff Brewing, CITY DETECTIVE's taut half-hours are pulling tower of strength ratings in market after market: Houston, 42.9 . . . Albany, 32.4 . . . Indianapolis, 29.8 . . . St. Louis, 30.5 . . . Portland, 33.4 . . . Rockford, 41.9 (ARB, Jan. & Feb. 1955). Your clues to immediate action, whatever your market!

CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave.
BEVERLY HILLS: 9370 Santa Monica Blvd.
ATLANTA: 515 Glenn Bldg.
BOSTON: 45 Newbury St.
KANSAS CITY, MISSOURI: 1615 Baltimore Ave.
CHICAGO: 430 North Michigan Ave.
CLEVELAND: 1172 Union Commerce Bldg.
ROANOKE: 3110 Yardley Dr., NW
NEW ORLEANS: 504 Delta Bldg.
CINCINNATI: 3790 Gardner Ave.
DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery St.
SEATTLE: 203 White Building
SALT LAKE CITY: 212 Beason Bldg.
MINNEAPOLIS: 1048 Northwestern Bank Bldg
PITTSBURGH: 550 Grant St., Suite 146
ST. LOUIS: 1700 Liggett Drive

MCA-TV CANADA: 111 Richmond St., West, Suite 1209, Toronto, Ontario
MCA-TV FRANCE: 49 bis Ave., Hoche, Paris
MCA-TV ENGLAND: 139 Piccadilly, London W 1



THOMAS MITCHELL

MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 100 markets.



PRESTON FOSTER

WATERFRONT

Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



ABBOTT AND COSTELLO

America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

JOHN RUSSELL
CHICK CHANDLER

SOLDIERS OF FORTUNE



26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



LOUIS HAYWARD

THE LONE WOLF

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere'... an electrifying series of 39 films.



CHARLES BICKFORD

MAN BEHIND THE BADGE

Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

ROCKY JONES

SPACE RANGER



39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.

HEART OF THE CITY



(Also known as "City Assignment"). Pat McVey and Jane Nye, as crusading newspaper reporters, bring you drama and suspense. 91 films.



PAUL HARTMAN

PRIDE OF THE FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . . 40 fun-filled films now available in many leading markets.



FAMOUS PLAYHOUSE

Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.



KEN MURRAY

WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as host. 26 films available.



ROYAL PLAYHOUSE AND COUNTERPOINT

78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Procter & Gamble. One of the highest rated film shows.



GEORGE RAFT

I'M THE LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets.

TELESPORTS DIGEST

Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games during football season.

GUY LOMBARDO AND HIS ROYAL CANADIANS



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.

CURTAIN CALL



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART

BIFF BAKER U.S.A.



Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue. A surefire combination appealing to all viewers.

MELVYN DOUGLAS

HOLLYWOOD OFF-BEAT



Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast.

PLAYHOUSE 15



78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.

RALPH BELLAMY

FOLLOW THAT MAN



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every family will enjoy.

a show for every product, every market, every budget!

MCA TV

Film Syndication

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

PITTSBURGH

Approx. Set Count—1,125,000 *Stations*—KDKA (2), WENS (16) Pittsburgh; WJAC (6) Johnstown; WSTV (9) Steubenville, Ohio

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Ellery Queen (Myst)	KDKA	TPA	Wed. 9:00-9:30	50.0	75	66.9	Kraft TV Theatre	WJAC	13.0
2. Guy Lombardo (Mus)	KDKA	MCA	Thurs. 8:30-9:00	44.8	65	69.2	Justice	WJAC	8.7
3. Amos 'n' Andy (Com)	KDKA	CBS	Wed. 8:30-9:00	43.7	60	72.9	Godfrey and Friends	WJAC	12.2
4. Passport to Danger (Adv)	KDKA	ABC	Wed. 9:30-10:00	43.3	69	62.8	Kraft TV Theatre	WJAC	12.6
5. Liberace (Mus)	KDKA	Guild	Thurs. 9:30-10:00	41.7	61	68.8	Ford Theatre	WJAC	13.0
6. Janet Dean, RN (Dr)	KDKA	UM&M	Sun. 9:00-9:30	40.3	71	56.5	Television Playhouse	WJAC	9.1
7. Superman (Adv)	KDKA	Flamingo	Sat. 5:00-5:30	39.6	97	40.9	Sky King; Circle 9	WSTV	0.9
							Circle 9	WSTV	0.9
8. Favorite Story (Dr)	KDKA	Ziv	Fri. 10:30-11:00	36.8	57	64.6	Cavalcade of Sports	WJAC	12.6
							Sports; Sports Spotlight	WJAC	9.1
9. Annie Oakley (W)	KDKA	CBS	Sat. 4:00-4:30	36.3	89	40.9	Big 10 Basketball	WENS	2.4
10. Meet Corliss Archer (Com)	KDKA	Ziv	Mon. 9:30-10:00	36.1	64	56.5	Rob't Montgomery Presents	WJAC	10.0

SAN FRANCISCO

Approx. Set Count—990,000 *Stations*—KRON (4), KPIX (5), KGO (7); KOVR (13) Stockton

1. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	27.7	67	41.2	CBS News—D. Edwards	KPIX	8.0
							Perry Como	KPIX	10.2
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	26.2	43	60.4	Kraft TV Theatre	KRON	21.1
3. Inner Sanctum (Myst)	KRON	NBC	Sat. 10:00-10:30	24.0	51	47.1	Frankie Laine	KPIX	15.5
4. Cisco Kid (W)	KRON	Ziv	Thurs. 6:30-7:00	23.3	59	38.9	Pond's Theatre	KGO	11.3
5. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	22.5	47	47.9	Favorite Story	KRON	13.5
6. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:000	22.0	37	58.7	Television Playhouse	KRON	29.1
7. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	21.9	70	31.1	Falstaff Reporter	KPIX	8.7
							News—Wm. Winter	KPIX	3.6
8. Annie Oakley (W)	KGO	CBS	Mon. 6:30-7:00	20.6	53	38.9	King's Crossroads	KRON	8.7
							CBS News—D. Edwards	KPIX	8.7
							Perry Como	KPIX	9.8
Life of Riley (Com)	KGO	NBC	Mon. 7:00-7:30	20.6	35	58.3	Studio One	KPIX	26.9
10. The Whistler (Myst)	KRON	CBS	Wed. 10:30-11:00	20.0	84	23.9	Falstaff Reporter	KPIX	3.3
							News—Wm. Winter	KPIX	3.6
I Led Three Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	20.0	79	25.2	Falstaff Reporter	KPIX	4.4
							News—Wm. Winter	KPIX	4.0

CLEVELAND

Approx. Set Count—890,000 *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Annie Oakley (W)	WNBK	CBS	Sat. 6:30-7:00	33.6	88	38.3	Inside Catholic Schools	WEWS	4.6
							Sports Page; TV IQ	WEWS	2.2
2. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	27.8	40	69.0	Kraft TV Theatre	WNBK	31.7
3. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	27.1	57	47.7	Cavalcade of Sports	WNBK	15.1
							Sports; Sports Corner	WNBK	9.5
4. Superman (Adv)	WNBK	Flamingo	Mon. 6:00-6:30	25.3	70	36.0	Desert Deputy	WXEL	6.4
5. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	24.1	38	62.7	People Are Funny	WNBK	19.4
6. All Star Theatre (Dr)	WNBK	Screen Gems	Thurs. 7:00-7:30	22.8	81	28.1	Frankie Laine	WXEL	3.6
7. Badge 714 (Myst)	WNBK	NBC	Fri. 7:00-7:30	22.6	64	35.3	Meet Corliss Archer	WEWS	6.8
8. Wild Bill Hickok (W)	WNBK	Flamingo	Wed. 6:00-6:30	22.2	68	32.7	Desert Deputy	WXEL	5.8
9. Abbott and Costello (Com)	WNBK	MCA	Tues. 6:00-6:30	20.6	63	32.6	Desert Deputy	WXEL	7.2
10. Cisco Kid (W)	WNBK	Ziv	Thurs. 6:00-6:30	19.0	61	31.0	Desert Deputy	WXEL	8.7

WASHINGTON

Approx. Set Count—630,000 *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	28.2	71	39.8	Kukla, Fran & Ollie	WMAL	5.5
							News—John Daly	WMAL	4.9
2. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	24.0	62	38.7	Foreign Intrigue	WTOP	9.3
3. Wild Bill Hockok (W)	WRC	Flamingo	Thurs. 7:00-7:30	21.6	58	37.0	Hans Christian Andersen	WTOP	9.5
4. Hopalong Cassidy (W)	WRC	NBC	Mon. 7:00-7:30	21.1	55	38.1	Janet Dean, RN	WTOP	7.1
5. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	18.8	42	44.7	Studio One	WTOP	13.9
6. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	18.3	53	34.4	Norby	WRC	8.5
7. Annie Oakley (W)	WTTG	CBS	Sat. 7:00-7:30	13.7	32	43.3	Your Hit Parade	WRC	20.3
8. Abbott and Costello (Com)	WTOP	MCA	Sat. 11:30-12:00	12.9	68	19.1	Space Cadet	WRC	6.2
9. Cowboy G-Men (W)	WMAL	Flamingo	Sun. 6:00-6:30	12.6	28	44.4	Meet the Press	WRC	13.7
10. Death Valley Days (W)	WTTG	McCann-Erickson	Sat. 7:30-8:00	12.1	24	50.0	Beat the Clock	WTOP	19.2

INDIANAPOLIS

Approx. Set Count—490,000 *Stations*—WFBM (6), WISH (8), WTTV (4) Bloomington

1. Death Valley Days (W)	WFBM	McCann-Erickson	Thurs. 7:30-8:00	38.6	60	64.3	Climax	WISH	21.2
2. Favorite Story (Dr)	WFBM	Ziv	Sat. 8:00-8:30	38.2	59	64.7	Two for the Money	WISH	16.7
3. City Detective (Myst)	WFBM	MCA	Sat. 9:00-9:30	34.5	66	52.5	Max Liebman Presents	WTTV	12.7
4. Badge 714 (Myst)	WISH	NBC	Tues. 9:30-10:00	33.3	60	55.3	See It Now	WFBM	11.8
5. Heart of the City (Dr)	WFBM	MCA	Sat. 6:00-6:30	32.5	91	35.7	Chandler Trio	WTTV	2.4
							Better Schools	WTTV	1.6
6. Secret File, USA (Adv)	WFBM	Official	Mon. 8:30-9:00	32.2	49	63.5	December Bride	WISH	22.7
7. Racket Squad (Adv)	WFBM	ABC	Sun. 9:30-10:00	30.6	62	49.0	Bob Cummings	WTTV	15.9
8. Cisco Kid (W)	WTTV	Ziv	Sun. 5:00-5:30	29.4	62	47.4	Omnibus	WISH	9.4
9. Wild Bill Hickok (W)	WFBM	Flamingo	Sat. 5:30-6:00	26.9	71	38.1	Early Show	WISH	6.3
10. I Led Three Lives (Dr)	WFBM	Ziv	Fri. 9:00-9:30	25.1	43	58.2	Line-Up	WISH	17.6

DALLAS-FT. WORTH

Approx. Set Count—390,000 *Stations*—KRLD (4), WFAA (8); WBAP (5) Ft. Worth

1. Superman (Adv)	WBAP	Flamingo	Tues. 6:30-7:00	32.6	66	49.6	CBS News—D. Edwards	KRLD	7.9
							Dinah Shore	WFAA	7.9
							Jo Stafford	KRLD	10.2
2. Ramar of the Jungle (Adv)	WFAA	TPA	Sun. 5:00-5:30	29.3	61	48.1	Meet the Press	WBAP	9.8
3. Cisco Kid (W)	WBAP	Ziv	Thurs. 6:00-6:30	25.4	68	37.5	Evening Edition	WFAA	9.3
							News—John Daly	WFAA	10.2
4. Kit Carson (W)	WBAP	MCA	Tues. 6:00-6:30	24.5	61	40.3	Evening Edition	WFAA	11.6
							News—John Daly	WFAA	12.1
5. Wild Bill Hickok (W)	WBAP	Flamingo	Mon. 6:30-7:00	24.0	53	45.3	CBS News—D. Edwards	KRLD	11.6
							Perry Como	KRLD	16.7
6. Favorite Story (Dr)	KRLD	Ziv	Fri. 9:30-10:00	23.8	51	46.6	Barn Dance	WBAP	11.4
7. Waterfront (Adv)	WFAA	MCA	Wed. 9:30-10:00	23.1	44	52.4	Blue Ribbon Bouts	KRLD	20.7
8. Death Valley Days (W)	WBAP	McCann-Erickson	Fri. 9:00-9:30	22.8	42	54.5	Line-Up	KRLD	17.9
9. I Led 3 Lives (Dr)	KRLD	Ziv	Tues. 8:30-9:00	20.3	35	58.9	Circle Theatre	WBAP	21.9
10. Stories of the Century (W)	WBAP	HTS	Sat. 6:00-6:30	17.5	61	28.9	News	KRLD	8.4
							Sports Spotlight	KRLD	6.0

ACADEMY OF TELEVISION ARTS and SCIENCES "EMMY" AWARD



Best Children's Program



"LASSIE"

Starring

JAN CLAYTON • TOMMY RETTIG
GEORGE CLEVELAND
and, of course, LASSIE
Trained by RUDD WEATHERWAX

Sponsored by
CAMPBELL SOUPS

Advertising Agency
BATTEN, BARTON, DURSTINE & OSBORN

Produced by

ROBERT MAXWELL ASSOCIATES

A
TPA
PRESENTATION

Television Programs of America, Inc.

From the Production Centres

IN NEW YORK CITY . . .

NBC prexy **Pat Weaver**, back from skiing in Europe, has bought a 15-room Park Ave. apartment (in vicinity of **Gen. David Sarnoff's** home) WCBSinger **Martha Wright**, to appear at March 24 fete of Nassau county division of American Cancer Society at Garden City and will spend her July 4-10 vacation in an old groove, doing Nellie Forbush in "South Pacific" at Aqua Theatre in Seattle, her hometown . . . WRCA-plus-tv veep **Ham Shea** received citation for "Sidewalks of N.Y." campaign with Mayor Wagner doing the honors Monday (14) at Dept. of Sanitation ceremonies in Brooklyn . . **David Yanow**, ex-WCAU-Philly, joins N.Y. office of CBSpot Sales. CBS'ers **Wendell Campbell** (vp) and **Henry Flynn**, g.m. of SS, back after Chi biz sessions . . **Sydney Smith** repacted by WRCA for 18 months. Incidentally, ad-promotion boss **Max Buck** using green typewriter ribbon until St. Pat's Day . . . WCBS' **Bob Haymes** plans to fly his Swift two-seater to Virgin Islands in May for vacation and **Herman Hickman** planes to Miami this weekend for looksee at major league baseballers . . . WRCA d.j. **Jim Coy** spent a weekend in Kansas City making a commercial film for industrial outfit. And deejay **Al Collins** will write a pre-teen music column for Young Set, a new mag skedded to kick off in May.

WCBS program mgr. **Sam Slate** back after long tussle with virus . . . **Lynne Stuart**, whose pix were released by CBS inre "Crime Photographer," received courtesy card from Passaic County sheriff's office. **Staats Cotsworth**, star of "Crime," won first prize in Knickerbocker Artists annual exhibit for his watercolor . . . First working session of WRCA-plus-tv's "Operation Classroom" college reporters to be held Friday (18) with kickoff address by news and special events chief **Bill Berns** . . . Calif. Federation of Women's Clubs (L.A. district) cited **Tennessee Ernie** of CBS for public interest slanting on his crossboarder . . . WRCA farm-garden editor **Phil Alampi** in Lansing, Mich., this week as consultant to Nat'l Agricultural workshop. Station salesman **Bill Kreitner** back after month's illness.

NBC exec v.p. **Robert Sarnoff** joins Radio Advertising Bureau's board of directors and also its seven-man exec committee, filling for ex-NBC'er **Bill Fineshriber**. When Sarnoff was officialized by RAB last week, the audio promotion firm said it planned to up its annual budget from $720,000 to $1,000,000 next year . . . Concert pianist **Constance Keene** is set for two recitals via WQXR's "Studio Series" shortly . . . N.Y. Sports Broadcasters has picked seven sportscasters and one television sports exec for its newly-created advisory committee: **Mel Allen, Red Barber, Bryan Field, Russ Hodges, Jimmy Powers, Bill Stern** and **Sam Taub**, plus **Jimmy Dolan**, sports boss at DuMont . . . **Arnold Starr** has ankled WAAT, Newark, as a salesman, in order to return to WPAT, the Paterson radio indie. In meantime, **Wally Parker**, last with WIP, Philly, has joined and its tele sister, WATV, as announcer . . . **Henry V. Greene** to Mutual as salesman . . . **Gertrude Berg** received Anti-Defamation League tribute last week for "continually spreading over 25 years of broadcasting the vital message of tolerance . . . **Betty Butterfield** of WATV elected prez of the Northern N.J. chapter of American Women in Radio and Television.

Walter Winchell Jr. working as production supervisor at WINS . . . Consultant **Edgar Kobak** and wife three-week vacationing in Nassau and Georgia . . . **Ethel Wilson** cast for "Our Gal Sunday, **Arline Blackburn** for "Backstage Wife" and **Florence Williams, Peter Capell** and **Doris Dalton** for "Just Plain Bill," all out of the **Hummert** packagery.

Evelyn Juster portraying Cathy in ABC's crossboard "Paging the News" dramatization of John Steinbeck's "East of Eden." Show is hitting the air simultaneously with Warner Bros. release of the screen version.

IN CHICAGO . . .

Deejay **Howard Miller** making practically weekly junkets to New York pitching radio-tv show ideas to NBC brass Chi Mutual salesman **George Herro**, driving to the Coast on a combination biz-pleasure jaunt . . **Bill Ray's** 7:55 a.m. WMAQ news squib renewed by Talman Savings . . . Singers **Laurie Loman** and **Johnny Dugan** auditioning this week on **Don McNeill's** ABC "Breakfast Club" . . . **Paul Fry**, prexy of KBON, Omaha, made the Michigan Ave. circuit last week . . . Daily News columnist **Tony Weitzel** gabbing a 15-minute interview airer six nights weekly via WBBM for Cole-Finder Mercury . . . **Charles (Gus) Chan**, WMAQ's Latin music specialist, packaging a Rio Rhythms revue to play at the Hamilton Hotel March 26 under the auspices of Pleasure Tours, his radio sponsor . . . **Bob Elson** airing the White Sox spring exhibition games on WCFL . . . **Norman Ross** added a 10-minute crossboarder on WGN at 10:20 p.m. . . . **Mary Karr** of the Chi NBC press staff vacationing in Florida . . . **Fahey Flynn** has replaced **Frank Reynolds** as narrator of WBBM's daily "Standout" feature news spread.

IN MINNEAPOLIS . . .

Kenn Barry and **Ed Hammerel**, KSTP-TV production manager, and floor manager, respectively, depart this week on three-week trip to Mexico City, Acapulco, Miami and Tampa to visit tv stations in those cities . . Father of **Phil Lewis**, WCCO Radio sales manager, passed away . . . KSTP newscaster **Bob Ryan** vacationing in Florida and **Al Tighe** pinchhitting for him on his shows . . . **Kenny Spears**, longtime WCCO Radio music staffer, has quit audio field to join local storage and moving company . . . Twin Cities A. F. of L. unions sponsoring reissued "Victory at Sea" series on KSTP-TV Sunday afternoons . . . **Jerry Urhammer** of WCCO Radio news department won Northwest Radio-TV Association's annual scholarship . . . **Stew MacPherson**, veteran WCCO Radio newscaster and sports announcer, resigned to become public relations director of new 10,000-seat sports arena at Winnipeg, Canada . . . International Alliance of Theatrical and Stage Employes (IATSE) won bargaining rights for 17 WCCO-TV technical employes in a NLRB election. Opponent was Electrical Workers local 292.

IN PITTSBURGH . . .

Howard Jackson has resigned from KDKA sales staff and will move to San Diego . . . **Joe Mann** quit his three-hour platter session on KQV Saturday afternoons . . . **Marty Wolfson**, tv artist, signed for series of p.a.'s in SW theatres . . . **Hank Stohl**, KDKA-TV announcer, signed by **Bill Putch** to star in "Dial M for Murder" at latter's Totem Pole Playhouse near Gettysburg, Pa., this summer . . . **Ann Gillis**, of KDKA, will be all over nation's screens again in few months with reissue of **David O. Selznick's** "Tom Sawyer," in which she played role of Becky Thatcher . . . **Carol Mansfield Cole**, ex-tv actress here, studying embalming on the West Coast . . . **Cyrilla Mansmann**, "Story Chest" lady on WJAS, convalescing at her home in Gibsonia.

IN PHILADELPHIA . . .

Raymond S. Green (WFLN) named president of Philadelphia Radio and Television Broadcasters Assn. . . . **Rex Trailer**, WPTZ western personality, starts as host on station's most popular oater film series, "Frontier Playhouse," 2 p.m. Saturdays . . . **Bill Sylk**, WPEN exec, new president of the Golden Slipper Square Club, local philanthropic organization . . . **Dick Lee**, vocalist, preems cross-the-board matinee session over the NBC network, April 4 . . . **Eddie Roecker**, featured baritone on WFIL-TV's "Your Morning Male," goes on the road this week as emcee for the Lion's International Charity Ball . . . **Johnny Desmond** of Mutual's new "Phonorama Time," made personal appearance at the American Legion Hall in Upper Darby, Pa. Saturday (12) . . . **Sam Levenson** tests new CBS format on WCAU-TV next Tuesday (22), in slot regularly occupied by "Valentine's Day" . . . WPTZ's "Fun House" (Little Rascals), sold out Mon. thru Fri., adds Sat. to schedule beginning April 2 . . . **Eddie Fisher** voted "Most Popular Male Vocalist" for second successive year in **Dick Clark's** "Caravan of Music" poll on WFIL.

IN CINCINNATI . . .

Waite Hoyt back from tour of Florida training camps for airing of Cincy Reds' exhibition games via telegraphic reports on WSAI with **Dick Baker** and **Jack Moran** as assistants. Hoyt's tvcasts will continue on WCPO-TV . . **Lee A. Jordon**, new announcer on WLW radio and tv stations, switched from WHAS-TV, Louisville . . . WKRC-TV third annual golf clinic Saturday night series retains **Carl Rohmann**, pro, as instructor . . . **Mimi Roman**, California chirper and rodeo queen, has replaced **Mary Jane Johnson** on WLW-T. Miss Johnson was released from her contract to accept West Coast offers . . . WLW receiving entries up to April 1 from singers between 18 and 28 for seventh yearly "Aria Auditions" contest. Two winners get contracts with Cincy Summer Opera Assn.

IN CLEVELAND . . .

WEWS "Weather Eye" **John Price** readying plans for upcoming Musicarnival summer season . . . NBC's **Barry Wood** spoke at Ad Club luncheon . . . East Ohio Gas planning to exit local radio market . . . Western Reserve U. opened its campus radio outlet WRAR with **Jack Haire**, program director; **Dick Pollack**, chief engineer, and **Dr. Robert H. Stewart**, faculty advisor . . . **Boyd Heath**, formerly with WXEL, and **Bill Todd**, freelance, planning new kiddie stanza . . . WNBK's **Joe Bova** emceed Van Aken center anniversary . . . **Wayne Schakel**, moderator, and "Press Club Presents" to shift WHK time stanza to Wednesday eve . . . WXEL starting remodeling program to house both radio and tv operations.

IN WASHINGTON . . .

Gail Davis, tv's "Annie Oakley," due in March 18 with the **Gene Autry** troupe for two shows at Uline's Arena . . . A "Teleparade" for benefit of Local Societies of Crippled Children skedded for next Sat. (19) over WMAL-ABC, with **Jim Gibbons** and **Bryson Rash** emceeing parade of local tv talent . . . U.S. Treasurer **Ivy Baker Priest** appears on **Mark Evans'** WTOP teleshow, and **Mrs. Alben Barkley** slated to make a fund pitch on **Art Lamb's** WTTG-DuMont show as preliminaries to Saturday's marathon . . . **Dan R. Cavalier**, v.p. for sales for WGMS, "Good Music" station, has left to head his own hi-fi distributing company, with station prexy **M. Robert Rogers** taking over sales chores . . . **Theresa Rogers** named to newly-created post of station manager for WGMS, and **Margot Phillips** appointed promotion director.

Chi ABC Cookin' On TV 'Cookery'

Chicago, March 15.

On the assumption the network next fall will parlay additional afternoon programming atop the upcoming Walt Disney "Mickey Mouse Club" daytimer, Chi ABC-TV is plugging for a regular web berth for "Creative Cookery," currently a co-op offering. Belief is that the culinary show will be expecially valuable in the color era.

One of the reasons for the big push behind "Cookery" for national exposure is the revenue potential in the sidebar royalties. In the past six months WBKB, the originating station, has netted nearly $11,000 from the sale of the various cook books and gadgets incidentally touted on the show. Major domo of the display, Francois Polpe, has netted a like amount. Coin is over and above the regular sponsorship income.

Because of the royalty potential, it's argued the web next fall could feed the hour-long show for free to the affiliates on at least a trial basis with the incidental coin acting as a sort of a "subsidy."

With the show carried on only five stations, 10,332 copies of the Popes' cook book were sold direct at $3.95 each. Tome also is retailed at regular book stores. Over 3,000 cake decorating sets were ordered at $4.50 per.

SG Revamps Sales Staff; Brahm, Adler Are Named

Screen Gems has revamped its telepix sales setup via the creation of a staff of "senior account executives" who will concentrate on national sales, as delineated from its regular syndication force. First two "seniors" are Robert Brahm, who's functioned as eastern sales manager for the past two years, and S. L. (Stretch) Adler, who's moved over from the William Morris agency, where he was head of the Chicago radio-tv office.

Succeeding Brahm as eastern sales chief on the syndication side is another newcomer, Ben Colman, who resigned as an account exec at Ziv Television Programs to take the post. Prior to his Ziv association, Colman was eastern sales chief for the Liberty network. Adler came to the Morris office from the sales staff of WLW-T in Cincinnatti. All the newly appointed execs report to sales v.p. John Mitchell.

New **Orleans**—Appointment of Dennis V. Donegan as local sales manager of WSMB, Gulf-Paramount Theatres station here, was announced Thursday (10) by John R. O'Meallie, veep and gen. mgr.

MULLEN RESIGNS AS VITAPIX-GUILD PREXY

Frank Mullen resigned last week as president of Vitapix-Guild Programs, Inc., one of the corporate offshoots of the agreement between Guild Films and Vitapix. He'll continue as a consultant to Vitapix, of which he formerly was president. Kenyon Brown, Vitapix prexy, and Ed Hall, v.p.-general manager, will also become prez and exec. v.p. of Vitapix-Guild. Latter is a holding company, exact nature of which has never been defined but which is believed to handle financial arrangements between Guild and Vitapix.

The former NBC veep's resignation wasn't exactly a surpise, in light of the fact that his post left him little in the way of duties. Mullen was Vitapix prexy for two and one-half years when the company was actually in the distribution field.

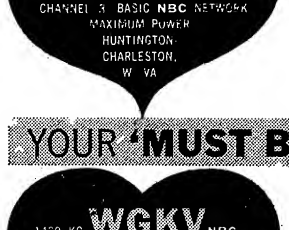
Ralston Buys 'Bandstand' For National TV Spread

Hollywood, March 15.

Ralston Purina is picking up the tab for a national spread of KTLA's "Bandstand Revue," buying video transcriptions of the hour-long show and telecasting half-hour versions in various markets around the country.

Sponsor bought show for national markets from Paramount Television Productions, via KTLA v.p.-general manager Klaus Landsberg.

First showings elsewhere of "Revue" will be in Frisco, Portland, Seattle, Providence, Cincinnati and St. Louis, with the company planning eventual expansion to about a dozen markets. Vicki Marlowe and the DeCastro Sisters are in the first transcriptions. They join regular cast headed by Leighton Noble and his orch, Anita Gordon, Rush Adams, Mercer Bros. and the McDonald sisters. Noble emcees the show.



—jumbo coverage of a jumbo market with jumbo buying power!
YOUR 'MUST BUY' SALESMEN


—two of the most skillful makers of *radio* sales in the whole Ohio River Valley!
IN AMERICA'S PROSPEROUS


—a perfect combination, ready to do a perfect job for you, at a perfect combination rate. Ask Katz. You'll want it working for—not against—you!
INDUSTRIAL HEART







HE'S BACK!

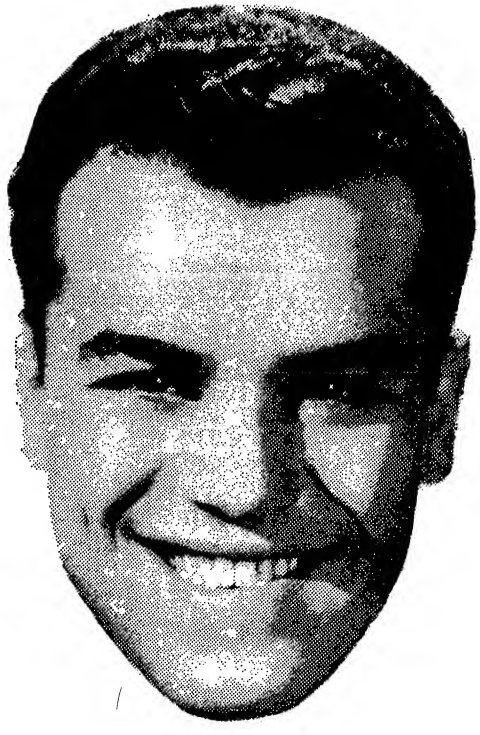
Thank you—

PERRY COMO and CHESTERFIELD

for the privilege and pleasure of "standing in" as Perry's replacement on his two week vacation.

Gratefully—

Julius La Rosa



and I couldn't have done it without the wonderful cooperation of LEE COOLEY, MITCHELL AYRES, RAY CHARLES, the RAY CHARLES SINGERS and the entire production staff of the PERRY COMO SHOW, CBS-TV.

Television Chatter

New York

Jackie Gleason's next-season "Mardi Gras" on CBSaturday night (probably at 10) will have 24 femme dancers, eight male terpers and 12 showgirls . . . Senator Irving Ives on WRCA-TV's "Man of the Year" Sunday (19) to discuss AFL founder Samuel Gompers . . . Young **Patti O'Neill** shooting Sunshine Biscuit film comm'l for Cunningham & Walsh today (Wed.) and doing a role on CBS-TV "Secret Storm" tomorrow . . . New Yorker mag's caricatures by **F. B. Modell** of newsman **Ken Banghart** being used on WRCA-TV's ID's . . . CBS-TV business: C. A. Swanson stays with **Robert Q. Lewis** four weeks extra to April 28. General Foods renewed "Inner Flame" (ex-"Portia Faces Life"). Monsanto Chemical goes "Morning Show" 27 times through April 29 . . . "The Search" will wind up April 24 with a recap of the CBSeries bests from the film file . . . "This Is Norman Brokenshire" book in third printing, with a lift via his WRCA-TV across-the-youknowwhat daytimer.

Bob Weisberg steps in as film buyer at Station Films (Katz agency subsid) to replace ankling **Gloria Wilson** . . . DuMont network is tight lipped about its reported film network. Execs say that information on the new setup should break in two or three weeks . . . **Gloria Swanson** shows up as a character in Sterling TV's "Movie Museum" 15-minuter . . . WPIX says its afternoon program revamping is a yearly affair, coming in the face of the Yanks-Giants telecasts . . . WMGT takes over for WROW-TV DuMont's Albany affiliate . . . **Mike James** joins Edward Petry spot sales agency . . . **Rodney Chipp**, DuMont engineering topper, and the net's exec producer, **Werner Michel**, back from San Francisco where they o.o.'d facilities for the Republican National Convention.

With CBS-TV finishing up on "What in the World" and "Youth Takes a Stand" end of March, WCBS-TV will spot "Early Show" in the 2 to 3 p.m. time and follow with "Late Matinee" 3 to 4:30. The web goes with the Florida Derby out of Gulfstream Park on March 26, the third in the winter cluster, with Ky. Derby-Preakness-Belmont Big Three slated later in the season . . . **Grace Silber** to do first film for "Life Can Be Beautiful" serial . . . **Edward B. Coughlin** and **Charles R. Kinney** to Free & Peters as tv account execs, former from WOR-TV and latter from WIKK, Erie, Pa.

Ed Lindner, formerly producer-director at R A M Productions, joined the staff of the Industrial & Medical Film Guild Ltd., producers of industrial films and commercials . . . **Sophie Tucker**, who closed her Roney Plaza, Miami Beach stint last week, resting until an appearance on the **Milton Berle** NBC'er April 5 . . . Television Zoomar Corp. sold six studio zoomars to the Canadian Broadcasting Corp.

"Masquerade Party" packager **Ed Wolf** sailed for Egypt and Turkey on the Nieuw Amsterdam over the weekend . . . Ft. Hood (Tex.) Soldier's Chorus in town tomorrow (Thurs.) for a shot on ABC-TV's "Soldier Parade" and three days of public appearances . . . **Frank J. Shea**, former sales chief for John Sutherland Productions, joined Chad Inc., the industrials-commercials filmmaking outfit, in the same capacity . . . WABC-TV veep **Ted Oberfelder** off for 10 days of golfing at Pinehurst, N. C. . . . **Los Chavales** and Trini Reyes set for "Toast of the Town" April 10, after their return from Miami . . . **Bayles Marcin** named secretary-treasurer of Parsonnet & Wheeler, the production outfit which also operates the Parsonnet Studios in Long Island City . . . Radio-tv actor **Eugene Francis** has turned out a tv script, "Guilty Secret," which Talent Associates bought and is producing on tomorrow's (Thurs.) "Justice" . . . Telefilm Enterprises prexy **Charles Wick** on a whirlwind touring spree, having flown to the Coast two weeks ago and to London last week, where he was the dinner guest of Winston Churchill (he reps daughter Sarah in the U. S.) . . . **Gerry Gross-Norman Baer** packaging firm has secured rights to film for tv "Famous Jury Trials," series which ran for 16 years on radio.

Chicago

Ivan Hill, now a Cunningham & Walsh veep helming the agency's Chi office, has exited the tele packaging field with the sale of his "Garfield Goose" kids show to WGN-TV. Strip, hosted by **Frazier Thomas**, moves from WBKB to the Tribune station March 25 . . . Tele set installations in the Chi area during January totalled 24,619 units, bringing the overall total to 1,838,813, according to the latest Electric Assn. tally . . . **Howard Mendelsohn** added to the WBBM-TV publicity staff . . . NBC-TV's "Zoo Parade" treks to San Francisco March 27 for a lookee at that city's animal emporium . . . **Mahalia Jackson's** new Sunday night 15-minute show on WBBM-TV sold to M. J. Kelly, Chrysler dealer. Gospel singer's Thursday night display which also bows this week was sold earlier to National Credit Clothing . . . **Lou Marlowe** directing the lensing of a bundle of film blurbs for Lanolin and Sunbeam at Atlas Film Corp. . . . **Dick O'Neil**, ex-WCVS deejay, added to announcing stable at WICS, Springfield . . . Terminal Motor Sales bought **Jack Drees** and **June Myers'** upcoming late afternoon show which bows April 5 on WBKB . . . **F. D. Sharkey**, ex-Coronet Films, new director of photography at Telecine Film Studios.

It's the Clinton E. Frank agency in Chi that handles the Reynolds Metals "Mr. Peepers" booking on NBC-TV, not Russel M. Seeds as erratumed last week. Frank shop inherited the biz from Seeds last summer.

CBS Atlanta Buy?

Continued from page 29

have long and protracted repercussions, depending on commitments, promises, etc. Original NBC-WGR-TV pact was for two years. However, it's anticipated WGR will settle for ABC and dissolve the NBC affiliation within a year.

Situation may parallel NBC's initial foray into the U spectrum, with its New Britain, Conn., acquisition (designed to give the web Hartford-New Haven coverage) having invited a barrage of charges, counter-charges, litigation, etc.

The Buffalo UHF'er, incidentally, had been closed down, having suffered economic reverses.

The NBC-Westinghouse swap still awaits finalization. That's the deal whereby NBC acquires WPTZ (TV) and KYW (AM) in Philly, from Westinghouse, with the latter taking possession of NBC's brace of AM-TV operations in Cleveland. To boot, Westinghouse is reported to be getting $3,000,000 in cash.

WW Wall St. Blast Simmering Down

L'Affaire Winchell (Walter, that is) and his stock market tips is taking on all aspects of lots of bluster that will end in a whisper. The simmering-down process on Winchell's effect on the market came from three directions this week: (1) Sen. William J. Fulbright (Dem., Ark.), chairman of the Senate committee conducting a "friendly" investigation of the stock market, said that Winchell is "not an important man at the moment" in the investigation; (2) Frank Purcell, New York regional director of the Securities & Exchange Commission, said there was nothing illegal about Winchell's tips; and (3) the matter is academic for the future, since Winchell ends his ABC radio and tv show in June with no deal in sight on another network.

Columnist's on-the-air tips, culled (by his admission) largely from the financial pages of the N. Y. Times and the Wall Street Journal, brought on the biggest newspaper play of the committee hearings. His tip an Pantapec Oil, according to American Stock Exchange officials, brought on one of the biggest buying sprees in the Exchange's history. Officials of the Exchange had criticized the public tipping as unhealthy for the market, but saw no way of doing anything about it, since Winchell had no more than repeated what was common knowledge in financial circles and there was no question as to the accuracy of his tips.

Winchell had Sen. Homer Capehart (Rep., Ind.) on his Sunday (13) night ABC simulcast, and in response to what appeared to be written questions, declared that he had never recommended that listeners purchase or sell any particular stock. He said he never implied a specific stock would rise in price, and added that he had received no payment for mentioning the stocks nor had he engaged in speculation. (Earlier, he issued a statement saying he bought only U. S. Treasury Bonds). He also reiterated a request to Sen. Fulbright that he be allowed to testify.

Latest word from Sen. Fulbright was that since Winchell's name was "only incidentally mentioned," he hadn't be considered "sufficiently important" to be called. After the hearings run their course, he added, Winchell might be called, along with other witnesses, "if it then appears to be useful."

WW Retractions

Continued from page 26

advertisers and readers and making it "difficult or impossible" for Wechsler to continue working in his profession, was filed Feb. 17, 1952, in N. Y. Supreme Court. Co-defendants with Winchell and Hearst were ABC, Gruen Watch Co., and King Features. The simulcast retraction substituted ABC and Gruen for Hearst and the Mirror.

The Post, commenting on the retraction editorially Monday (14), posed its "vindication" as a larger issue, terming it "a dramatic setback for what has become known in mid-century America as the practice of mccarthyism . . . We felt the Winchell attack was a classic case-history in the McCarthy method and that in resisting it we were fighting one battle in an infinitely larger national conflict." Newspaper expressed the hope that the retractions will be "a new and effective deterrent to this kind of attack in America."

Same day in its news columns, incidentally, the Post carried an analysis by economics writer Sylvia Porter of Winchell's stock market tips, given a red-banner treatment on the storyless front page.

Winchell

Continued from page 26

Billingsley's extended 45-minute semester which debuted over ABC this past Sunday (13), directly following WW. He wanted to do his regular newscast as part of the "Stork Club" show, since Winchell's own segment was dominantly a Q. & A. with Senator Homer Capehart of the Senate Banking Committee on the Wall St. situation. At first, ABC's prexy Kintner had said OK but later had to reverse field due to other split-network, and cooperative commercial commitments which, he said, wouldn't make this "stunt" feasible.

Time-Life Gettogether

(Winchell was planning to keep a luncheon date today (Wed.) with the Time-Life people at Time Inc.'s headquarters for a face-to-face powwow. He had been invited over the years before and nixed it. He and Time haven't been on friendliest footing.

(Winchell was amused by Fred Allen's crack on "What's My Line" that night to the effect "Winchell is a bigger man than Godfrey—he fired a whole network."

(Columnist states that he is looking for scripts to produce via his Broadway Stars Inc. which he formed two years ago, with an eye some day to become a legit entrepreneur.

(Winchell's crack about the Wall St. break, although it started to recover yesterday (Tues.) "too many piggies went to market" has been widely picked up as one factor in the break since the "friendly" Senatorial probe of Wall St. situation.)

Stock-Option Buy An Issue

Winchell is vehement about Kintner also in connection with an alleged stock-option buy but ABC avers that if ever stock options were offered to talent he (WW) would certainly be recommended for a large block. But unless a general talent offer was made, this was not feasible as a corporate proposition.

ABC did have a $1,000,000 special policy on both the network and Winchell but not on the "punitive damages" phase about which he complains. That "punitive damages" thing only came up when Westbrook Pegler lost the Quentin Reynolds suit and "maliciousness" became an issue.

Winchell says he only met Goldenson twice, once when the latter introduced himself at a theatre opening and the columnist said, "Hello boss"; and the second time he (Goldenson) was at an opening and Winchell went over to the AB-PT prexy and again said, "Hello boss." Winchell phoned Goldenson to tell him that "from what I know you're a nice man but unless I can get that protection I want out on my contract." The board met and acquiesced. Winchell's contract expires Dec. 25 this year.

Winchell of course may wind up on any network, ABC included, for that matter, should whatever sponsor who arises buy him and the time facilities.

Winchell's 10G a week rose to $16,000 when he did his radio-tv simulcast. He objected to the video thing tieing him down in New York whereas he could hibernate in Florida or on the Coast with only the radio medium. A recent desire to visit his family in Phoenix, Ariz., "meant it would cost me $5,000 out of pocket for the line facilities if I did so," says he.

When Winchell signed with ABC at 10G guarantee, he was payrolled at $12,500 almost immediately by the William H. Weintraub agency which bought him for Kaiser-Frazier. This was about the time, says he, when "I signed with Kintner and ABC on the back of a Stork Club menu." He explains this covenant was necessary because "in a couple of hours Jergens would have had the automatic privilege to retain me for another year."

Winchell says "I'm the only poor millionaire I know." He details that only recently he sold his Warner Hudnut stock and netted $63,000, being given stock options in lieu of a radio salary cut. He thought he had a stock deal with the old ABC and felt that with the United Paramount Theatres merger it might come to pass. Tommy Vellata, ABC news exec, periodically told him that the brass couldn't make an exception.

Winchell says that on one deal Kintner payrolled Sonny Werblin (MCA yeepee) at the sponsor's expense. When he protested to ABC that he "never had an agent," the company prez allegedly said that if the news commentator has no objection they'll pass that 10% "commission" onto the sponsor.

Winchell says he also thought he had a $1,000-a-week "lifetime" deal with ABC "even if I didn't phone in to say hello," and cites that as another "accumulative harrassment."

When Winchell got his 10,000 shares of Warner Hudnut it was priced at $17. Incidentally he turned over the $63,000 capital gain to the Damon Runyon Cancer Fund. (Understood that Winchell personally has given $450,000 to a half million personally to his pet charity).

May Sign With WM

Winchell may for the first time add the William Morris office as his agents. George Wood and Abe Lastfogel have been talking to the columnist on his future broadcasting plans.

They may segue back to NBC, where the Morris office is potent, but Manie Sacks, RCA veepee with whom Winchell has been talking things over, is putting it up to NBC prez and veepee Sylvester L. (Pat) Weaver and Robert W. Sarnoff respectively.

One immediate problem is that of "time," since Sunday-at-9, Winchell's time-honored slot, is a choice Philco-Goodyear Playhouse commitment over NBC. Winchell says he's "not married to Sunday or any other day."

One intra-NBC showmanship idea advanced, even though discussions are in embryo, was slotting WW as a roving reporter into any of the spectaculars.

On the RCA level, 20% of the Camden plant's production last year was for Uncle Sam. Much of it is "classified" material. Brigadier General David Sarnoff still holds a commanding consultative position with the U.S. Defense Department, and that alone would make any brusque criticism of Governmental procedure or behavior, under any captious commentator's discussions, a highly sensitive problem.

"First of all," said one RCA topper, "it strikes me that the first consideration on anything like a Winchell deal would have to be with our company's attorneys." He went on that RCA is already embroiled with a flock of antitrust and other litigations. "And besides which, we're still operating under a consent decree; don't let us forget that either."

WHOM to Sombrero Web

WHOM, N. Y. radio indie in the Latino market, has signed on as the ninth member of the Sombrero Network. This is the first tie by the station with any kind of a national spot representation.

WHOM has been buying at least three Spanish soap operas a day from the Sombrero key, KCOR in San Antonio, for some time. With the addition of some 800,000 Spanish-speaking New Yorkers, the Sombrero web boasts nearly a total of 3,000,000 Latinos from its (six Texan, one Mexican, one Californian) stations.

HIGHER RATINGS!
MORE RENEWALS!
BIGGER RESULTS!

And We Can Prove It!

ZIV Television

CURRENT HITS:
THE EDDIE CANTOR COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE

TOUPEES
THAT DEFY DETECTION
Hollywood - Crewcut - Pompadours
Can be used for
Sleeping • Swimming
Sports, etc.
FREE CONSULTATION
Samples on Hand
Mail Orders Guaranteed
THEATRICAL WIGS OF ALL TYPES
FOR RENT & SALE
LERCH 67 W. 46 St., N. Y. C. JU 2-3992

$ $ $ DOLLARS $ $ $
FOR YOUR OBSOLETE
16mm. TELEVISION FILMS
Blackhawk will buy any legitimate 16mm. sound prints of your used and obsolete filmed television programs for resale for home and non-theatrical use. Any quantity—one print or a thousand! Let us know exactly what you have by title, length and number of prints. "We even have a market for obsolete commercials!"
BLACKHAWK FILMS INC.
502 Eastin Pictures Building
DAVENPORT, IOWA

'Peter Pan'

Continued from page 27

Ford commercials were pretty fancy ($30,000 each) considering their talent investments with people like Ernie Kovacs and Edith Adams "dramatizing" the Ford spiel and Vaughn Monroe, with an assist from Ernest Truex, dittoing on behalf of RCA Victor.

There was also an additional promotion budget of some $100,000 (divided 50-50 between both sponsors) which would bring "Pan" cost up nearer the $800,000 gross total. Manie Sacks, for Victor, says he doesn't know yet what the 40,000-odd Victor dealers cost the company for placards, window cards, valances, fly-leafs, etc., to shill for the "Pan" album which, however, was given extraordinary sales impetus by the show.

The "Peter Pan" legit production company got $225,000 for the package. It was figured Mary Martin would net around $40,000 and maybe up to $50,000 for her share of this but it is now reported she volunteered to cut to 35G, in order to expedite a $15,000 differential she wants the Peter Pan Producing Corp. to get. The legit show is still $85,000 in the red of a basic production investment of $125,000. It was figured there would be just enough margin from the telespectacular to make the legit investment even, but apparently unexpected charges cut it down so that it fell some $15,000 short. Hence her voluntary gesture.

It was stated that unexpected proprietary rights cropped up from Jerome Robbins for the choreography, for example; from producer Edwin Lester (he's the associate of Miss Martin's husband, Richard Halliday); from the songsmiths—Jule Styne, Adolph Green, Betty Comden, Mark Charlop and Carolyn Leigh. NBC also had to make a $25,000 separate deal with the Sir James M. Barrie estate for the tv rights. This goes to the Barrie Hospital, London, via Peter Laurence, who owns stage and tv rights as result of producing the Jean Arthur "Pan" version.

On the subject of "Disneyland," Walt Disney produced "Peter Pan," so there's no such thing as a permanent residual right from this Mary Martin "Pan" teleshow, because a kinescope is the same as a film right.

However, RCA-NBC, when it engages in legit bankrolling, does these things with an eye to sundry other residual values. Sacks, who is a staff veepee of RCA and also v.p. and g.m. of the RCA Victor Records division, reported "the telecast has made a standard of our 'Peter Pan' album. Up to now it sold only 30,000; the next day Liberty Music Shops in N. Y. sold 500 albums, and we're on the road now.

NBC looks to "Pan" as a regular seasonal repeat—"live," of course—just as Gian-Carlo Menotti's "Amahl and the Night Visitors" at Xmas. Miss Martin has indicated she will reprise her role.

Theatre B.O. Dip Up to 50%

Stanley Warner eastern zone theatres reported up to 50% boxoffice inroads by the "Peter Pan" tv "opposition." Earlier estimates placed the b.o. dent at 10-30%.

Danny Thomas cashed in quick on "Pan" with his filmed show, based on the Barrie whimsy, breaking the next night (Tues.), over ABC-TV, and riding the crest of the Mary Martin telespec.

On the subject of "Pan" album sales, disk jockeys took up plugging the show's excerpts like pops, with likelihood that some of the tunes may break through.

British Com'l TV

Continued from page 31

can only assume responsibility for his own commercial.

Meantime, there have been adjustments in the setup of two of the four contractors. The Norman Collins group is merging with the Incorporated Television Program Co., the outfit headed by Prince Littler and Val Parnell, which failed in its application to be a contractor in its own right. This move has now received the sanction of ITA.

6,000 for Willis

Albany, March 15.

Forrest L. Willis, Albany area radio institution, celebrated his 6,000th hour on the air Wed. (9), via WTRY, Troy.

Originally pianist-vocalist on a quarter-hour commercial over WGY, Schenectady, the lawyer-entertainer has been unwinding an hour-long daily Musical Clock via WTRY since 1947. He follows this with a 15-minute news roundup, also sponsored.

Pillsbury

Continued from page 31

sold. However, Pillsbury has already undertaken clearance of key markets.

Practice of national bankrollers buying syndicated shows on a regional basis, either to push regional products or to take advantage of regional conditions, is a growing one. One example is Lipton Tea, which bought "The Whistler" on the Coast in order to push iced-tea on a year-round basis in the warm California climes. Case of Pillsbury, however, is even more important in that the mill's network commitments are even more extensive, what with Arthur Godfrey mornings and Wednesdays and Art Linkletter in the afternoon. Firm recently checked out of its "Mickey Rooney" show sponsorship.

NBC-TV'S 'SIPLAN' GOING TO THE DOGS

First taker under NBC-TV's "Summer Incentive Plan" is Sergeant Dog Care Products. "SIP" is the sales gimmick under which savings up to 34.6% are provided participating sponsors on any combination of the web's "TNT" ("Today"-"Home"-"Tonight") programs. It's designed as a lure for hot weather exposure from May 30 to Sept. 2, with a bonus based on number of participations bought. For instance, Sergeant has pacted for 20 spots and gets four on the cuff.

SI Plan ranges from 1 gratis spot for 7 to 11 bought to 18 free-for-alls when 52 to 54 are bought, and for paid participations above 52, stockholders are allowed a one-timer bonus for every three paid. The Sergeant buy is for "Home." A regular participator, Star-Kist Tuna, will stay on during the summer to latch on to the plan with one-a-week on the threesome. Others who followed the dogs into the kennel are Maybelline (39 on "THT"), Lou Blower (13 on "Tonight") and Glass Container Corp. (12 on "Home").

New Orleans—WBRZ, new tv station at Baton Rouge, is expected to begin operating on Channel 2 early in April, Roy Dabasie is general manager.

'Pays To Summortize'

Continued from page 31

backed by lotsa research, some impressive, some less so. On the increase in set circulation, comparative fall, 1953 and summer, 1954 delivered homes figures show only an 8% decrease, due to a 19% increase in set circulation offsetting a 27% decrease in average ratings. The comparison of early-evening and late-night sets-in-use falloff, using Nielsen Monday-Friday averages, shows a 50% summer decline in the 7:30-8 p.m. time but only a 22% drop at 9:30-10 (all figures New York time).

Comparison of replacements vs. same show repeats indicate that Nielsen average for 19 shows in the replacement category suffered a 22% decline in share of audience, while the repeat shows, of which there were 12, dropped only 4% in share. Re summer sales, Dept. of Commerce data quoted shows that summer months (June, July and August) constitute 25.2% of total volume of all retail stores, slightly above an average for any three-month period. Additionally, it's pointed out that many products not purely seasonal enjoy peak sales in those months: shampoo, home permanents, deodorants, tea, toilet soap, ready-to-eat cereals, fruit juices, spiced meat, canned fish, packed detergents and razor blades.

Finally, the study attacks what it calls the "hiatus psychology" which "equated summer with 'nobody home' or 'nobody listening or watching.'" Stating this psychology has been altered by the facts of summer leisure time activity, the study cites an Advertest survey in New York made last August and showing that in 93% of homes, someone is home on the average summer day for an average of 10½ hours between 7 a.m. and midnight, and also that televiewing accounted for as much of the respondents' leisure time as all other media combined — radio, newspapers and magazines.

MUTUAL'S NEWS COIN

News shows continue to be one of the major coin attractions at Mutual. Cook Chemical of Kansas City has pacted with the audio web for a strip of capsule newscasts featuring Cecil Brown, starting May 2.

Show will be aired Mon.-thru-Fri. at 9:30 to 9:35 ayem. Henri, Hurst & MacDonald handled negotiations for the bankroller.



"BREAK THE BANK"
for Dodge, Sunday 10:00 P.M. ABC-TV



"IT'S A GREAT LIFE"
for Chrysler, Tuesday 10:30 P.M. NBC-TV

Almost every night in the week...

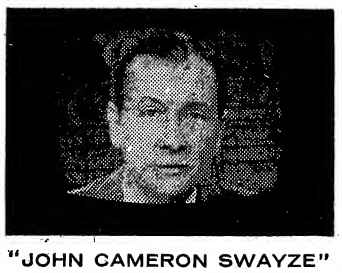


"DANNY THOMAS SHOW"
for Dodge, Alternate Tuesdays 9:00 P.M. ABC-TV



"GROUCHO MARX"
for De Soto, Thursday 8:00 P.M. NBC-TV

CHRYSLER CORPORATION • PLYMOUTH, DODGE
DE SOTO, CHRYSLER, IMPERIAL, AND THEIR DEALERS



"JOHN CAMERON SWAYZE"
for Plymouth, Mon. & Wed. 7:45 P.M. NBC-TV



"SHOWER OF STARS"
for Chrysler Corporation, every 4th Thursday, 8:30 P.M. CBS-TV

bring you great Television entertainment



"CLIMAX!"
for Chrysler Corporation, 3 out of 4 Thursdays 8:30 P.M. CBS-TV

CHRYSLER CORPORATION

Chrysler Corporation salutes Danny Thomas, winner of the coveted Emmy Award for the "Best Actor starring in a Regular Series"... and the following nominees: John Cameron Swayze, Fredric March, Ethel Barrymore, Dorothy McGuire, Jean Hagen, and Michael O'Shea.

THE FORWARD LOOK

PLYMOUTH • DODGE • DE SOTO
CHRYSLER • IMPERIAL

BIOGRAPHY IN SOUND
(The Kenton Era)
With Stan Kenton, Frank Sinatra, Leith Stevens, Don Gills, others
Producer-director: Bob Wogan
55 Mins., Sun. (13), 7 p.m.
NBC, from N.Y. (transcribed)

NBC, which is a first cousin to the RCA Victor label, went to a rival disk company Sunday (13) for another chapter in its "Biography In Sound" series. By putting Stan Kenton on the pedestal for the biographical salute, Capitol Records came in for a solid 55-minute plug for its deluxe package, "The Kenton Era." Stanza should do plenty to get the $25 set moving on the retail level.

Producer-director Bob Wogan had plenty of material to choose from for a wax rundown of "The Kenton Era." The package contains four 12-inch LP's and offers a solid sampling of the band's works as well as a slick patter spiel on what the orch is trying to do by the maestro. All Wogan really had to do was edit the material at hand and leave room for emcee Frank Sinatra and verbal tributes by Don Gillis and Leith Stevens.

Sinatra, also a Capitol Records pactee, did a workmanlike job in keeping the whole thing flowing. His easy manner excellently complemented the drive of the band and the intensity of the maestro, especially when latter talked of his mission in the jazz field.

The stanza was an interesting flight into the jazz world, Kenton style, and the kind of plug that's hard to buy. *Gros.*

CLOCK WATCHERS
With Wink Martindale, Paul Dorman
Producer-Director: Dick Covington
4 hrs., Mon.-thru-Sat., 5 a.m.
Participating
WHBQ, Memphis

Wink Martindale's early ayem stint blurbed across the board over WHBQ, Mutual outlet here, is a topper in this area for this type of a show. It isn't the run-of-the-mill morning stanzas which usually spotlights one category of music as hillbilly, rhythm and blues, pop, etc.,—but along with the astute platter selecting of program director Dick Covington, he has one of the most variety-type morning stints in the Memphis sector. And what's more Martindale knows what to do with a morning show and gives his listeners not a beaucoup of yak-yak and fill-in material to take up time—but just handles the show in a stellar manner which makes for good listening.

Martindale, who also does a daily stint over WHBQ-TV as "Mars Patrol," is a youngster of 21, and should hit higher heights in AM and TV circles—if this "Clock Watchers" program is any criterion. He segues into his records with a winsome and terrif voice delivery. He really scores in the voice department and knows what to do with his announcing tonsils. And another marker in his corner is fact that he isn't trying to sell his monicker throughout the four-hour stanza but does a selling job for his load of sponsors and a sales plus stint in spieling about the platters.

Style and program delivery for the morning show is not monotonous and becomes contagious. The boy's got it. In addition to his wisely spaced chatter on weather, time, etc., Paul Dorman is socko daily with a five-minute news roundup on the hour during the four-hour parade. *Matt.*

Radio Followup

It's amazing what tight program supervision by a network program department can do for a show. Take the case of "Music Tent," which preemed on ABC Radio a couple of weeks ago. Initial show, brought in by the Associated Music Tents of America as their own package, was a mess, with poor talent, poorer continuity and a rash of giveaways that made a seem like bargain day at Klein's.

Since the preem, the ABC program department has clamped down on the show, but hard, since it had apparently let the first one go by without any careful supervision. Result is considerable tightening, better talent and a minimum play on the free prizes. As it now stands, "Music Tent" is a fairly entertaining 25 minutes (Thursday nights) of show music, sung by hopefuls with passable talent backed by the thoroughly pro Glenn Osser orch. As a sidelight, there's some background on the progress of the music tent per se in the U.S.

Contestants on the show caught, Marie Martell, Ed Powell, Juliene Marie and Richard Towers, were all better than average. Towers won on his "When You're Away." Emcee Dirk Fredericks, in much more informative style than on the preem, got in some to-the-point interviews with the judges, tent operators Ben Goodman and Walter Davis and producer-director Bill Ross. Bernard Dougall's script made sense. All in all, a pleasant show, though somewhat on the lightweight side. *Chan.*

STANDOUT
With Fahey Flynn, Hugh Hill
Producer: Al Bland
Writers: Gene Dalley, Erv Lewis
15 Min.; Mon.-thru-Fri., 5:30 p.m.
WBBM, Chicago

CBS' WBBM continues to buck the deejay trend, sticking with live or at least specially taped programming material most of the broadcast day. "Standout" is a potpourri of offbeat feature material culled from the day's news and narrated by Fahey Flynn. Per the station's usual standards, it's a neatly put-together bundle that makes for pleasant if not particularly exciting listening.

Chapter dialed (11) featured a taped interview by special events chief Hugh Hill with Gloria Swanson which held interest as the articulate actress reminisced about the silent pic era. Unusual recording of old music boxes added further spice as did Flynn's rundown of strange laws taken with credit from the "Nonsense, USA" tome. Flynn turned in his usual competent job at the mike. *Dave.*

NCAA

Continued from page 29

complicated by the stipulation, apparently designed to avoid any restraint of trade challenges, that a sponsor "shall make the component games available on a reasonable basis approved by the television committee to any other network and independent stations which may wish to carry such games in whole or part, simultaneously with the network presenting the series."

The tv committee picked Sept. 17, Oct. 1, Nov. 24 and 26 and Dec. 3 as the national game dates with sponsors to pick an additional three.

'Juliet Jones'

Continued from page 29

four shows that have been in the works:

1. Bernard Prockter's pilot strip of "Family Next Door," which Television Programs of America attempted to put into syndication, has reverted to Prockter. He's trying to sell it, but without success thus far.

2. "Heart of Juliet Jones" was produced last summer by Charles Irving for Motion Pictures for Television. MPTV met with little success, and turned the pilots back to Irving. William Morris agency tried to peddle the show sans success to a distributor. Official deal came up, then fell through, and Morris presumably has the audtions out again along Madison Ave.

3. ABC Film Syndication has okayed filming of three quarter-hours of "Life Can Be Beautiful," with Transamerican's John Clark filming the property. Pilots should be ready in a couple of weeks, after which they go out to the agencies for perusal.

4. The Mona Kent series to be lensed in Jamaica is still in the script stages, with no indication as to when production will start there. Last word was that architects were laying plans for construction of studios on the island, but that's about the extent of this operation.

Distribs feel that filmed soapers for syndication are inevitable, since daytime is the only virgin sales territory where clearance is no problem. It's all a matter of timing, however, and the majors admit they're not ready yet. NBC Film Division says it's a year off; CBS Television Film Sales is surveying the field but won't move until it's compiled its findings and then only if it finds them positive. Otherwise, daytime remains frustration time for the syndicators, except as a spot for rerun sales on a strip and multiple-run basis.

'Lucy'

Continued from page 27

deal made with CBS and its option on the 9 o'clock period. CBS voted in General Foods' favor—permitting the alternate-week sponsorship with P & G.

'Lucy's' Canada Sponsors

"I Love Lucy," though television's toprated entry in the U. S. for the past three years, makes a belated bow on the 21-station Canadian Broadcasting Corp. network March 23. Show will be sponsored in Canada on alternate weeks by Sylvania Electric and H. J. Heinz. Buy for both companies marks an upbeat in their tele activities, since each bankroll only one network show apiece in the U. S.

Sale of "Lucy" to the CBC was handled by CBS Television Film Sales, the syndication arm of the network, which also sold the "Lucy" reruns for Sunday afternoons on CBS to Lehn & Fink. CBC, however, set the sponsorship deals.

Set Coast Huddles On 'Mickey Mouse' TV'er

Group of ABC-TV execs, along with all the sponsors signed thus far for Walt Disney's upcoming daytime "Mickey Mouse Club," plane for the Coast next Monday (21) for a series of conferences on commercial format for the series. They'll meet with Disney and his staff, and get the fullscale tour treatment of the Burbank installation. Meeting is similar to the one held last summer for "Disneyland" clients, and next week's session will be followed by another come mid-April.

For some reason, though, the network is still keeping the wraps on all sponsor information concerning "Mickey Mouse." Web won't say who the sponsors are, nor will it say which of its execs will sit in on the huddles next week. It is known definitely, though, that General Mills will be one of the bankrollers,- the biggest, in fact, with three half-hours a week, on Mondays, Wednesdays and Fridays.

Noxzema

Continued from page 27

has been no refusal by a personality on that count.

SSC&B, the Noxzema agency, is meeting with the sponsor on Friday (18) and will recommend renewal, to bring the issue to a head for the time being.

Not generally known is that "PP" has become a quasi-cooperative show, with dozens of sponsors picking it up in various regions. Thus the "PP" guests don't know what's going on commercially "behind their backs" except in the case of national sponsors.



WGAL-TV is a marvelous, rejuvenating sales elixir! This super-powered station has a potent effect on the spending habits of over three million people with effective annual buying income of $5 billion. WGAL-TV is the one station that reaches this vast, responsive audience. Buy your Channel 8 spring sales tonic —*now!*

Channel 8 Mighty Market Place

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

WGAL-TV
Lancaster, Pa.
NBC · CBS · DuMont
STEINMAN STATION
Clair McCollough, Pres
Representatives:
MEEKER TV, Inc.
New York · Chicago
Los Angeles · San Francisco

Inside Stuff—Radio-TV

Columnist showman Ed Sullivan admittedly long cool to the so-called Academy of Television Arts & Sciences, led off his N.Y. Daily News column on March 10:

"Broadway tv colony really steamed at the 'Emmy' awards. The shabby deal given Jackie Gleason, underscored by the fact that his two supporting players, Art Carney and Audrey Meadows, were honored while Gleason was ignored, is particularly griping. Best reflection on the awards is this: of the 10-top programs in the February Nielsen ratings, only one, 'Disneyland,' was honored. 'I Love Lucy,' the public's No. 1 favorite, got nothing. The Coasters picked Loretta Young over Lucille Ball and Eve Arden. A year ago, Ben Gross and this reporter warned the eastern tv moguls that if they didn't step in, the West Coast 'Emmy' sponsors would take control, make up daffy classifications for balloting, give the easterners a bad deal. It has come to pass."

The Alfred I. duPont Awards in Radio-TV go to WHAS in Louisville, KGAK in Gallup, N. M., and CBS commentator Eric Sevareid for "meritorious service to the American people" in 1954. The 12th annual awards will be made at a dinner in the Mayflower Hotel, Washington, March 25. Chairman is Dr. Francis P. Gaines, prexy of Washington & Lee U. Each award consists of a plaque and a check for $1,000.

WHAS, associated with the Louisville Courier-Journal and the Times, is cited for "programming which consistently shows a lively sense of public responsibility and an awareness of public and community interests." KGAK, 250-watter, draws the palm for "initiative shown in establishing and maintaining radio service to the Navajo and Zuni Indians in their own languages, thereby bringing radio communication for the first time to these Indian peoples." Sevareid is wreathed for "thoughtful and lucid analysis of the current scene, for penetrating knowledge of men and events combined with tolerance, reasonableness, and a leavening of friendly or caustic humor," among other attributes.

CBS-TV's "Person to Person" will add WPRO-Providence on April 1 and on April 29 three more, WTVJ-Miami, KOTV-Tulsa and WOI-Ames-Des Moines, to total 92 outlets. With advent of daylight time, it's figured that more stations will latch on in view of the better break on the clock for the 10:30 p.m. show.

Since the Aussie radio setup is so much like that in the U. S. commercially, it came as no surprise last week when the largest broadcast interest from "down under" pencilled as a member of Radio Advertising Bureau. Macquarie Broadcasting Service became the first Anzac group to join an American sales and promotion outfit.

Incidentally, Macquarie is behind many of the half-hour transcribed radio packages being distributed in the U. S. The group is also understood to be an integral part of planned vidfilm ventures for American consumption.

WCBS-TV Pix

Continued from page 26

'49), George Raft, Marie Windsor; "Spitfire" (RKO, '43), David Niven, Leslie Howard; "Operation X" (British-Columbia, '51), Edward G. Robinson, Richard Greene, Peggy Cummins; an original RKO release starring John Wayne whose title is under wraps awaiting official go-ahead following the theatrical release runoff, and "Genghis Khan" a Philippine-made pic distribbed by UA in 1953.

Also in the Hygo lot are 16 Bill Elliot westerns out of Columbia. These and the others will have their preems in the N. Y. market starting in July with a spillover into the 1955-56 season on the station's "Late Show," "Early Show," etc., each pic getting about six runs.

Three other distribs are involved with one each. Nat Gassman's is "Sword of Venus" (RKO, '53), Robert Clarke, Dan O'Herlihy, Catherine McLeod; Quality Films, "First Legion" (UA, '51), Charles Boyer, Walter Hampden, Lyle Bettger; and Hollywood TV Service, "Bill and Coo" (Republic), Ken Murray's Academy Award all-bird picture of 1948 which will be shown during the Easter period.



Currently
JACK PAAR SHOW
CBS-TV
CHARLIE APPLEWHITE
Per. Mgt. WYNN LASSNER · *Direction* WM. MORRIS AGENCY

Just to Let My Show Biz and All My Other Friends Know That I'm Now Making Like A Wall Street Tycoon
JESSE BLOCK
Registered Representative
IRA HAUPT & CO.
501 7th Ave., New York 18, N.Y.
LOngacre 5-6262

FOR SALE
In Westchester County — 5 min. from R.R. 44 min. to New York City
Hudson River Estate
Private Residence Adaptable for Club Headquarters.
A rare background for private entertaining. Ideal, fully modernized handcut stone house in top condition. Privacy assured by 18 acres, beautifully landscaped.
Sweeping views of Hudson River and Ramapo Mts. Large swimming pool and fireplaces. City utilities.
Numerous outstanding features make this eminently liveable. Attractively priced.
Owner, Ossining, 2-5003. Brokers protected.



BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5900

Room Near the Show
where showpeople feel at home . . . lowcost, high-comfort . . . Times Sq. famous Rosoff Hotel, 147 West 43rd St. JU 2-3200 (see Miss Wild). Day, week, month, year, with bath.

BMI HITS SWAMPING ASCAP

WABC Jock Sees Quick Cool-Off For R&B; Doesn't Influence Kids

New York.

Editor, VARIETY:

In the past few weeks, much has been said about rhythm & blues, rock & roll, etc., in VARIETY with warnings to publishers, statements by disk jockeys to the effect that they are not going to play "rhythm & blues" because of some vague connection between this type of record and juvenile delinquency. It is my opinion that kids who are spending their time listening and taking an interest in records are not going to be involved in juvenile delinquency. It is the ones out on the street I worry about. Teenagers aren't buying records for the sex angle. If they were, then Marilyn Monroe's record of "After You Get What You Want" would be the No. 1 record in American. Instead, "Davey Crockett," "Open Up Your Heart" and others are big sellers.

My program, "The Boy Next Door," offers quite a variety of music, live and recorded. I play some r&b records for one reason, and that is because my listeners like to hear them.

At the present writing, the top three r&b records are as follows: "Pledging My Love," "Sincerely," and "Earth Angel"—none of which contains any objectionable lyrics. Naturally, certain records that are sent to the disk jockeys are in poor taste, but this applies to c&w and pop, as well as r&b. As of the moment, the pop and r&b favorites are about the same. They are love

(Continued on page 54)

It Fits On Top

The Crew-Cuts are letting their success go to everybody else's head. Mercury Records vocal combo is branching out into the manufacturing biz to produce Crew-Cuts Cream Oil and Crew-Cuts Shampoo.

Company recently was formed by the combo's manager, Fred Strauss. The products are expected to be on the market by May 1.

Jolson Estate Sues Decca For More Royalties

The estate of Al Jolson, repped by the Irving Trust Co. and attorney Charles Schwartz (& Frohlich), filed suit against Decca Records in N. Y. Supreme Court last week to get an accounting of royalties allegedly due the late mammy singer from the sale of his disks.

Suit is based on Jolson's last five-year deal with the diskery signed in 1948, two years before his death. Deal called for Decca to pay Jolson, or his estate, a minimum of $1,000 per week for the five years, plus whatever royalties accumulated over this guarantee. Decca had the option of paying the surplus royalties over a 24-month period after 1953 when the five-year deal expired.

Decca offered to pay the Jolson estate $237,000 in royalties earned over the minimum guarantee at the rate of $10,650 for the first two months and $9,800 for the next 22 months. The complainants, however, have rejected this figure, claiming the diskery has underestimated Jolson's earnings by making "improper" deductions. The complainants are asking the court to authorize an accounting of the diskery's books to determine the "true amount."

Late in his career, Jolson zoomed into the bestseller disk lists via his soundtrack vocalizing in Columbia Pictures' biopics, "The Jolson Story" and "Jolson Sings Again." The Jolson albums from the pic went over the 1,000,000 marker.

JOHN SCHULMAN SETS OWN LEGAL OFFICE

John Schulman, vet music industry legalite, has exited the law firm of Hays, St. John, Abramson & Schulman with which he had been associated as partner for many years. Latter firm has dropped Schulman's name from its stationery.

Schulman now is hanging his shingle at the 711 Fifth Avenue headquarters in N.Y. which he set up to handle the antitrust suit of the 33 songwriters against Broadcast Music Inc. and the broadcasting industry. Schulman will also continue to represent the Songwriters Protective Assn.

L. Wolfe Gilbert Notes Downbeat on R&B in S.F.

San Francisco, March 15.

At the San Francisco Press & Union League Club dinner honoring L. Wolfe Gilbert last Thursday (10), the vet ASCAP writer added his rap to the rhythm & blues "leer-ic" vogue in his regular commentary.

After a three-day tour of the Frisco deejays, Gilbert reports that the platter spinners have curtailed the spinning of r&b platters and that its popularity has fallen off in this area.

Shaw Taking Over Link Post as Professional Chief at Marks Music

Arnold Shaw has been set as the new professional chief at E. B. Marks Music. He's taking over the post vacated by Harry Link, who had been Marks' professional topper for the past four years. Link ankled the spot when his pact expired last week (12).

Currently veepee and general manager at Hill & Range, Shaw will move into the Marks setup around May 1. Meantime, the firm's professional activities will be handled by the pubbery's prexy, Herbert E. Marks.

Shaw has been with H&R for the past two years. Before that he was general professional manager of Lou Levy's Duchess Music. He has been in the music biz for close to 20 years and has penned such tomes as "The Lingo of Tin Pan Alley" and "The Money Song." He's also co-editor of "The Schillinger System of Musical Composition."

Link is expected to announce his future plans by the first of April. It's reported that he's going into his own publishing setup.

'Romeo and Juliet' Pic Score on Epic Platter

The British pic version of "Romeo and Juliet" will hit the disk market via Epic Records, Columbia subsid. Label has latched on to the soundtrack rights from the film and will release excerpts in a 12-inch LP package.

Album will feature Laurence Harvey, Susan Shentall, Flora Robson and Mervyn Johns. C. Lambert Williamson conducts the orch. Pic was produced by Sandro Ghenzi in association with Joseph Janni.

Cooke on Wax

Alistair Cooke has caught the waxing bug. Conferencier of CBS-TV's "Omnibus" series has cut a 12-inch longplay album for Columbia Records tagged "An Evening With Alistair Cooke."

Package features Cooke's narration and whistling as he self-accomps on the keyboard with workovers of pops, blues and folk items.

HAS EVERYTHING EXCEPT NO. 1

Broadcast Music Inc., riding the crest of the rhythm & blues tide, is dominating the hit lists to an extent never before achieved by affiliates of the licensing organization. The last time BMI was riding high was a couple of years ago when the cycle of country & western tunes was going full blast. But even at that time, BMI did not have the superiority it has at present.

The only thing that BMI doesn't have at the present time is the No. 1 tune. That happens to be "Melody of Love," a Shapiro-Bernstein copyright that's licensed through the American Society of Composers, Authors & Publishers." But after that, it's all BMI.

According to the lineup on the "Hit Parade" show over last weekend, "Melody of Love" topped the list with the next six tunes in BMI's corner. In order of their standing, they were "Ko Ko Mo," "Sincerely," "Tweedle Dee," "Hearts of Stone," "That's All I Want From You" and "Open Up Your Heart." BMI is also going strong with "The Ballad of Davey Crockett" and "Earth Angel."

Out of the top 10 tunes, BMI actually accounts for eight since the Crazzy Otto disk medley is made up of ASCAP standards. The rhythm & blues tunes, all BMI-licensed, account for five of the top 10, thus giving BMI the overwhelming edge on the current hit lists.

Hill & Range Sues Sesac for $100,000, Charging Monopoly

Affiliated Music Enterprises, a subsid of Jean & Julian Aberbach's Hill & Range publishing outfit, has filed a $100,000 suit against the licensing society, Sesac Inc., for allegedly violating the Sherman-Clayton antitrust act. Affiliated charges Sesac with attempting to gain a monopolistic control of classical music with a religious character, of fixing prices of performances and of imposing tie-ins on the users of its music.

Affiliated, in its complaint, stated that last year it attempted to negotiate deals with several publishers in the gospel field. The defendant, it was charged, coerced the gospel publishers to sever negotiations with Affiliated. Latter charged that Sesac was attempting to destroy it as a competitor.

Sesac, formerly the Society of European Stage Authors & Composers, is a private licensing society formed in 1930. It licenses music mostly in the standard field.

Decca's 1954 Net Up to $1,384,410; Disk Sale Gross at $18,870,000

Monicker Mystery

Who is Crazy Otto? That's the poser currently troubling the music biz.

After Decca started the ball rolling with the release of a German-made platter by Der Schrage Otto, Dot followed with a Crazy Otto disk cut by Johnny Maddox. Now, it's Bill Rowland, pianist for Perry Como, who is said to have done the barrelhouse keyboarding on the Dot slice, instead of Maddox. RCA Victor is going along with Rowland and has pacted him for similar-styled keyboard cuts.

When Decca's Der Schrage Otto took off, label anglicized it to The Crazy Otto. His mccoy monicker is Fritz Schulz-Riechel.

Decca Records solidified its financial operations during 1954 as a result of its heavy investment in Universal Pictures and upped sales of its disks. Net income for 1954, including dividends received from Universal but not including any share of the undistributed earnings of U, amounted to $1,384,410. This compares with the 1953 net of $1,240,438, computed on the same basis.

If the undistributed net earnings of U are taken into account, Decca's 1954 take appears to have zoomed sharply. On this basis, Decca's net was $3,070,205, equivalent to $1.92 a share on the 1,602,501 outstanding shares. This compares with the 1953 net on the same basis of $1,862,266, or $1.38 per share on the 1,354,158 shares of outstanding common stock at that time. Decca has been expanding its stock issue while taking over more shares of Universal Pictures. At the present time, Decca owns 72% of U's common stock, having started to acquire the picture company holdings in 1951 as part of the diskery's diversification plan.

The company's disk sales also reflected the general upbeat. In 1954, the gross totalled $18,870,000, as compared with $17,990,000 for 1953. Decca rode with a considerable number of hits last year. Kitty Kallen's "Little Things Mean a

(Continued on page 54)

EMI Finalizes Capitol Records' $8,000,000 Buy

The long pending deal for the EMI (Electric & Musical Industries) takeover of Capitol Records was finalized last week concurrent with the return of Cap prez Glenn E. Wallichs from parleys in London. Wallichs continues as firm's prexy and will also be a director of the company.

Since the deal was announced in January, EMI has acquired 96.4% of Cap stock via purchase of 459,147 shares from 1,057 stockholders. Shares were bought at $17.50 each. Deal comes to $8,000,000.

A board of directors appointed by Wallichs includes J. F. Lockwood, chairman of EMI's board of directors; L. J. Brown, EMI's managing director; J. M. MacLeod, of EMI-International, Paris; Roger Smith, general counsel for Lockheed Aircraft, Burbank, Cal.; John A. Wells, partner in law firm of Dwight, Royall, Harris, Koegel & Caskey.

Wallichs also announced that no changes in the present management of Cap are being contemplated.

At the time the stock sale was announced, Cap shares were selling at $13. Wallichs, Johnny Mercer and the estate of Buddy DeSylva contracted to sell their combined holding of 248,435 shares.

'No Making of Double-Entendre R&B Disks'—King Records V.P.'s Pledge

Cincinnati.

Editor, VARIETY:

We have read with great interest and complete approval your editorial in the Feb. 23 issue of VARIETY.

Several months ago we took definite steps to eliminate the possibility of objectionable material being recorded by our a&r men on our three labels, King, Federal and Deluxe, by writing them as follows:

"We do not need dirt or smut to write a song. Imagination, newness of ideas, hard work to get original new sounds, lyrics and tunes will do the job all the time. This is just a reminder that we will never relent again and allow off-color lyrics. If any of you record such material you, yourself, will have to pay for that part of the session that will be thrown out because of improper lyrics."

We know we are not without guilt in having the past allowed some double-entendre tunes to reach the public, but I can assure you there will be no repetition.

Our policy is definitely established and that policy is, in all cases, to reject a tune if, in our opinion, it is unsuitable for the teen-age group, who are today heavy buyers of r&b, as well as pop releases.

We know that at times there will be a difference of opinion as to whether a given word or phrase measures up to our good intentions, but I believe you will agree we, in this company, are sincerely trying to abolish the objectionable songs.

John S. Kelley Jr.
(V.P. & General Mgr., King Records)

Harry Fox Gets 10G From Coast Diskery In Royalty Hassle

Aladdin Records, Coast diskery, has moved to settle its royalty dispute with a group of publishers, represented by agent and trustee Harry Fox, by offering to shell out $10,000 plus $1,500 for legal expenses incurred by Fox. Latter has indicated that Aladdin's offer will be okayed.

Fox, who collects mechanical royalties for most of the top publishers and some lesser ones as well, has been stepping up his policing activities. His auditors have been checking the books of licensed diskers to get a right count on royalties due. In addition, Fox, together with attorney Julian T. Abeles (& Bernstein), has been cracking down on disk pirates who have been issuing unauthorized platters without bothering to pay for the music at all.

Video Boosts 'Peter Pan' Album Sales to 50,000

The viedeocast of "Peter Pan" on the NBC-TV network March 7, which played to about 65,000,000 viewers, is pushing the RCA Victor original cast album version of the musical above the 50,000 marker. Album, which was released last October, was a moderate seller until the video show, having just edged up to the 30,000 marker.

The impact of the tv show accounted for another 7,000 sales in the New York area alone the first week after the show. Curiously, action on the album was extremely uneven in various keys. While N. Y. was hot for the set, the Philadelphia market showed little gain as a result of the video show.

MGM's Pacting Binge

MGM Records went on a pacting binge last week, adding new disk names to its pop, country & western and rhythm & blues divisions.

Added to the pop roster were the Marion Sisters, Danny Costello and The Mascots. Inked for c&w release were Dot & Smokey, Jack Valentine, Raney Atcher and Bud Deckelman. Joining the label's r&b contingent are The Ramblers and Ray Reid.

Jocks, Jukes and Disks

By MIKE GROSS

Eddie Fisher: "Just One More Time"-"Take My Love" (Victor). Chalk up another winner for Eddie Fisher, and it could be a two-sided click, too. "Just One More Time" is a shoo-in while "Take My Love" will take a little longer but is sure to hit the big payoff brackets. "Time" is in Fisher's previous "I Need You Now" groove and the crooner takes full advantage of the tune's zingy quality by belting with a zestfull enthusiasm. "Love," from the Metro pic, "The Glass Slipper," has a standout melodic line and an okay lyric, but Fisher's reading will give it the push it needs. **David Rose's** orch tackles "Love" for the MGM label but it comes out a little too schmaltzy.

Billy Vaughn: "Silver Moon"-"Baby O'Mine" (Dot). A lot of vet ASCAPers will owe plenty to Billy Vaughn if he keeps digging into the morgue and coming out with sock shellac workovers. He started it a couple of months ago with "Melody of Love" and he's due for a repeat click with "Silver Moon" out of the **Sigmund Romberg** files. Vaughn's orch gives it the old-fashioned treatment that's easy on the ear and a refreshing change of pace from the predominant r&b vogue. "Baby O' Mine" is a tidy little item that's not hard to take.

Frank Sinatra & The Nuggets: "Two Hearts"-"From The Bottom To The Top" (Capitol). Now it's Sinatra who's gone r&b—and not bad, either. "Two Hearts" is the side that will grab the big play. Tune was kicked off originally by **The Charms** on the indie De Luxe label but it'll be Sinatra's slice all the way. His style can be tagged as a modified r&b but it takes plenty of power and gets the song across with proper effect. The Nuggets supply a typical r&b vocal group assist. **The Doodlers** take off on "Two Hearts" for RCA Victor with a neat rhythmic beat. It's no contest, however, as far as the battle with Sinatra is concerned. On the Capitol flip, Sinatra and The Nuggets have a frisky item tagged "From The Bottom to the Top" to play with, but it doesn't add up to much.

The Ames Bros.: "Sweet Brown-Eyed Baby"-"Sympathetic Eyes" (Victor). There's no stopping a tune that has the lilting beat and snappy lyric of "Sweet Brown-Eyed Baby," especially when it's worked over by the Ames Bros. Headed for hefty spinning time on all levels. "Sympathetic Eyes" is the kind of ballad that always manages to get heard. Competish from its mate will be rough but "Eyes" rates and is sure to get its share of spins.

Steve Clayton: "Aladdin's Lamp"-"Where You Go, Go I" (Columbia). Steve Clayton is a newcomer to the wax market and this coupling gets him off to a strong start. He's a legitimate stylist who can get his point across without any vocal trickery. He's bound to develop into a potent wax name. The best effort on his initialer is "Aladdin's Lamp," a smoothly knit ballad that could mean something if the jocks get behind it. Bottom deck is par for the course.

Denise Lor: "Butterfingers"-"The Man I've Been Looking For" (Mercury). "Butterfingers" is a definite coin-grabber. Running time of just under two minutes makes it a natural for the coin machines and its zippy quality will make it a programming special for the deejays. Tune is a bright and rhythmic entry and Denise Lor brings it home with a lighthearted attack. Her vocalistics are much warmer on the reverse side where she approaches "The Man I've Been Looking For." It's a well-constructed ballad with a neat melding of melody and lyric. It's the kind of side that needs plenty of spinning help before it takes off.

The Stargazers: "Somebody"-"No More" (London). There's enough musical fun on this coupling to rack up a good spinning score with the deejays and the coinbox clientele. Both sides are done in the idiom of the 1920s and even if it doesn't bring back any memories to the coke-set, it should give 'em plenty of kicks. "Somebody," a breezy, free-wheeling item, has the best takeoff chance and The Stargazers give it an imaginative tongue-in-cheek reading. If the **DeJohn Sisters** hadn't worked "No More" to death on the Epic label, The Stargazers' slice would have a better chance. The group is excellently backed by **Sonny Farrar and His Banjo Orchestra**, which should give an idea of the kind of music one's in for.

Betty Madigan: "Wheels of Love"-"A Salute" (MGM). Ever since her "Joey" click last year, Betty Madigan has been on the brink of a repeat hit. "Wheels of Love" gives her one of the best chances she's had since "Joey" to ride back to the top again. It's a spirited entry which she delivers with an enthusiastic bounce. "A Salute" is okay platter fare but with slim breakout chances.

Lorry Raine: "Talk It Over With Your Heart"-"Show Me the Way to Forget You" (Dot). This coupling could do the trick for Lorry Raine. Thrush consistently has been turning out hit-potential shellac and she's due for a break through. Either side on this release could do it for her. Both are substantial ballad entries, but "Show Me" shapes as one of her best efforts and is sure to get the deejay attention. Don't discount the possibilities of the reverse side, however.

Best Bets

EDDIE FISHER (*Victor*)	**JUST ONE MORE TIME** ..... *Take My Love*
BILLY VAUGHN (*Dot*)	**SILVER MOON** ..... *Baby O' Mine*
FRANK SINATRA (*Capitol*)	**TWO HEARTS** ..... *From the Bottom To the Top*
AMES BROS. (*Victor*)	**SWEET BROWN-EYED BABY** ..... *Sympathetic Eyes*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
183d Consecutive Week, Aragon Ballroom, Santa Monica, Calif
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

Album Reviews

Robert Farnon Orch: "Flirtation Walk" (London). For those who like their evergreens tastefully arranged and charmingly rendered, Robert Farnon's 12-inch LP will be a stickout set. His style is soft and romantic and the package easily could be subtitled "music to do anything by"—it's that universal. Among the choice items are Rodgers & Hart's "Easy To Remember," Jerome Kern's "Can I Forget You" and such other faves as "I Love A Lassie" and "Two Little Girls In Blue." There are 14 other numbers that will caress the ear.

Louise Carlyle-Warren Galjour: "Gershwin Rarities, Vol. 2" (Walden). There's plenty of obscure Gershwin around and Walden has done a workmanlike job in getting 'em on wax. In this second edition of "Gershwin Rarities," label produced another slick compilation. Although there's nothing rare anymore about "Nice Work If You Can Get It" or "A Foggy Day," the bulk of the material seldom has been waxed before. For digging into Gershwiniana and coming up with tunes from such oldie legit shows as "Tip Toes," "Funny Face," "Treasure Girl" and "Strike Up The Band," the 12-inch LP platter becomes a must-get for collectors. Louise Carlyle and Warren Galjour (backed by the **John Morris Trio**) supply standout vocal readings. **Edith Garson** and **Edward Jablonski** put plenty of info into the liner notes.

Tony Bennett: "Cloud 7" (Columbia). Tony Bennett seems to be leading a double vocal life. On his pop releases he's brash and rhythmic, while on this 12-inch LP he's soft and mellow. His juve fans will undoubtedly stick with him through this new waxing mood and he's bound to pick up plenty of fans among the oldsters. Bennett is slow and solid as he works his way through such fave items as "Darn That Dream," "My Reverie," "My Baby Just Cares For Me" and "I Fall In Love Too Easily." The unbilled gal on the cover should hypo sales.

"Hit The Deck' (MGM). Best thing about a soundtrack is that you get the score without being burdened by the film's scenario. And if the score is culled from the Vincent Youmans files, it's bound to be a treat. This 12-inch soundtracker from the Metro pic features such able song-sellers as **Jane Powell, Debbie Reynolds, Tony Martin, Vic Damone, Ann Miller** and **Kay Armen.** Among the Youmans' efforts are "Sometimes I'm Happy," "I Know That You Know," "More Than You Know" and "Hallelujah." In all, a gay and lively wax offering.

Benny Goodman Orch: "B. G. In Hi-Fi" (Capitol). Over the years, Benny Goodman has managed to maintain a top spot in the jazz firmament just by swinging. In this package, Goodman again demonstrates that swing still has plenty of vitality when conceived and executed by experts. The band sidemen in this set are all topnotch and the repertoire for the full orch and small combos includes such Goodman standards as "Let's Dance," "Jumping At The Woodside," "Stompin At The Savoy," "Big John Special," "Air Mail Special" and others. The technical aspects of this disk, as the title indicates, are firstrate.

VARIETY 10 Best Sellers on Coin-Machines

1.	**MELODY OF LOVE (10)**	*Billy Vaughn* ..... Dot *David Carroll* ..... Mercury *Four Aces* ..... Decca *Ink Spots* ..... King
2.	**CRAZY OTTO MEDLEY (6)**	*Johnny Maddox* ..... Dot *Crazy Otto* ..... Decca
3.	**SINCERELY (10)**	*McGuire Sisters* ..... Coral
4.	**TWEEDLE DEE (5)**	*Georgia Gibbs* ..... Mercury *Lavern Baker* ..... Atlantic *Vicki Young* ..... Capitol
5.	**HOW IMPORT CAN IT BE (3)**	*Joni James* ..... MGM *Sarah Vaughan* ..... Mercury
6.	**BALLAD OF DAVEY CROCKETT (2)**	*Bill Hayes* ..... Cadence *Fess Parker* ..... Columbia
7.	**KO KO MO (7)**	*Perry Como* ..... Victor *Crew-Cuts* ..... Mercury
8.	**EARTH ANGEL (5)**	*Crew-Cuts* ..... Mercury *Gloria Mann* ..... Sound *Penguins* ..... Dootone
9.	**HEARTS OF STONE (12)**	*Fontane Sisters* ..... Dot *Charms* ..... DeLuxe
10.	**THAT'S ALL I WANT FROM YOU (10)**	*Jaye P. Morgan* ..... Victor

Second Group

ROCK LOVE	*Fontane Sisters* ..... Dot *Eddie Fontaine* ..... Label X
SMILES	*Crazy Otto* ..... Decca
CHERRY PINK AND APPLE BLOSSOM WHITE	*Perez Prado* ..... Victor
MAKE YOURSELF COMFORTABLE	*Sarah Vaughan* ..... Mercury *Deacon Andy Griffith* ..... Capitol
PLEDGING MY LOVE	*Johnny Ace* ..... Duke *Teresa Brewer* ..... Coral
BIRTH OF THE BOOGIE	*Bill Haley's Comets* ..... Decca
IT MAY SOUND SILLY	*McGuire Sisters* ..... Coral
NO MORE	*DeJohn Sisters* ..... Epic *McGuire Sisters* ..... Coral
LET ME GO, LOVER	*Joan Weber* ..... Columbia *Teresa Brewer* ..... Coral *Patti Page* ..... Mercury
OPEN UP YOUR HEART	*Cowboy Sunday School* ..... Decca *Lancers* ..... Coral

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of March 4-10, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Woods
Bridges At Toko-Ri—†"Bridges At Toko-Ri"	Famous
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Earth Angel	Williams
Finger Of Suspicion	Pickwick
Fish	Oxford
Hearts Of Stone	Regent
How Important Can It Be	Aspen
I Belong To You	Robbins
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Make Yourself Comfortable	Rylan
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
My Own True Love—†"Gone With The Wind"	Remick
Naughty Lady Of Shady Lane	Paxton
Open Up Your Heart	Hamblen
Play Me Hearts And Flowers	Advanced
Sincerely	Arc-R
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

Ballad Of Davey Crockett	Wonderland
Count Your Blessings—†"White Christmas"	Berlin
Distant Melody—*"Peter Pan"	Morris
Fish	Oxford
Give Yourself A Break	O'C & M
Hearts Of Stone	Regent
High And The Mighty—†"High And The Mighty"	Witmark
I Didn't Come To Say Hello	Vinrob
I Won't Grow Up—*"Peter Pan"	Morri
I'm Flying—*"Peter Pan"	Morris
Irish Mambo	Graham
I've Gotta Crow—*"Peter Pan"	Morris
Ko Ko Mo	Meridian
Marine Boys March	Lupel
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Never, Never Land—*"Peter Pan"	Morris
No More	Maple Leaf
Open Up Your Heart	Hamblen
Play Me Hearts And Flowers	Advanced
Rock Love	Lois
Sincerely	Regent
Sisters—†"White Christmas"	Berlin
Teach Me Tonight	Hub-L
Tender Shepherd—*"Peter Pan"	Morris
That's All I Want From You	W & B
Tweedle Dee	Progressive
Wedding Bells	Mellin
Wendy—*"Peter Pan"	Morris
Young And Foolish—*"Plain And Fancy"	Chappell

RCA Biz Up 80% Since Price Cut; London Perks, Others Still Wait

RCA Victor, which surprised the industry at the outset of this year with a one-third reduction on its LP prices, has been racking up solid business since the cuts. During February, the diskery racked up a 168% increase in unit volume over the last comparable month, with an 80% increase in dollar volume. London Records, which proceeded to cut prices along the same lines as Victor, has also been cooking very strongly for the past couple of months.

Since Victor staged a special sale last February, with dealers ordering six months in advance, the comparison is based on the sales of February, 1953. Victor, however, has even topped the 1954 February pace by 11% for one of the best months in its history.

While Victor and London have been rolling steadily with their packaged merchandise under the lower price tags, some of the other majors have not been too happy over the situation. Some of the disk execs have been predicting that the price cuts would be short-lived, but Victor execs categorically deny this. Victor, in fact, has already guaranteed its price structure for a minimum of six months.

Decca Pushes Low-Price Radio-Phono Package

Expanding its phonograph machine division, Decca Records has begun to market a radio-phonograph combination selling for just under $30. Machine, which contains a three-speed phono, is being given a special sales push in view of its low price.

Machine has been packaged in a washable two-tone case.

RCA Marketing New Low-Priced 45 Player

In a move to give an additional hypo to the 45 rpm field, RCA Victor has put a new lowpriced attachment on the market, called the Slide-O-Matic. Machine, which can be plugged into radio or tv sets, plays one disk at a time by merely sliding the platter through a slot on front of the machine. The needle then locates itself automatically on the first groove. Retail price for the attachment is $12.95.

Victor's automatic 45 rpm attachment now sells for close to $20 with several EPs as part of the package.

Kaye's 'Impossible'

Sammy Kaye has gone to the 1955 edition of the Ringling Bros., Barnum & Bailey Circus for his upcoming platter release on Columbia, Orchseter has cut a ballad from the circus score tagged "Impossible."

Score was penned by circus topper John Ringling North (music) and Irving Caesar (lyrics). Both are vet ASCAPers.

Bostic Racks Up 'Firsts' On Southern Tour; Hits 17G Weekly Average

Earl Bostic's rhythm & blues combo, which began a tour of the south in late January, has been racking up an average $17,000 weekly gross. Booked on guarantee vs. percentage, Bostic now takes off on the second leg of the trek, which will cover Florida, Alabama, Georgia, Louisiana, Mississippi, Arkansas, Oklahoma and Texas. He then swings to the Coast for a series of one-nighters that will bring him up to Anchorage, Alaska, for a two-week location date.

During the initial part of the tour, Bostic chalked up a couple of "firsts." He was the first r&b tootler to be booked by the U. of North Carolina and his combo was the first Negro group to play the Celtic Room, Nashville nitery.

Springfield, Mo., Now Big Key In Tin Pan Valley Music Axis

By BOB CHANDLER

Biggest network origination point for country music on radio and television is—not Nashville, but the up-and-coming country music centre of Springfield, Mo. Latter is now responsible for a half-hour-weekly radio stanza on ABC, along with a full hour of television (which may be extended by an additional half-hour weekly), also on ABC. While Springfield still doesn't approach Nashville as the country music capital of the nation in terms of publishing, talent, booking and recording, the story of its growth as a major contender offers a revealing insight into the hillbilly field in general and the mechanics of attaining national standing in particular.

While the story begins in 1932, with the establishment of radio station KWTO as a specialist in live country music, it doesn't start to take shape until 1947, when the open-end transcription firm of RadiOzark Enterprises was founded. It then began to achieve some national prominence with the services of such veterans as Tennessee Ernie and Smiley Burnette. But Springfield's real impetus came in the last couple of years, when KYTV went on the air as the city's television outlet, a booking office and a publishing firm were set up the local radio "Ozark Jubilee" went network and finally, ABC-TV put the show on television.

Driving forces behind the rapid-scale expansion are two young men,

(Continued on page 50)

Decca Signs Wayne King To Longterm Contract

Vet maestro Wayne King has joined Decca Records under a longterm pact. A longtime fave for his waltz tempos, King recently came to the fore again with RCA Victor's reissue of his "Melody of Love" version, cut in the early 1940s.

Under his Decca pact, King will continue to cut waltz and mood music material.

3 Woody Herman Tooters - In Texas Reefer Rap

Corpus Christi, March 15.

Charges of possessing marijuana were filed against three members of the Woody Herman band arrested here Friday (11) by the city narcotics squad. They were Jerry LaFurn, Jack Nimitz and John P. Beal. A fourth member of the band was held under $500 bond as a material witness.

Police said that four tobacco cans and four small bottles filled with marijuana were confiscated. Other members of the band, which played an engagement here on Thursday (10), left Friday for Austin.

Hub Jukeboxes Going to Dime

Boston, March 15.

The opening salvo in the jukebox operators' campaign to soften the public toward acceptance of the jump to the 10c, three for 25c play was fired here last week with the news of the impending increase hitting the front page of the Traveler.

Quoting James Geracos, prez of the Massachusetts Music Operator Assn., the article pointed out that whereas all living costs have risen anywhere from 200% to 300% since the jukebox was introed in 1927, the 5c price has prevailed. However, he claims the operators are now fighting a losing battle with rising costs. Geracos also revealed that Massachusetts is one of the last areas to make the transition to the upped scale, "which is absolutely necessary in order that we may offer the public the kind of service it is entitled to."

Many stations have already quietly upped the price and it's expected that the entire area will be converted within three months.

Deutch Ankles Peer Spot To Be Gen'l Prof. Manager For Paul-Ford Pubberies

Irving Deutch has ankled his professional manager's spot at Peer International to join the Les Paul-Mary Ford pubbery operations. Deutsch takes over as general professional manager of Dearborn Music (ASCAP) and Iris-Trojan Music (BMI).

Shift came on the heels of the move-in of Herbert Lutz into the Peer orbit. Latter came in last week to take over the professional manager duties for Peer's ASCAP firm, Southern Music. Deutch was to have handled Peer's other firm.s Latter had been managing the complete Peer setup for the past couple of years. He took over when Ben Selvin switched to RCA Victor's custom record division.

Murray Deutch, Irving's brother, will take over the professional manager's slot. He was contactman for the firm for the past 18 months. The Paul-Ford publishing activities will continue to be helmed by veepee Gray Gordon.

MGM Signs Encores

The diskery prowl for new vocal groups continues in high gear. Latest group to get tapped for a wax showcasing is The Encores, who signed to a longterm pact by MGM Records.

Combo's initial release is set for March 11. It'll be a coupling of "Chloe" and "Wa Da Ga Dot."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
2	2	JOHNNY MADDOX (Dot)	Crazy Otto Medley
3	4	BILL HAYES (Cadence)	Ballad of Davey Crockett
4	7	GEORGIA GIBBS (Mercury)	Tweedle Dee
5	3	BILLY VAUGHN (Dot)	Melody of Love
6	6	JONI JAMES (MGM)	How Important Can It Be
7	5	FONTANE SISTERS (Dot)	Hearts of Stone / Rock Love
8	8	PERRY COMO (Victor)	Ko Ko Mo / Be My Lifetime Sweetheart
9	9	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead
10	10	CREW-CUTS (Mercury)	Earth Angel / Ko Ko Mo

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MELODY OF LOVE	Shapiro-Bernstein
2	3	†BALLAD OF DAVEY CROCKETT	Wonderland
3	2	†SINCERELY	Arc-Regent
4	4	†TWEEDLE DEE	Progressive
5	5	*CRAZY OTTO MEDLEY	(ASCAP Medley)
6	7	*HOW IMPORTANT CAN IT BE	Aspen
7	9	†OPEN UP YOUR HEART	Hamblen
8	8	†KO KO MO	Meridian
9	6	†HEARTS OF STONE	Regent
10		†EARTH ANGEL	Williams

Decca Reviving 2 Music Pubberies

Decca Records is planning a full-scale reactivation of its two music publishing companies, Northern Music (ASCAP) and Champion Music (BMI), under the aegis of Bill Downer. Downer, who has been with Decca for 14 years, headed the two firms until six years ago, when they became inactive. Since then, he has operated within Decca's artists & repertoire department.

Larry Shayne has been named general professional manager of the two companies. Shayne, who has been associated with Paramount Pictures' publishing firm, Famous Music, will headquarter in Los Angeles. Downer will run the companies from the New York homeoffice.

Nat Bergman, who has been with Decca's subsid, Coral Records, as office manager, moves into Downer's a&r slot with Decca. Len Levy moves into Bergman's spot with Coral.

Goody Seeks New Fields To Cutrate Since Disk Price Slash by Majors

Sam Goody, leading discount operator in the disk field, is expanding into a different field. Goody is currently looking for other products to market via his mail order setup which he has built through heavy advertising in dailies throughout the country. The new product does not necessarily have to be related to disks or music.

Goody, who has done over $1,500,000 a year in mail order disk business, has reportedly been hurt somewhat in his mail order sales since the major companies made their price cuts on LPs at the outset of this year. Since the differential between Goody's price and the list price is not so drastic, more trade has been shifted to neighborhood stores. Goody, moreover, has not been offering some of his extra-large discounts, ranging up to 50%, to his mail order clientele, but has been reserving these sales for over-the-counter trade.

Blum Joins Valando

Dave Blum, vet music man, has joined publisher Tommy Valando as an associate. Blum, who operated his own music firm, dropped out of the biz six months ago when he was felled by a heart attack.

He'll be back in action when he returns from a Florida vacation.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | | | | | | | | | | | SOUTH | | | | | | | | | | | | | MIDWEST | | | | | | | | | | | | | FAR WEST | | | | | | | | | | | | | TOTAL POINTS |
|---|---|---

Merrill Seeking To Merge Pubberies

Publishing and cleffing are getting to be more than Bob Merrill can handle. Tunesmith, who began doubling as a publisher about seven months ago, doesn't want to give up the publishing end of the biz entirely but he is looking to merge with a larger firm. Merrill discovered that there's a lot of detail that goes with publishing and figures that a merger would take a lot of work off his hands.

Merrill already has had preliminary talks with Gene Aberbach, of Hill & Range, but nothing definite has been set. Aberbach currently is on a European junket and Merrill expects to resume discussions when he gets back.

Merrill now operates three firms, Goldenbell, Valyr and Ryland. He's aided by Murray Kaufman, and the duo recently pacted Al Hoffman and Dick Manning to exclusive writing pacts. Before launching his own publishing operation, Merrill had an exclusive cleffing pact with Santly-Joy and subsequently Joy Music.

The Merrill-operated firms got off to a fast start with such hot copyrights as "Mambo Italiano" and "Make Yourself Comfortable, Baby." He penned both tunes.

'Hit Parade' Lineup

(On March 12 NBC-TV Show)

1. Melody of Love..Shapiro-B
2. Ko Ko Mo.....Meridian
3. Sincerely .....Arc-R
4. Tweedle Dee...Progressive
5. Hearts of Stone....Regent
6. That's All I Want....W&B
7. Open Your Heart...Hamblen

1ST BRIT. R&B COMBO CLAIMS 'BIGGEST' TITLE

London, March 15.

First band to adopt an out-and-out rhythm & blues policy in Britain is the Squadronaires, who have announced a complete change in their musical style. Leader-pianist Ronnie Aldrich is rewriting the entire library for the new idiom and the first appearance of the combo in its new guise will be on April 9 at Folkestone.

The Squadronaires are a 17-piece orchestra and claim to be the largest band in the world to go in for the hitherto small-group rhythm & blues style. Their Decca records are now to be exclusively in the new policy.

The band, which was originally started in the Royal Air Force in 1940 and has been going continuously ever since, is to lose one of its remaining founder members on March 20 when saxist Monty Levy departs to freelance.

'BIRDLAND' BASH BIG $11,000 IN PITT NITER

Pittsburgh, March 15.

Biggest take rolled up around here in years for a single jazz concert was turned in by "Birdland Stars of 1955" at the 3,800-seat Syria Mosque on a one-nighter last week when more than 4,100 people paid a gross just over $11,000 to hear Sarah Vaughan, Count Basie, George Shearing and Errol Garner. An extra b.o. push was provided by Garner, a local boy, who was returning to the old home town for the first time since he struck gold in the big city.

Show, of course, was a complete sellout and management had seats up on the stage and in Mosque space which serves as the orchestra pit. Lots of standing room also sold and hundreds were turned away at the boxoffice right before curtain time.

Bethlehem Tags Derise

Bethlehem Records tagged crooner Joe Derise to a three-year pact last week. His first release will be an album of standards.

Derise will self-accomp on piano and will be backed by Milt Hinton on bass and Osie Johnson on drums. Album is set for release early in May. Derise is managed by Mort Hillman.

Diskers Still Counting on TV Plug For Platter Hypo; MacRae Up Next

The disk industry is continuing to bank on tv to get a record across. Latest waxing set for tele exposure is Gordon MacRae's "You Forgot To Tell Me That Lou Love Me" on the Capitol label. Side is due for a concentrated plug on CBS-TV's "Shower of Stars" tomorrow night (Thurs.) and MacRae will give it an added push when he plugs it on the "Colgate Comedy Hour" (NBC-TV) Sunday (20).

Since the runway click of Joan Weber's "Let Me Go, Lover" on Columbia after a showcasing on CBS-TV's "Studio One" last November, several diskeries have tried the same stunt but without the same results. Cap tried it with "My Love Song To You," a Bob Manning slice which was kicked off on Jackie Gleason's CBS-TV stanza; Col went to bat again with Johnnie Ray's "Paths of Paradise," showcased on CBS-TV's "General Electric Theatre," and with Peggy King's "Any Questions," plugged on NBC-TV's "Dragnet" show.

Last week Coral got into the act with Johnny Desmond's "Play Me Hearts and Flowers" via NBC-TV's "Philco Playhouse." Although these tv-plugged disks stirred up some noise on the record-retail level, none came close to the "Let Me Go, Lover" rackup. Sidelight to the tele kickoff vogue is that rival diskers jumped in only once to cover and that was with "Lover." After the "Studio One" exposure, Mercury, Decca, Coral and Victor rushed out versions of the tune.

The Desmond slice has been climbing steadily since the tele plug. Close to 250,000 were shipped in the first three days.

"You Forgot" was penned by Nelson Barclift and Stephen Sanders. It's being published by Ardmore Music, Capitol's ASCAP pubbery operation.

Decca Records meantime is prepping for a video sendoff of the new release by Caterina Valente, Italian songstress who will make her U. S. debut on the "Colgate Comedy Hour" Sunday night (20).

Miss Valente earned the tv guest shot via her click on "Malaguena," which she will do on the show in addition to her newest sides, "The Breeze and I" and "Jalousie." Dealers have been ordering the latter disk heavily in advance of the video shot.

NO NOVA SCOTIA LAWS ON DE-SEGREGATION

Truro, N. S., March 15.

Town council was told by solicitor F. H. Patterson that it cannot force dance-hall lessees to admit Negroes. Two Negroes had told council that citizens of their race had been barred from a recent public dance, and that one had been kept out by a policeman stationed in the doorway.

Canada has no federal laws against racial or religious discrimination, but Ontario province has fairly recently enacted such legislation, now covering admittance to public places as well as sale of property. Recently two restaurants in Dresden, Ont., where there's a fairly large Negro population, were fined for refusing to serve Negroes. Nova Scotia has no such legislation, although there is a considerable Negro population, along with the predominant Scots-descended population. Some of the Negroes sing old Scottish songs in Gaelic.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's Music)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	1	McGUIRE SISTERS (Coral) "Sincerely"	3	6	3	..	7	10	6	2	10	5	1	..	3	4	9	8	..	3	6	1	2	4	116
2	2	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	2	..	1	..	1	..	..	1	..	..	3	2	6	2	3	2	..	7	1	5	9	..	109
3	4	BILL HAYES (Cadence) "Ballad of Davey Crockett"	1	1	2	8	..	1	..	3	..	..	8	1	..	..	..	1	1	..	..	10	..	..	84
4	3	BILLY VAUGHN (Dot) "Melody of Love"	..	..	6	1	..	..	..	5	..	..	4	3	..	7	..	3	..	..	..	2	1	2	76
5	7	GEORGIA GIBBS (Mercury) "Tweedle Dee"	10	3	..	9	4	..	5	6	..	..	5	..	5	..	..	5	5	4	..	7	4	8	74
6	9	PERRY COMO (Victor) "Ko Ko Mo"	5	..	4	4	8	..	3	7	..	10	6	..	9	5	..	6	..	..	..	8	..	..	57
7A	10	COWBOY SCHOOL (Decca) "Open Up Your Heart"	7	..	..	..	5	..	7	8	..	..	..	4	7	3	..	7	..	..	..	..	6	6	50
7B	19	TENN. ERNIE FORD (Capitol) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	1	1	..	..	1	..	1	..	..	1	..	..	..	..	50
9	6	JONI JAMES (MGM) "How Important Can It Be"	..	..	5	5	..	5	4	4	..	9	..	..	8	6	..	8	..	..	..	..	..	..	48
10	8	JAYE P. MORGAN (Victor) "That's All I Want From You"	..	..	9	10	..	..	..	9	..	6	10	..	..	..	..	..	..	6	4	4	3	..	38
11	5	FONTANE SISTERS (Dot) "Hearts of Stone"	..	..	7	..	..	..	..	10	..	8	2	..	10	..	..	10	..	9	..	3	..	3	37
12	13	FESS PARKER (Columbia) "Ballad of Davey Crockett"	..	..	..	..	..	..	1	..	..	..	..	..	..	1	..	..	..	..	8	..	8	1	36
13	..	ANDY GRIFFITH (Capitol) "Make Yourself Comfortable"	..	7	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	3	..	..	5	27
14	13	PENGUINS (Dootone) "Earth Angel"	..	..	8	3	..	..	..	..	..	..	..	10	..	..	8	..	..	..	9	6	7	..	26
15A	11	CREW-CUTS (Mercury) "Earth Angel"	..	..	..	..	..	..	4	..	..	..	7	..	4	..	..	4	..	..	..	..	..	..	25
15B	..	PAT BOONE (Dot) "Two Hearts"	..	..	..	..	..	..	..	..	2	3	..	..	..	..	..	..	3	..	..	..	..	..	25
17	25	DAVID CARROLL (Mercury) "Melody of Love"	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	24
18A	16	HALEY'S COMETS (Decca) "Mambo Rock"	4	..	..	..	..	..	..	7	..	..	9	..	..	4	..	..	..	..	..	..	..	..	20
18B	20	PEREZ PRADO (Victor) "Cherry Pink Mambo"	6	..	..	6	..	4	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	20
20	..	CRAZY OTTO (Decca) "Glad Roll Doll"	9	2	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
21	..	WAYNE KING (Victor) "Melody of Love"	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	18
22	12	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime"	..	..	..	..	3	..	..	..	..	..	6	..	..	10	..	..	10	..	..	..	..	..	15
23	16	H. WINTERHALTER (Victor) "Song of the Barefoot Contessa"	..	..	..	6	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	7	..	..	13
24	21	LENNY DEE (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	..	..	..	..	..	12
25	21	JOHNNY ACE (Duke) "Pledging My Love"	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	11

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	PETER PAN Original Cast Victor LOC 1019 EOC 1019	MUSIC, MARTINIS AND MEMORIES Jackie Gleason Capitol W 509 EAP 1, 2, 3, 4—509	DEEP IN MY HEART ilm Soundtrack MGM E 3153 X 276	MUSIC TO REMEMBER HER Jackie Gleason Capitol W 570 EBF 1, 2-570	FANNY Original Cast Victor LOC 1015 EOC 1015

Majors Out As Omaha Local's Sec'y; Union Okays Agents' Fees

Omaha, March 15.

Two more moves rocked the Omaha musicians front last week: the resignation of Dave Maiors as secretary of Local 70, AFM, and the union's vote favoring the paying of commissions to booking agents.

Majors, a controversial figure in Local 70, said he quit effective April 1 because of his job as Omaha AFL prexy. However, he also held that post previously and the action followed an alleged demand by Local 70 that he either give full time to his secretarial duties or quit.

By a vote of 48-39, the union okayed the commissions. The resolution now will be submitted to the entire membership for vote March 20 and, if passed, will become a local law.

Vote indicated dissatisfaction with the recent AFM revocation of the booking licenses of Paul Moorhead, Dick Brown and Howard McArdle agencies here. Ernie Lewis, AFM rep in this district, who revoked the licenses without cause, was present and spoke at the meeting.

Lewis said Local 70's vote will not affect the AFM revocations and that Moorhead, Brown and McArdle will only be able to book in Local 70's territory if they are given the greenlight by the org.

Remington Ups Ascue

Robert Ascue has been promoted to the post of national sales manager for Remington Records. Ascue was formerly wesstern and midwestern sales manager.

Don Gabor heads Remington, which is active in the low-priced longplay disk field.

Senate Gets Bill To Ease Postage On Sheet Music

A bill to reclassify sheet music as educational postage was introduced in the Senate last week. Bill, which would lighten the financial burden of the music publishing biz, was brought to the floor by Sen. Olin Johnston (D., S. C.), chairman of the Post Office and Civil Service Committee. It was co-sponsored by Frank Carlson (R., Kans.).

Postage reclassification has been one of the main objectives of the Music Publishers Assn. Org, under the aegis of Len Feist, has been campaigning for the bill since July, 1953. Feist, ex-MPA prexy, is now veepee and chairman of the legal committee. MPA's new prexy is Don Mailen.

Reclassification bill would put sheet music in the same category as books. Heretofore, sheet copies were mailed as regular parcel post, with the tab for one pound running between 18c. and 32c. depending upon the area of the country to which the package was sent. Tab for a two-pound package of sheet copies ran between 20c. and 51c. Under the reclassification setup, the postage for a one-pound package would be 8c. and 4c. for each additional pound.

The bill was sponsored by educational standard pubs, church organizations and musicians.

Gray Takes Santly Post With Burke-Van Heusen

Dick Gray moves into Simon House and the Johnny Burke-Jimmy Van Heusen firms this week as professional manager. Post previously had been held by Harry Santly, who died a couple of weeks ago.

Gray had been associated with Frank Music, Frank Loesser's publishing firm. He's the brother of warbler Dolores Gray.

Charlie Parker, Founder Of Modern Jazz School, Dies of Heart Attack

Charlie (Yardbird) Parker, considered by musicians to be the single most important influence in the bebop modern jazz movement and one of the great tenor saxmen of the past 20 years, died of a heart attack Saturday night (12) in the N.Y. apartment of a friend, the Baroness de Koenigswarter, wife of the head of the French Tourist Bureau in New York. Parker's precise age is a matter of controversy. Jazz encyclopedias list his age as 35, while the doctors at the Morgue, where the body was taken, said he was 53.

The Baroness Nica Rothschild de Koenigswarter detailed that the Negro jazz virtuoso had called to discusss a charity concert before going to Boston. She is a sister of the British head of the international banking family.

Parker's starting date in the band biz is somewhat obscure, but it's believed that among his first jobs was working as a sideman with the Lawrence Keyes band in Kansas City in 1936. In 1938-39, he turned up with the Harlan Leonard band, another Kansas City outfit which also toured. During this period, he was still relatively unknown and was heard sporadically around New York.

After playing with the Jay McShann band, with which he made his first disks, Parker made a long stand in Harlem at the Clark Monroe spot, a club similar to Minton's, famed colored jazz joint. It was during this time that musicians began to take notice of him and his influence began to climb.

In 1943, Parker joined Earl Hines' band, which was another important incubator of the modern jazz school, and in 1944, he was a member of the Billy Eckstine band. For the next three years, he was heard regularly in the 52d Street, N.Y., jazz spots and in 1945 he joined Dizzy Gillespie's band on a tour to the Coast. Although a financial flop, this band was to have a permanent impact on the flock on young jazzmen growing up in the west.

Parker was a member of Norman Granz's "Jazz at the Philharmonic" troupe during the late 1940s and played at the Paris Jazz Festival in 1950. For the past few years, Parker played mostly as a single. He was slated to open at the Storyville in Boston Monday night (14).

Parker's dominant position in the jazz world probably reached a peak six years ago when the Broadway jazz spot, Birdland, was named after him — a contraction of his "Yardbird" nickname. Parker had been ill frequently in the past few years.

He's survived by his wife, the former Chan Richardson, ex-dancer and p.a., and two children.

'SURPRISING' SIDE BY SINATRA HIT BY JOCK

Ray Carroll, WMCA (N. Y.) early a.m. disk jockey, has slapped a ban on Frank Sinatra's latest Capitol release, "From The Bottom To The Top," because of the lyric content. Tune, which is coupled with "Two Hearts," is Sinatra's first crack at the rhythm & blues groove. He cut both sides with The Nuggets.

On his show Monday (14), Carroll said that he was "surprised at both Sinatra and Capitol" for selecting the tune. He added, however, that he'd spin "Two Hearts."

Dori Brooks to Label X

Warbler Dori Brooks has been tagged to a Label X pact by Jimmy Hilliard, diskery's artists and repertoire chief. Thrush already has cut four sides for X, with the first release slated for March 28.

She's currently headlining at the Elegante, Brooklyn nitery.

Official Miami Beach Song

Miami Beach, March 15.

"I Found a Peach on Miami Beach," clefted by Duke Leonard and Ray Walker, has been adopted as the official song for Miami Beach.

A couple of N. Y. publishers are currently dickering for the song which was published in 1951 by Charles Abel of this city.

Big Key In Tin Pan Valley

Continued from page 47

John B. Mahaffey and E. S. (Si) Siman Jr., who own RadiOzark Enterprises, Earl Barton Music Co., Top Talent Inc. (the booking office) and finally Crossroads Television Productions, Inc., the latter set up just a couple of weeks ago to handle the ABC-TV'er, which is tied to the network under a five-year pact. Their key stroke was the acquisition a year ago of Red Foley under a deal whereby he stars on radio and television and does a transcribed show. Acquisition of Foley opened the door for network radio and television, as well as other artists and what Springfield expects to become a thriving tourist business.

Mahaffey and Siman in New York last week to discuss the possible expansion of "Jubilee" to 90 minutes weekly on television with ABC officials, explained that building a top talent stable is all a matter of "exposure and exploitation." "In order to get top names," they said, "we had to be able to offer lots of exposure. That's why it's taken so long. KWTO has a strong daytime signal, but at night it becomes a directional station. We couldn't get the real big names for that reason. RadiOzark helped a little. But with a network radio show, the stars could get all the exposure they wanted. That's what did it."

By a fortunate coincidence, the acquisition of Foley was tied to the network kickoff. Foley had cut loose from "Grand Ole Opry" in Nashville. Mahaffey and Siman had discussed a network segment with ABC previously. They got Foley to come over (with a fat guarantee) on the basis of the exposure offered by the network stanza. And they got the network stanza on the basis of having Foley available. That was last July. In January, the televersion started on the basis of the radio show's success.

On radio, Springfield boast such names as Burnette, Tennessee Ernie (transcriptions), Foley, Bill Ring, George Morgan (transcriptions), the Jordanaires, the Carter Sisters, Chet Atkins, Mother Maybelle, Shorty Thompson and the Saddle, Rock & Rhythm combo. On tele, there's Foley, Porter Wagoner, Huckshaw Hawkins, Tommy Sosebee, Bud Isaacs, Grady Martin, Chuck Bowers and the Foggy River Boys. Talent is represented on disks by such companies as RCA Victor, Decca, Capitol and Coral.

Currently, there's something of a communications problem, resulting in the fact that the television show is produced in Columbia, Mo., 150 miles away. As soon as cable is built permitting the show to move back to Springfield (about April 18), the show will move back into its 1,200-seat reconverted picture house, the Jewell, currently being again reconverted for tv. Crossroads Television meanwhile has had the problem of splitting the cast, half staying in Springfield for the local two-and-one-half-hour radio show, the other piling into busses Friday night for the trip to Columbia. Meanwhile, after only six weeks on the air, the tele stanza is prospering, with a co-op lineup of 64 Saturday night (9 p.m.) stations, 19 of them already commercial.

Entire setup is a cooperative venture among Mahafee and Siman along with Ralph D. Foster and interlocking ownership in the six corporations involved, and the kind of close cooperation that enables them to provide virtually every type of service and exposure for their artists. Booking operation, handled by Lou Black, sends out not only "Jubilee" units to fairs, concert stands and motor shows, but handles booking for individual artists. Music company publishes the talent's songs. And the radio-tv operation not only gives the talent its basic earnings but the exposure and exploitation they consider vital.

COL TAPS TWO SINGERS

A crooner and warbler were added to the Columbia Records roster last week. Tapped to long-term disk deals were Cathy Johnson and Steve Clayton.

Their initial Col platters will hit the market within the next few weeks.

— Destined for 1955's TOP RECORD HIT!

"WHO KNOWS WHY"

by GLADYS SHELLEY and AL GOODMAN

BILL LAWRENCE

ON

CORAL RECORDS



#961345

GUILD MUSIC PUBLISHERS
INCORPORATED
25 Central Park West
New York, N. Y.



this is RCA VICTOR'S sensational new singing discovery

TONY TRAVIS!

and this is the RECORD... two great new sides

WE OUGHTA BE

I'M GONNA BE A LONG TIME FORGETTING YOU with Hugo Winterhalter and his Orchestra and Chorus

20/47-6040

"New Orthophonic" High Fidelity

RCA VICTOR
FIRST IN RECORDED MUSIC

On The Upbeat

New York

Rosalind Russell in town for huddles with diskery execs about cutting an album of tunes from her forthcoming musical, "The Girl Rush" . . . Tunesmith **Joe Ricardel** has penned a new novelty, "The Campell Kids Are Coming" . . . Crooner **Bob Anthony** on a two-week tour of U.S. Navy Air Corps bases in Alaska, Canada and Greenland . . . **Nat (King) Cole** into the Casino Royal, Washington, for one week beginning March 21.

Henry Morgan, radio-tv comic, has put a flock of his w.k. monologs into the groove for the Riverside label . . . **Xavier Cugat** began a week's stand at Roseland last night (Tues.) . . . **Paul Whiteman** named veepee in charge of music at the Fred Astaire Dance Studios . . . **David Whitfield**, London Records crooner, set for repeats on Ed Sullivan's CBS-TV show April 10 and 17 . . . Sanborn Music takes over the distribution of Epic and Okeh Records in Pittsburgh and not Columbia Records, as erratumed in last week's VARIETY . . . **Barry Frank**, Bell and New-Disc crooner, on Ted Steele's WOR-TV show this week . . . **Ray Bloch** to chairman the orchestras and musicians' committees for the current Red Cross drive . . . **Karen Chandler** to El Morocco, Montreal, for a week's stand beginning April 9.

Jack Pleis, Decca Records musical director, back from the Coast to plug his new album, "Disneyland" . . . **Janet Brace** plugging her new Decca slice, "A Woman's Love Is Never Done," in the Chi area . . . Tunesmith **Jerry Stevens** visiting deejays in the midwest . . . Thrush **Carol Richards** inked to a personal management pact by **Tom Sheils** . . . **Rita Lintz** ankled her post as aide to **Debbie Ishlon**, Columbia Records publicity, for a six month junket in Europe . . . **Sid Dickler**, deejay on WEDO, Pittsburgh, added a kiddie show to his spinning chores . . . Disk promotion man **Paul Brown** on a seven-city plugging trek for the **Mariners'** latest Columbia release

London

Don Smith and his band return to Wimbledon Palais on April 11, replacing the **Eric Lawe** orchestra, which is going to Dreamland, Margate . . . Over 300 musicians are to spend the summer at Butlin's Holiday Camps throughout the country. **Harry Parry** at Filey and **Norman Burns** at the Ocean Hotel, Brighton, are new to the Butlin's roster, but at the other end of the scale **Charles Amer** (Filey and **Eric Winstone** (Clacton) have both been continuously with the firm for over 10 seasons.

Singer **Benny Lee** is offwork for a month with stomach ulcers. . . . Bandleader/drummer **Norman Burns** broke a rib and other members of his band sustained cuts and bruises when their coach skidded on the icy road, during Britain's spell of Arctic weather, near Maidenhead and overturned in the early hours of Sunday morning (6). . . . The coach containing the **Ronnie Scott** orchestra also skidded while returning from Bolton the same day and crashed into a ditch. The musicians sustained slight injuries.

Hollywood

Fats Domino, rock 'n' roll king of the 88, has been held over for another week at Jimmy Nelson's 5-4 Ballroom . . . Frank Music Corp. announced that the title melody from "Unchained," Bill Bartlett's Warners release, will be recorded on four more labels: MGM, RCA, Epic and Camden . . . **Herb Newman** has exited the sales department of Decca to join **Lou Bedell** in a new recording company, ERA Records . . . The **Jack Brooks-Alex North** tune, "I Belong to You," from the 20th-Fox pic, "The Racers," has been pressed by the **Ralph Flannagan Orch** for RCA Victor . . . Four sides cut recently by **Sherman "Scatman" Crothers** for Century Records have hit the market. They include "Dearest One," "When, Oh When," "Keep That Coffee Hot" and "Pork and Beans."

Frank DeVol cuts four sides with **The Taylor Sisters** for Capitol tomorrow (Thurs.) . . . Nitery team of **Pete Marshall** and **Tommy Farrell** opens two-week stand tomorrow (Thurs.) at the Riverside, Reno . . . **Murray Arnold** waxes four of his own originals for Modern Records today (Wed.) . . . **Milt Gabler**, a&r chief of Decca, in town from Gotham for a disking date . . . **Cliff (Ukulele Ike) Edwards** on Friday (11) cut four sides for Decca, When You Wish Upon A Star," "Jimmy Cricket," "Give a Little Whistle" and "A Bird, a Cricket and a Willow Tree."

Chicago

Commanders will play the Grove Ballroom, Chi, tomorrow (Thurs.), on their current midwest one-niter tour . . . **Svata Ciza International Five** opened at the American Legion Club, Fargo, N. D., yesterday (Tues.) for a four-rounder . . . **Paul Meeker** orch, relief band in the Camelia House of the Drake Hotel, ended a 10-year engagement there last week . . **Endre Ocskay** and ensemble, currently at the Swiss Chalet of the Bismarck Hotel, have cut a 10-inch LP disk featuring seven of the group's more popular requests. Platter is entitled "An Evening At The Swiss Chalet."

Pittsburgh

Ernie Neff, organist, leaving town to open at Hotel Sheraton in St. Louis Friday (18) . . . **Morry Allen**, bandleader at the Vogue Terrace, will feature on his next recording session for the Bell label a tune called "Grape Fruit Juice and Oranges," which he wrote in collaboration with his 16-year-old sister, **Berenice Sadwick** . . . **Donna Amicone**, soprano from Steubenville, O., has joined **Phil Spitalny's** all-girl orch. Offer was made by Spitalny after Miss Amicone won an **Arthur Godfrey's** "Talent Scouts" nod . . . **Dave Betcher** okay again after being hospitalized and is back at the organ in the Penn-McKee Hotel in McKeesport . . .

New BIG HITS
the incomparable
EARTH ANGEL
Best Songs of 1955
- OOKEY OOK
- LOVE WILL MAKE YOUR MIND GO WILD
- HEAVEN IN PARADISE

DOOTSIE WILLIAMS, Inc.
9512 S. Central Ave., L.A. 2, Calif.

The Newest Sounds From "Down Under"
AUSTRALIAN JAZZ QUARTETTE
Currently A SENSATION at
BLUE NOTE, Chicago
Bethlehem Records

* * * * *

ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave. PL. 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

Best British Sheet Sellers

(Week ending March 5)

London, March 8.

Softly	Cavendish
Mambo Italiano	Connelly
Naughty Lady	Sterling
Happy Days	Wright
Let Me Go	Aberbach
Finger of Suspicion	Pickwick
Blossom Fell	Fields
Mister Sandman	Morris
Majorca	Mills
Mobile	Leeds
Give Me Word	Connelly
No One But You	Robbins

Second 12

Somebody	Bourne
Heartbeat	Kassner
Tomorrow	Cavendish
Prize of Gold	Victoria
I Still Believe	Macmelodies
Count Your Blessings	Berlin
Can't Tell Waltz	Reine
I Give My Heart	Robbins
Teach Me Tonight	Leeds
This Ole House	Duchess
Give Me the Right	Keith-P.
Shake Rattle Roll	Connelly

Four Jewels have been set for a return engagement at the Midway Lounge week on April 11 . . **Lee Kelton's** band plays annual St. Patrick's Day dinner dance of Westmoreland County's Ancient Order of Hibernians . . . **Flo Dreyer** and her femme band open tomorrow (Thurs.) at Bali-Kea . . **Terry Lynn**, a model, is the new vocalist with **Al Morelli's** combo . . Duquesne U.'s **Tamburitzans** give their annual concert at the Mosque Sunday (20).

Kansas City

Tex Beneke and orch into Pla-Mor Ballroom for one-nighter March 19 . . **Four Joes** and **Del Ray** set for the Park Lane, Denver, after their fortnight at Eddys' Restaurant here . . . **Bob Wilson** crew on stand at Town Hall Ballroom . . **Arch Martin's** Dixieland Six in new Ball Park Room of the Hotel Kansas Citian . . . **Three Cheers** and comic **Gary Morton** make up floor show at Eddys' beginning March 18 . . **Sauter-Finegan** orch played a concert in the Music Hall last Sunday (13).

Cleve. Harmonica Team's 51-Hr. Marathon Mark Lands Them Nitery Job

Cleveland, March 15.

A new way to land a nitery job in Cleveland, as well as gobs of newspaper space, is to blow harmonicas for at least two days around the clock. That's how the team of Mel Hummell, Dale and Ken Robinson won a two-week engagement at the Alpine Village Club while setting some sort of new world record by playing mouth organs for 51 hours and 34 minutes.

Twenty-four-year-old Hummell collapsed after 49 hours and 25 minutes of tooting at Biscayne Club, but his two partners went on to smash a previous non-stop record. It had been held by their father, Paul Robinson, who started the crazy business 21 years ago by blowing a harmonica 51 hours and 15 minutes.

His sons hoped to hit the 60-hour mark in marathon, cosponsored by Jack Silverthorne, head of the local Variety Club, to raise money for the Cleveland cerebral Palsy School Foundation. Blistered lips forced Dale and Ken Robinson to stop, but they raised over $1,000 for the fund and were signed by Alpine. Marathon was given radio coverage by Bob Ancell, WDOK disk jockey, who lost sleep two nights supervising it in Biscayne's window showcase.

Groove Label Corrals Chris Powell & Flames

Groove Records, RCA Victor's rhythm & blues division, has inked Chris Powell and His Blue Flames to a term pact. Groove, which is being run by H. Ray Clark with Bob Rolontz as artists & repertoire head, issued its first two disks last week since its reactivation. John Greer and Piano Red were the kickoff artists.

Groove, meantime, has set 27 distribs for the label. In the northern area, indie distribs will handle the disks. In the south and southwest, regular RCA distribs will carry Groove.

Inside Stuff—Music

Capitol Records has begun to gear itself for its springtime merchandising sales program with plans for an extensive selling setup. During the two-month period, diskery is planning to release 13 new packages in all three categories of pop, classical and children's albums. Program will include introduction of the new albums, the T-Series campaign ($3.98 line), tele-story-promotion (slides displaying new albums) and the new accounts drive in an effort to obtain an increase in its dealer outlets. Because the T-Series line is the most popular, Cap has increased the line from 15 to over 100 albums, due to the continued demand in that $3.98 price bracket.

Three of the six best-selling Capitol records in England are his, Dean Martin reports. Crooner, whose last completed film at Paramount is "You're Never Too Young" and who is now doing "Artists and Models" for Hal Wallis, was notified by the diskery that his recordings of "Naughty Lady of Shady Lane," "Let Me Go, Lover" and "Mambo Italiano" are included in Cap's topselling sextet in the Isles. This marks the first time any artist has so dominated the company's output in this area.

In a move to hypo its catalog of Spanish disks, Decca Records is launching a spanish fiesta contest for dealers with the cooperation of the Spanish government. Top winner of the contest will get an all-expense paid two-week trip to Spain. In addition, Decca has lined up several other big giveaways for the runnersup, including a motor scooter, guitars, gowns and hi-fi sets Dealers will compete in a window-dressing contest framed around a Spanish theme.

Vet ASCAP writer Ray Walker, now residing in Miami Beach, will aid ex-baseball pitcher Rube Marquard on latter's upcoming memoirs. Walker penned "The Marquard Glide" when the diamond star moved into vaude. This was about the time when he married Blossom Seeley (now Mrs. Benny Fields). Walker also has cleffed "I Found A Peach On Miami Beach," which is set for a Mutual net showcasing March 26 as an "official" M.B. song.

Red Foley marked his 15th anni with Decca Records last week, having been one of the company's topsellers since he joined the diskery in 1940. Although basically a country singer headquartering in the Kentucky-Tennessee belt, Foley has come up with several hits in the general pop market, notably "Chattanoogie Shoe Shine Boy," which went over the 1,000,000 marker several years ago.

Value of concentrated tele plugging to the disk business is reflected in the steady sales pace of the Columbia album, "Joanne Sings." Set was cut by Mary Stuart, star of the CBS-TV soaper, "Search For Tomorrow," and she sings the songs from the album regularly on the show. Package has been on the market three weeks and has racked up an average of 10,000 sales a week.

LeRoy Holmes, MGM Records musical director, has prepped a wax carbon of eight of the all-time great Negro bands. In the 10-inch LP album, Holmes takes off on the styles of Duke Ellington, Jimmy Lunceford, Chick Webb, Count Basie, Fletcher Henderson, Lionel Hampton, Earl Hines and Andy Kirk.

Horizon Press has set a late spring publication for Leonard Feather's "The Encyclopedia of Jazz," which contains biographies of over 1,000 jazzmen from oldtimers like Bunk Johnson to modernists such as Dave Brubeck. Book will have an intro by Duke Ellington and will sell for between $5 to $10.

Betty White, author of her "Teen-Age Dance Book" and "Betty White's Dancing Made Easy," has turned out a $1 "How to Mambo" book (David McKay; illustrated by Robert Burns), including stuff on the cha-cha-cha, the cha-cha hop and the penguin walk. Bandleader-composer Tito Puente gets a nod for checking the musical rhythms, as detailed in the book.

7½G Federal Tax Lien Slapped Vs. Ted Weems

Houston, March 15.

Tax liens totaling $7,566.07 were filed against bandleader Ted Weems here last week. Federal officials, in filing the documents with Harris County Clerk W. D. Miller, said the liens cover withholding taxes from June, 1953 to May, 1954.

Weems, currently here at the Empire Room of the Rice Hotel, blamed the matter on an accountant "who gummed up the book." Weems said that he had conferred with Joe Jamar, district Internal Revenue Bureau supervisor, and arranged to make monthly payments. Weems said that an auditor was going over the books to straighten them out.

The liens were filed against Wilfred Weems, "doing business as Ted Weems Orchestra."

CAP'S DANKWORTH DOUBLE

Hollywood, March 15.

Capitol Records is releasing "Waterloo Walk" and "Singing in the Rain" the end of the month.

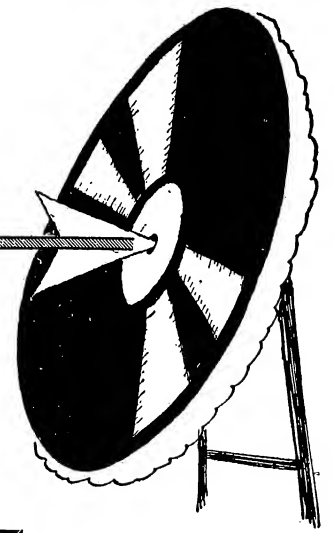
Both tunes were waxed in London by the Johnny Dankworth band, recently pacted by the diskery.

PATTI PAGE
Mercury
"YOU TOO CAN BE A DREAMER"
MILLS MUSIC

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

THE HIT OF THE WEEK
JAMES BROWN
Lt. Rip Masters of the "Rin-Tin-Tin ABC-TV Show"
The Ballad of Davy Crockett
b/w
He's a Rockin' Horse Cowboy
MGM 11941 K 11941
M-G-M Records

today's BIG POP HITS are DECCA HITS



BILL HALEY and His Comets Sing and Play
BIRTH OF THE BOOGIE *and* **MAMBO ROCK**
DECCA 29418 (78 RPM) and 9-29418 (45 RPM)

THE FOUR ACES Sing
THERE GOES MY HEART *and* **You'll Always Be the One**
DECCA 29435 (78 RPM) and 9-29435 (45 RPM)

GUY LOMBARDO and His Royal Canadians Play
BLUE MIRAGE *and* **Greensleeves**
DECCA 29377 (78 RPM) and 9-29377 (45 RPM)

THE COWBOY CHURCH SUNDAY SCHOOL Sings
OPEN UP YOUR HEART (And Let the Sunshine In) *and* **The Lord Is Counting On You**
DECCA 29367 (78 RPM) and 9-29367 (45 RPM)

SAMMY DAVIS, JR. Sings
ALL OF YOU *and* **Six Bridges to Cross**
DECCA 29402 (78 RPM) and 9-29402 (45 RPM)

KITTY KALLEN Sings
Honestly *and* **I'd Never Forgive Myself**
DECCA 29417 (78 RPM) and 9-29417 (45 RPM)

CRAZY OTTO Plays
In The Mood *and* **My Melancholy Baby**
DECCA 29449 (78 RPM) and 9-29449 (45 RPM)

CATERINA VELENTE Sings
MALAGUENA *and* **Mambo From Chile**
DECCA 29394 (78 RPM) and 9-29394 (45 RPM)

LENNY DEE Plays
PLANTATION BOOGIE *and* **The Birth of the Blues**
DECCA 29360 (78 RPM) and 9-29360 (45 RPM)

AL HIBBLER Sings
UNCHAINED MELODY *and* **DAYBREAK**
DECCA 29441 (78 RPM) and 9-29441 (45 RPM)

BURL IVES Sings
THE BALLAD OF DAVY CROCKETT *and* **Goober Peas**
DECCA 29423 (78 RPM) and 9-29423 (45 RPM)

PEGGY LEE Sings
THE SIAMESE CAT SONG *and* **He's a Tramp**
DECCA 29427 (78 RPM) and 9-29427 (45 RPM)

JOE BARRETT Sings
I'M SINCERE *and* **Why Did You Break My Heart**
DECCA 29450 (78 RPM) and 9-29450 (45 RPM)

THE COMMANDERS Play
THE ELEPHANTS TANGO *and* **Commanders Overture**
DECCA 29323 (78 RPM) and 9-29323 (45 RPM)

THE 5 DE MARCO SISTERS Sing
Dreamboat *and* **Two Hearts, Two Kisses** (Make One Love)
DECCA 29470 (78 RPM) and 9-29470 (45 RPM)

VICTOR YOUNG and His Singing Strings Play
Theme from **MEDIC** *and* **Bella Notte**
DECCA 29433 (78 RPM) and 9-29433 (45 RPM)

America's Fastest Selling Records



DECCA RECORDS

Kid Book As Disk Newest Wrinkle

A new wrinkle in kidisks is being prepped for release this month by the John C. Winston Co., book publishers. Tagged "Magic Talking Books," the platter makes up the cover of the juve tome. A hole through the book permits the entire tome to be played on the phonograph.

"Talking Books" were originated by Bernard Geis, former ed-in-chief of Grosset & Dunlap, and his wife, Darlene, children's book author. Disks include lyrics by Mrs. Geis, with arrangements of old standards and original music by Jimmy Carroll.

Initial release includes four "Talking Books." They are "The Singing Mother Goose Book," with a platter presenting three Mother Goose Songs; "The Singing Happy Birthday Book," with a story by Grace Stern and a waxing of "Happy Birthday To You"; "The Speedy Little Taxi," with story by Darlene Geis and an etching of "The Busy-Busy Traffic Song," and "Noah's Ark," with a recording "All Aboard the Ark."

The books have washable covers and rounded safety corners.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Melody of Love (Shapiro-B).	2	1	1	1	1	1	5	1	1	1	2	1	1	124
2	5	†Davey Crockett (Wonderland)	1	2	2	6	3	2	1	3	..	5	1	2	2	102
3	2	†Sincerely (Arc-R).....	5	4	9	2	5	6	7	4	3	2	3	4	4	85
4	4	†Tweedle Dee (Progressive).	3	3	..	4	2	3	4	9	4	3	7	3	7	80
5	3	†Open Your Heart (Hamblen).	4	..	7	3	4	4	..	2	2	4	10	6	3	72
6	9	*How Important (Aspen)....	6	6	3	9	..	..	2	8	8	9	6	..	..	42
7	6	*Mister Sandmaan (Morris)..	9	5	..	5	7	8	..	..	6	6	8	7	8	41
8	8	†That's All I Want (W&B)...	..	10	..	8	6	5	9	5	..	..	4	8	5	39
9	7	†Hearts of Stone (Regent)...	8	9	..	7	9	9	..	..	7	7	..	5	6	32
10	11	†Earth Angel (Williams).....	7	..	6	..	..	..	10	5	10	..	10	9	20	
11	12	†Ko Ko Mo (Meridian).....	..	7	..	..	8	7	..	7	..	..	..	..	9	17
12	..	*Young and Foolish (Chappell)	..	8	5	..	..	..	..	..	..	..	..	..	..	9
13A	10	†Let Me Go, Lover (H&R).....	..	..	..	10	..	..	..	..	..	8	9	9	..	8
13B	13	*Naughty Lady (Paxton).....	..	..	..	..	..	..	..	..	9	..	5	..	..	8
15	14	*Finger of Suspicion (Leeds).			8		10		..							4

Decca Net

Continued from page 45

Lot" was the biggest for the label.

In his annual report to Decca stockholders, Milton R. Rackmil, who is also prez of Universal, reported that U's consolidated net earnings for the fiscal year, ending Oc. 30, 1954, amounted to $3,797,688 on film rentals and sales of $77,887,688, the largest in the picture company's history. For the preceding year, U's net earnings were $2,616,356. Last year's earnings were equivalent to $3.58 a share on the 995,289 shares of U common stock outstanding.

Rackmil's report indicated that the average cost to Decca of its Universal stock was $17.50 a share. In the last few weeks, the stock has been selling at slightly under 30.

A "HIGHLIGHT" For Every Program
CLOSE YOUR EYES
MILLER MUSIC CORPORATION

LAZY GONDOLIER
—o—
ADDIO AMORE
BURLINGTON MUSIC CORP.
539 W. 25th St., N.Y.C. OR 5-6060

Sacks to O.O. Victor's Distrib in Midwest

RCA's Manie Sacks breaks his jump to the Coast with a Chicago stopover this weekend to o.o. RCA Victor's midwest distribution operation.

He joins NBC exec veepee Robert W. Sarnoff in Hollywood for the opening of the new NBC color studios, and will stay on for the Academy Awards to spectrumcast March 24.

Prado Follows No One

Hollywood.

Editor, Variety:

I would like to clarify a story that was printed in your March 9 issue of VARIETY, based on remarks by Herman Diaz, RCA Victor international division chief. According to the story, I, Perez Prado, have switched to the Cha-Cha-Cha kick. That is not true, and I emphatically deny it.

To begin with, my new rhythm, La Culeta, is derived from the mambo. La Culeta is a milder rhythm of the mambo, which is affected by use of four violins that I have added to the orch. What I'm trying to emphasize is that although the Cha-Cha-Cha may also achieve a milder melody of the mambo, which I originally established, it in no way is connected to my La Culeta rhythm.

Your story was confusing, it made it seem that I was following someone else's pattern in music. I follow no one's patterns; I create my own. *Perez Prado.*

Merc's St. Louis Distrib

Chicago, March 15.

Mercury Records has opened its own distributing office in St. Louis, managed by Pat Lunda, formerly Mercury promotion man in St. Louis.

This makes the fourth company-owned distributorship Mercury has established since Jan. 1.

WABC Jockey

Continued from page 45

songs, simply and not too elaborately stated, but nevertheless with popular appeal. Certainly, the titles of the top c&w's, namely "In The Jailhouse Now" and "Loose Talk," are far more suspect if one is looking to be a censor.

And, by the same token, an "All Of You" or "Baby It's Cold Outside" could be called to task long before a "KoKoMo."

R&b, rock & roll, or whatever name you choose, is to my way of thinking nothing more than another title for what was called jazz, or swing in the past. It simply means music with a beat and is certainly not new. It is filled with cliches, repeated musical phrases, imperfect rhymes. However, what seems to get across to the teenagers, as well as to their older brothers and sisters, is it's simplicity and familiar ring and believe it or not, its sincerity.

Nevertheless, I believe it is a fad and will eventually drive itself into the ground.

A&r men have been called to task for covering the original r&b records, but you can't blame the a&r men for that. The buying public is insistent on getting the original arrangement, and in many cases, a superior "cover" recording may seem like a superior recording to everyone except the guy or gal who goes out and purchases the original record. There's a reason for this too. Very often, the original record has a sincerity to it that the "cover record" (usually by an established artist, who may have a disdain for what he is doing) lacks.

It seems a crime to me that a song like "KoKoMo," which is far from original, and could conceivably have been written in half an hour, should sell as many records as "Secret Love" or "Young At Heart." Here is the area where the publisher can help the situation. The public will buy a good song, but must first be offered that good song. Publishers and a&r men, acting on their own behalf, and using their better judgment, can bring us those better songs.

Disk jockeys shouldn't, but sometimes do make hits. We can bring good records to the attention to the public. However, let's allow the public to make the choice instead of a self-appointed oracle in Detroit, Cleveland or Boston who tells "Hugo," "Mitch," or "Bob" which way the 45 rpm wind is blowing.

Why don't we just let r&b run its course without acting as censors and philosophers and get on with the job of giving the public some better songs and better records, and we might find that quality can pay off again.

Mort Lindsey
(WABC, N.Y.)

Cats Dig the Cool Stuff Again at Carnegie Hall As Brubeck Sends Them

The pulling power of modern jazz was demonstrated in a big way at Carnegie Hall, N. Y., last Saturday night (12) when the large auditorium was packed to capacity with cats digging stuff that was the coolest. Grossing $18,000 at two performances, at 8:30 p.m. and at midnight, were the Dave Brubeck Quartet, Gerry Mulligan, Chet Baker's combo and songstress Carmen McRae. NBC disk jockey Al (Jazzbo) Collins emceed the show, but his usual glib line of chatter was missing as Collins seemed to be stagestruck by the historic surroundings.

The jazzmen, however, took the Carnegie Hall setting in stride as well they could in view of the fact that jazz is no longer a novelty in this longhair auditorium. A unique feature of the audience at this cool concert was their attentiveness. Here were fans who came to listen rather than to stomp, as has been the case of most of other jazz bashes staged before large crowds.

This was a well-planned concert in which all the instrumentalists spoke the same language. Topping the bill was the Brubeck group which, with Paul Desmond featured on the alto sax, again dispensed its richly textured brand of jazz counterpoint. Brubeck's unit closed the show strongly, leaving them wanting more but unable to do any encores because of the time schedule between the two performances.

The Chet Baker quintet, with Phil Urso on tenor, opened the program with some pleasant, but not particularly original, jazz conceptions. Baker himself, however, is an excellent trumpeter and also satisfied with his easy vocals. Baker's group also played with Mulligan, who sparked this group with some of the tunes associated with the Mulligan quartet. Mulligan, incidentally, is a suave gabber and handled the introes with humor and style.

Miss McRae, who has worked the jazz nitery circuit, was given the vocalist spot and she handled a brace of standards effectively. Miss McRae, however, has the tendency to intro her tunes with either cliche sentiments or plugs for her various disk labels. She would do well to scissor the gab in favor of her fine singing talent.

Herm

CAP INKS TAYLOR SIS

Hollywood, March 15.

The Taylor Sisters, trio formerly billed as the Taylor Maids, were inked by Alan Livingston to a Capitol Records pact.

Simultaneously, Cap also signed Bette Anne Steele, erstwhile chirp with the Buddy Morrow orch.

It's the Flock of New Cleffers & Pubs That's Making It So Tough

If the so-called oldline professional songsmiths and music publishers want to know what minimizes their chances for landing "those records," the following is a sampling refresher course as to the state of the business. The VARIETY reviewers, receiving the sample disks, are struck, as must be the disk jockeys, who too are inundated with every new pressing, by (a), the many newcomer songsmiths and (2), ditto publishing houses.

The writers' names are as unfamiliar as some of the copyright owners' corporate names, who are listed as "publishers." In many instances that's an ephemeral term since the lead sheet may be the extent of publication, with the disk the ultimate objective. Most of these firms are BMI affiliates.

Among the writers there seems to be an unusual plenitude of femme names, some of whom are destined to take their place with such distinguished sisters-of-the-keyboard as Dorothy Donnelly, Rida Johnson Young, Dorothy Fields, Anne Caldwell, Clare Kummer, Elsie Janis, Maria Grever and the like.

Without further comment this cross-section of the current cleffer crop speaks for itself, in the writer division: Rose Marie McCoy, Charles Singleton, Frank Kreisel, Henry Glover, Don D. Robey, Bert Kriechman, Jerry Luoma, Carl Barefoot, Lee Ross, Ivory Joe Hunter, Forest Wilson, Curtis Williams, Harvey Fuqua, Lawrence Coleman, Eugene Cohen, Eunice Levy, George Allen Freed, Rudy Jackson, Jake Porter, Winfield Scott, Bruns, Johnny Grande, Bill Haley, Mildred Phillips, Billy Williamson, Anita Kerr, Katherine Estes, Earl Burrows, C. A. Rossi, Bob McAvoy, Matty Martin, Roy Gould, Johnny Lehmann, Bob Cochrane, George Brown, M. Rotha, Julie Mandel, Albert Hague (newcomer with Arnold Horwitt on the "Plain and Fancy" musical), Al (sic!) Tennyson, Jimmy Blade, Martha Carson, Norma Grim, B. Bryant, Tom Lancaster, Lyle Gaston, Mike Pedicin, Jack Hoffman.

Newcomers, in the main, are linked with newcomer indie firms.

It's by no means a comprehensive list, merely a sampling of the contenders for "that record" from all corners of the U.S. Songs are divided among r&b, c&w and conventional pop stuff.

A SMASH!
"Silver Moon"
Recorded by
BILLY VAUGHN
Dot #15347
HARMS, Inc.

A SWELL NEW SINGING STAR AND A SWELL NEW SONG!
BETTE ANNE STEELE
(Capitol #3073)
TAKE ME AWAY
Words and Music by
PAT BALLARD
BREGMAN, VOCCO & CONN

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME!"
STYNE and CAHN MUSIC Inc.

Another BMI "Pin Up" Hit
THE BALLAD OF
DAVY CROCKETT
Recorded by
BILL HAYES.....Cadence
MIKE STEWART & JIMMY LEYDEN...Little Golden
FESS PARKER...Columbia
RUSTY DRAPER..Mercury
STEVE ALLEN.....Coral
MAC WISEMAN.....Dot
THE VOICES OF WALTER SCHUMANN....Victor
BURL IVES.....Decca
JAMES BROWN....MGM
TENNESSEE ERNIE.Capitol
SONS OF THE PIONEERS.....Victor
Published by
WONDERLAND MUSIC CO., INC.

New Frontier Rushes April Bow; Ownership Tangle Clouds Picture

By BOB CLEMENS

Las Vegas, March 15.

The New Frontier Hotel, seeking to replace the Last Frontier by April 4 and eradicate most of the last vestiges of the hostelry that was the second to be built on the now fabulous Strip in Las Vegas (El Rancho Vegas was the first), is in its last stages of rebuilding and refurbishing.

Taking over from Last Frontier majority stockholders Jake Kozloff and Murray Randolph, two corporations are involved in the New Frontier setup. The Frontier Corp. is the holding company of the physical property. Officers are Maurice H. Friedman and Irving Leff, real estate developers and investors in Beverly Hills and Vegas; Stanley S. Leeds, Cal. insurance broker, and B. Frank Williams, a former state senator of Arkansas and the sole owner of several banks in that state.

This corporation leases the property to the New Frontier Corp., which is the operating company. "On the license for the operating company," says Friedman, "are Leff, Leeds and myself." But other sources have claimed in print that Williams is also on the license. Friedman states that the $4,000,000 transaction is now in escrow and anticipates no trouble with it.

Katleman Angle

Beldon Katleman, El Rancho Vegas owner, holds 20% interest in the Last Frontier, however, and claims he is not a party in the sale of the Last Frontier nor has he ever sat down to talk with the prospective buyers.

Friedman declared that for want of a title and capacity he, Leeds and Leff are dubbing themselves "general managers" of the new operation. They have no casino executive selected as yet.

The new supper room to be opened by Mario Lanza April 4 will be called the Venus Room and will seat 700 for dinner and 900 for the

(Continued on page 61)

Hub Op Settles for $1,000 On Miss Jorgensen Ban

Settlement was concluded last week on a claim filed by Christine Jorgensen against Rocky Palladino, operator of the Latin Quarter, Boston. Palladino agreed to pay Miss Jorgensen $1,000 to settle.

Dispute arose over a threatened ban in Boston against Miss Jorgensen. Feeling that his cabaret and liquor license would be endangered if he went through with the deal, Palladino cancelled the contract. Miss Jorgensen brought charges against the nitery op, claiming that she had refused other dates in order to go through with the Hub engagement, and had incurred certain personal expenses. The $1,000 settlement represents a compromise against Miss Jorgensen's bid for two weeks' salary.

Milw. Vaude Claims 18G Loss on Vic Damone's Last Minute Vamp

Chicago, March 15.

James Coston, owner of the Riverside Theatre, Milwaukee, claims he lost over $18,000 last week with the stageshow there. Vic Damone was set to top the bill, which marked the house's temporary return to a vaude-film policy after a year-long absence of stageshows. Damone cancelled out at the last minute and Joni James filled in as the headliner.

Coston spent $3,800 in advance publicity for Damone and attributes the fiasco to absence of bally for Miss James. Coston also says he spent some $500 on phone calls to plug the hole in the bill, and is mulling some action against Damone.

Jaye P. Morgan Resuming Theatre, Nitery Dates

Jaye P. Morgan, who leaves the Robert Q. Lewis tv show on April 30, will resume theatre and nitery dates. She's been pacted for the Town Casino, Buffalo, May 9; the Seville Theatre, Montreal, May 26, and the Gay Haven, Detroit, June 3.

Other dates are being lined up by the Mercury Artists Corp.

Burley Union Wins On Philly Carman

Jurisdiction of the Carman Theatre, Philadelphia, has been awarded to the Burlesque Artists Assn. The award was made this week by a committee from the Associated Actors & Artistes of America, which went to Philly to view the show. Committee unanimously awarded the house to BAA, which will now seek to negotiate a minimum basic agreement. Tom Phillips, executive secretary of BAA, said that he'll first seek to obtain a bond to cover salaries.

The theatre was originally a vaude house, but later adopted a burley policy. However, AGVA continued to service the house, despite Phillips' protests that AGVA was invading his jurisdiction. He recently filed a protest with the 4A's on the matter. Committee which ruled on the issue comprised Ben Irving, of Chorus Equity; Harold Hoffman, of Screen Actors Guild, and Manny Tyler, of AGVA.

Bond is now an integral part of BAA regulations, according to Phillips. He pointed out that the cast of the Colony Theatre, Union City, N. J., was paid out of the bond when it closed a couple of weeks ago.

Wences to Support Kaye

Senor Wences has been booked for the Danny Kaye show at the Palladium, London, starting April 23 for six weeks.

Wences was on Kaye's show at the Palace, N.Y., several years ago.

Top Negro Names Put Agents on Spot; Demand Bookings Beyond Cafe Circuit

By JOE COHEN

U. S. Negro talent gets a wonderful break in and from niteclubs but mostly their money-making chances begin and end there. The recent all-Negro "Carmen Jones" film has been a boost recently, but it's one feature in years. The mass media, films and television, simply are not giving colored talent a tumble. This situation has white agents for Negro performers on a spot. They collect plenty of commissions but cannot satisfy the ambitions of their clients to get beyond cafe dates.

The stance taken by the Negro acts is that after they have played the entire round of cafes—what next? All they can do, at this time, is start out all over again in the niteries and pray that their welcome won't be worn out.

Talent offices have given this problem considerable thought, and nothing in the way of a solution is seen presently. The agencies say that they have to devise specialized situations to take care of performers who feel uncertain of their future. Even if they do, one spokesman declared, it would be difficult to get a network or a sponsor to shell out somewhere in the neighborhood of a $500,000 to try out an idea that is unproven. Fear of the Dixiecrats looms large.

"It would be easier," according to one agent, "to slot the act in an all-Negro cast, but that again, is not meeting the issue. It's not progress. Similarly in all-white shows its insulting to cast a Negro as a menial which has been the practice in most instances."

The legit field is the most likely solution for these difficulties. Specialties in revues, or a role such as played by Eartha Kitt in "Mrs. Patterson" or the Ethel Waters role of some seasons back holds out the greatest promise.

The Negro performers have several instances to support their contention that the public may be

(Continued on page 61)

Sign Patti Andrews For N.Y.'s Latin Quarter

Patti Andrews will do her act as a single for the first time in the East. She's been signed for the Latin Quarter, N. Y., March 27. Joey Bishop will be on the bill with her.

Miss Andrews formerly worked with her sisters, Maxene and Laverne. They split a couple of years ago. Remainder of the team are still united.

Jock Idea Fades For Pitt Copa's 7th Anni; Four Stars for Week

Pittsburgh, March 15.

Lenny Litman's plan to give his 7th anniversary show at the Copa an extra push last week by using a different local deejay every night as emcee didn't work out, when the platter-spinners discovered they'd have to join AGVA in order to play the date. As a result, Litman dropped the idea and brought in a regular m.c.

Disk jocks figured out initiation fee and dues in AGVA would come to a lot more than Litman intended to pay them, so they declined the offer with thanks. There were some other complications, too. Jocks were supposed to be on with their favorite performers, and one of them didn't want to be spotted on the night assigned to him because he couldn't deliver the singer of his choice. At first, Litman planned to pay the AGVA charge himself, but when little other matters began to crop up, he decided to abandon the whole thing.

Copa used four different stars during the week, Billy Williams Quartet on Monday, Sarah Vaughan Tuesday and Wednesday, Four Lads Thursday and Friday and Bill Hayes on Saturday.

Tucker, Martin and Kannon Are Genuine 3-Star Caliber

By George Bourke
THE MIAMI HERALD



Jackie Kannon was next on the bill. He admitted that this spot wasn't to his liking nor of his personal selection. He didn't want to follow Sophie Tucker, but fate decreed it, and he took over.

And will you believe me when I tell you that for more than one-half of his entire act, Jackie Kannon has absolutely and positively, new and unheard in these parts, sock material that had the audience laughing all over again. Where he gets his stuff I haven't had an opportunity to learn, but he is sure the contradiction to the rule. You CAN have new material of a nature that has the audience applauding in the middle of numbers.

It is a temptation to print some of his stuff but I won't, for there are too many comics who would steal it from here. At least let them go there and purchase a drink to get his stuff.

I kept waiting for him to tell a story that had been told here and he continued to surprise by having complete new material in the story telling department . . .

I enjoyed Jackie so much I am inclined to ask Norman Schuyler, "What took you so long to bring Jackie Kannon to town this season?"

By Paul M. Bruun
MIAMI BEACH SUN

Chez Paree
Chicago, March 22nd

Thanks:
JACK TALAN

Special Material:
ELI BASSE

M.C.A.

Folies Bergere's Over $3,000,000 B.O. in Western Hemisphere Tour

By JAY MALLIN

Havana, March 7.

Havana has long been known as "the Paris of the Americas." Sidewalk cafes, irresponsible traffic and the "Esquire"-bestowed enconium "sexiest city in the world" have all added to the Parisian aura of Havana. With the Folies Bergere now playing the town, a tourist might be excused for believing his plane had crossed the Atlantic by mistake.

The Folies, most famed of all revues, have long been known for their 1) sets and 2) girls. Habaneros find that 1) lives up to expectations, but 2) is somewhat disappointing. The sets are unquestionably the best ever seen in Cuba (or almost anywhere else). It is apparent that no expense, technical skill and imagination have been spared in designing the sets. Flickering lights and realistic sound effects create the impression of a subway train speeding through Montmartre. A slanting drawing room looks remarkably like a 3-D painting on a wall.

The costumes are as eye-catching as the sets. Colorfully extravagant, they lend themselves perfectly to the air of gaiety of the show. Outstanding are the costumes and masks in a Chinese number. The coloring of these, emphasized by good use of spotlights, make the dancers look precisely like animated ivory figures.

Second only to its name, the Folies' sets and costumes are undoubtedly its most valuable asset.

Features Esther & Johnson, Colette Fleuriot, Dolly Pick, Claude Daltys, Claude Bernard & Jean Lamou. At Blanquita, March 4-April 4; $3 top.

This is true in a literal sense: the 600 costumes and 20 tons of sets are valued at $250,000.

The 52 Folies girls do not stack up to the backdrops, which are far more beautiful. Their faces, figures and dancing are about par for a run-of-the-circuit burlesque, but certainly far less than what might be expected of the Folies Bergere.

In general, the show alternates nude and non-nude scenes (there are 20 scenes in two acts). Once the girls have appeared naked a few times, male interest begins to subside. Any stripper knows the value of prolonged suspense. (Curiously, there isn't a single strip act in this most renown of burlesques). One of the most interesting things about the chorus line is a girl whose resemblance to Leslie Caron is startling.

Some individual performances are notable: Claude Daltys does some creditable singing. Colette Fleuriot rouses the spirit of the ensemble and the audience with singing and dancing reminiscent of the red hot mammas. She is ably seconded by Dolly Pick, whose metier is a walk reminiscent of Marilyn Monroe.

Claude Bernard & Jean Lamou literally bring the audience to their feet. Bernard, as a Tarzan figure, and Lamou, in an ape's outfit, do some acrobatics on stage, then Lamou runs off, climbs a rope, and precariously dashes along the rim of the balconies. He comes back to earth and runs on the seats in the pit.

Esther & Johnson deserve and get billing as the top dancers of the show. Theirs is competent terping, and it gets a gasp from the audience when he tosses her, and she lands on the floor in a perfect split.

One number of the show is in questionable taste. It takes place in a church, and the ensemble is strikingly dressed and masked to resemble stained glass windows. The effect is visually terrific, but "Ave Maria" sung in a burlesque seems a bit inappropriate.

The Folies is winding up its first tour in the Western Hemisphere. It opened in April of last year in Buenos Aires. Since then it has played in six other cities in five

(Continued on page 61)



Eileen BARTON
Currently
ON TOUR
CORAL Records
Dir.: WILLIAM MORRIS AGENCY

SHE'S DYNAMITE!
KAY MARTIN
(and her TRIO)

Currently
Sahara Hotel
Las Vegas
Direction
MERCURY ARTISTS

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 15.

Thanks to the Pepsi Cola and Coca Cola of N.Y. office for sending playing cards for lounge and card room here; also extra decks for solitaire players.

Eddie (IATSE) King in from N.Y. on a weekend vacation to bedside of his sister, Mable Hutchins, gritty girl who is staging a slow comeback; he also bedsided Tom McKearnin, whose progress is notably good.

Jack Danzi motored in from N.Y. for a holiday and bedside chat with his wife, Muriel (4 Eddy Sisters) Danzi, whose progress is 100%; she's been upped for mild exercise.

Isaac Hope, vet manager for the Henry Savage productions of yesteryears, still happy over the bedside visit from Henrietta Vieta of the legit field; he is a bed patient.

Write to those who are ill.

Vaude, Cafe Dates

New York

Georgie Kaye out of the Latin Quarter, N. Y., show for several nights due to laryngitis. **Tim Herbert**, now a single, was among the nightly substitutes' as was **Joel Grey** . . . **Billy Williams Quartet** into the Rustic Cabin, East Hackensack, N. J., April 29 . . . **Pat Crowley** booked for the Sans Souci, Miami Beach, April 26 . . . **Barry Sisters** tapped for the Flamingo, Las Vegas, May 5 . . **Danii & Genii Prior** signed with William Morris Agency . . **Igor & Mimi** to the Latin Casino, Philadelphia, March 24 . . . **Beverly Fowler** added to the current Latin Quarter, Boston, show . . . **Lillian Roth** moves into the Elegante, Brooklyn, April 1 . . . **Katherine Dunham** set for the Mapes, Reno, April 21 . . . **Charlotte Rae** returns to the Bon Soir, April 5.

Matt Dennis will preem at the Chi Chi, N. Y., March 22 . . . **Marshall & Farrell** open tomorrow (Thurs.) at the Riverside, Reno. **The Chuckles** just concluded a date there on a deal set by **Joe Glaser** . . . **Cy Walter** returned to the Weylin Hotel, N. Y., yesterday (Tues.) . . . **Ramon Crystal** a newcomer to **Ken Later's** Patio, N. Y. . . . **Bob Petti** debuts at Otto's, Albany, March 29 . . . **Billy Shepard** closed at the Balmoral, Miami Beach, for a stand at the Palace, N. Y., tomorrow (17) . . . **Ann Nichols** opens Friday (18) at the Iris Theatre, Mexico City.

Chicago

Rusty Draper inked for the Mapes Hotel, Reno, April 7 for two sessions . . . **George Jessel**, currently at the Elmwood Windsor, Detroit, set for the Vogue Terrace, Cleveland, April 11 for 10 days . . . **Sophie Tucker** pacted for the Elmwood Windsor, Detroit, June 2 for two rounds . . . **Harmonicats** booked into the Cairo, Chi, April 5 for three weeks . . . **Norm Dygon** held over at the Jolly Roger Hotel, Ft. Lauderdale, till end of the season.

Hollywood

Harry James Orch (20) opens tomorrow (Thurs.) at the Crescendo for three weeks . . . **Helen Woods** and **Helene Stanley** will open with **Mario Lanza** at New Frontier, Vegas, April 4 . . . **Bill Ballance**, CBS Coast deejay, set as permanent emcee Friday nights at Tiffany Club . . . **H. D. Hover**, Ciro's operator, formed a personal management unit, Artists-Musicians Personal Mgt., with **George Schlatter** and **Maxwell Arnstein** in charge . . **Ella Fitzgerald's** first Sunset Strip stint at the Mocambo.

Dancer Doubling as Mgr.; To Import Flamenco Co.

Waldo Moll, of the dance team of Elsa & Waldo, will double as an impresario with the importation of a flamenco troupe from Spain, Los Chevalillos de Espana.

Moll, in conjunction with the Leon Newman Agency, is currently lining up a route for the song-and-dance troupe.

Army As Booker On Jones Junket

Hollywood, March 15.

The Army has tried everything else, so now it's setting up shop as a booking agent.

Prior to leaving on his Australian junket, Spike Jones received an offer from the Special Section Service of the 8th Army, U.S. Armed Forces Far East, to let the Army units under that command set up commercial dates for Jones and his troupe in the Orient in return for playing gratis for GI personnel stationed in the area.

In what is believed precedental action, the offer, in a letter on official U.S. Army stationery dispatched from Tokyo, reported that 21 "commercial" one-niters could be arranged on a schedule that would also permit about half that many gratis appearances before strictly GI non-paying audiences. Even engagements in Tapei, capital of Formosa, were offered, on the basis of three or four paid one-niters to two free dates for U.S. personnel. Other dates promised included Hong Kong, Manila, Tokyo, Osaka and other Nip stands.

Offer, signed by Walter A. Bouillet, was taken along by Ralph Wonder, Jones' manager, when troupe took off last week for three weeks Down Under. Troupe's departure had been delayed from the original Feb. 11 takeoff due to failure of Aussie promoters to post $103,000 in U.S. dollars here, part of deal which calls for troupe of 22 to receive a total of $163,000, including coin for transportation and other expenses.

Eartha Kitt Set for 1st N.Y. Copa Date in April

Eartha Kitt will play her first date at the Copacabana, N. Y., starting April 21 for three weeks. Her previous N. Y. stand was at La Vie en Rose.

Miss Kitt is also set for a week at the Apollo, N. Y., also her first in that house. She'll work there for one week starting Sept. 9. She's also pacted for the Bolero, Wildwood, Aug. 29. Singer has been tied up for sometime in the legiter, "Mrs. Patterson," which recently closed.

'HIPPODROME' TO SPEND ENTIRE YEAR ABROAD

"Hippodrome" will skip its U. S. tour next season and will spend the entire year in Europe. Revue opened in Antwerp on March 9 and has already lined up sufficient work to keep it busy for the bulk of the year.

"Hippodrome," which will return to the U. S. for dates in the 1956-57 season, played two years in the U. S. in various arenas. Show initially was "Skating Vanities," but changed its format.

Harold Steinman, show's producer, is expected to leave for Europe within the next two weeks for an extended stay with the show.

Strong Show Lined Up For Ike's D.C. Photog Dinner

Washington, March 15.

A strong show has been lined up for the annual dinner for the President given by the White House Photographers Assn.

Dinner, to be held Saturday (19), will feature Ray Bolger, Lena Horne, Liberace, Howard Keel and Connie Russell, with Joe E. Brown emceeing. Bill was put together by Stan Richardson of the Hollywood Coordinating Committee.

Association is made up of both newsreel and still photographers. Tony Muto, head of the Fox Movietone bureau and 20th studio rep here, will be installed as the new president. Top brass of the large studios will be guests at the affair.

FRANKIE SCOTT
America's Undernourished Comedian

Currently
On Tour of
One-Nighters
Direction PETER J IODICE
Fox Theatre Bldg., Detroit

COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly: $1.05 per script.
● 3 Bks. PARODIES, per book..$10 ●
● MINSTREL BUDGET.....$25 ●
● 4 BLACKOUT BKS., ea. bk...$25 ●
● BLUE BOOK (Gags for Stags).$50 ●
HOW TO MASTER THE CEREMONIES $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130

PHIL LAWRENCE and MITZI
Just Completed
BLINSTRUB'S VILLAGE—BOSTON
Currently
TOWN CASINO—BUFFALO
With the McGuire Sisters
Opening March 21
CASINO ROYAL—WASHINGTON, D. C.
With Nat King Cole
Man.: KEN GREENGRASS Dir.: G. A. C.


BEVERLY FOWLER
CURRENTLY
LATIN QUARTER
BOSTON, MASS.
A Pleasure to be on the same show with the Will Mastin Trio
Starring SAMMY DAVIS JR.
Just Concluded:
STAGE COACH, N.J. CELEBRITY CLUB, Phila.
Exclusive Booking: LOU PERRY
ARTIST CORP. OF AMERICA
1697 Broadway, N. Y.


"Have you heard who they're talking about on Miami Beach?"

VING MERLIN
and his
Violin Beauties

HELD OVER — 6 WEEKS
DELANO HOTEL, MIAMI BEACH

WILLIAM MORRIS AGENCY

"One of the smartest acts—and we are fully aware of the stellar lights playing elsewhere along Miami Beach's ocean front strip."
MIAMI HERALD.

"Something really different . . . youth and charm radiate from this group."
MIAMI BEACH SUN.

"Delightful—intriguing—staged colorfully, we'd especially recommend this attraction."
MIAMI-AFTER DARK.

"Truly the most unusual entertainment in show business today, completely entrancing . . . an outstanding show."
STARS OVER MIAMI.

Salute to Jean Hugard

By MILBOURNE CHRISTOPHER

Magico Jean Hugard, who braved many a barrage of live ammunition during his sensational bullet-catching feat, was on the receiving end of a battery of tributes when the Parent Assembly of the Society of American Magicians staged "A Salute to Jean Hugard" recently at the Barbizon-Plaza Hotel, N. Y.

Today, at 82, the vet hocus-pocuser is the Dean of the Society, the most prolific living writer on legerdemain and, though blind, the editor and publisher of Hugard's Magic Monthly.

Born in Toowoomba, Queensland, Australia, Dec. 4, 1872, young Hugard saw his first magic at the age of seven when Louis Haselmayer, the Viennese deceptionist, played his home town.

During his school years and a subsequent business career as a bank manager and investor in the meat-packing industry, Hugard spent most of his spare time mastering the intricacies of sleight-of-hand and building a repertoire of stage illusions.

At 24 he took to the road as a professional wizard. Card manipulations, escapes from straitjackets and water cans, a pantomime Chinese act and an original version of the bullet-catching trick were features of his full evening show.

After five tours of Australia and three of New Zealand, the baffler from bananaland set off on a swing around the globe. He came to the U.S.A. in 1917 by way of the Fiji Islands, Samoa and Hawaii.

Occupational Hazard

American vaudeville bookers vetoed his bullet-catching as too dangerous. More than a dozen magicians had been killed presenting it and there was always the chance of an accident. Matter of fact, Hugard himself had had a close call in Wellington, New Zealand. A volunteer rifleman slipped a handful of shot down the barrel of his weapon while no one was looking and though Hugard successfully caught the marked bullets, the unlooked for pellets of shot penetrated his stiff shirt front and had to be pried from his skin with a sharp knife when he left the stage.

With the Chinese portion of his show Hugard, as Chin Sun Loo, offered his wordless wonders on the Loew, Keith and Proctor time. "The Chin Sun Loo Co., Oriental illusionists and novelty workers, were easily the best features on the vaudeville card.

From 1919 to 1929 Hugard presented his "Modern Miracles" in his own theatre at Luna Park, Coney Island, during the summer. "The Chinese Water Fountains," "The Floating Ball" and "Black Art" were high spots of his seaside sorcery.

On Nov. 12, 1928, Hugard made his Broadway debut as a specialty act in "The Squealer." The melodrama, by Mark Linder, whose chief claim to fame is another epic from which Mae West evolved "Diamond Lil," was panned by the critics, but Wilella Waldorf in the Evening Post wrote: "Jean Hugard did all sorts of miraculous things with big metal rings and ate a good deal of burning paper, followed by what appeared to be wads of cotton. Later on he smoked considerably at the mouth, and blew fire into the air. Mr. Hugard, in fact, quite saved the evening for us."

As a result of the 1929 stock market crash, the bank in which Jean Hugard had deposited his lifetime earnings folded. So, almost 60, he had to start out on a new career.

He began teaching sleight-of-hand and this led to writing. In the early '30s he issued his first two manuscripts on card magic. Since then more than 30 texts of trickery have carried his name. His "Modern Magic Manual," "Expert Card Technique" and "Royal Road to Card Magic" (the latter two in collaboration with Fred Braue) are modern classics. He edited John Northern Hilliard's posthumous masterpiece, "Greater Magic," assembled "The Encyclopedia of Card Tricks" and translated Camille Gaultier's "La Prestidigitation sans Appareils."

On Jan. 3, 1950, Hugard was struck by an automobile while he was crossing Times Square. With the passage of time the resultant fractured hip healed, but his vision gradually faded and finally blacked out.

Recently he completed dictating an answer to Houdini's "Unmasking of Robert-Houdin," which will be published in book form later this year. Currently he is at work on a new textbook of conjuring.

Hugard's amiable manner and sage counsel have won him a host of friends in the hocus pocus world. Al Baker summed it up at another Hugard testimonial 10 years ago: "Jean Hugard, the magician who never did a mean trick."

WANTED
ALL TYPES OF
COLOURED ACTS
FOR WORK IN CANADA
REPLY IMMEDIATELY
With Photos, Prices & Available Dates to ED FEIGELMAN ASSOC. LTD.
5th Floor—1231 St. Catherine St., W. MONTREAL, QUE., CANADA



WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.

Writer's Personal Manager
I represent comedy writers, script, patter songs, situations, T.V. and Radio, etc. Can place material with comics, variety acts, cocktail units, T.V., Radio, etc.
HARRY BRENT
200 West 57th Street, New York
JUdson 6-0461



CAB CALLOWAY
FAIRMONT HOTEL
SAN FRANCISCO
Mgt. BILL MITTLER, 1619 Broadway, New York

THANK YOU FOR SENDING ME TO SUCH A NICE PLACE
JIMMY GRADY
Week March 14—British Colonial, Nassau
SIBYL BOWAN

Blackstone 12G, Kaycee

Kansas City, March 15.

Blackstone Magic Revue, in five days at the KMBC-TV Playhouse, ended stand Saturday (12) with a $12,000 take. Unit opened lightly, but finished strong. It played seven performances at $2 top in the 2,000-seat house.

John Antonello agency handled here.

AGVA Cracking Down On Non-Union Act Booking; Agents See Big Burden

The American Guild of Variety Artists is clamping down on agents booking non-union acts and agents who fail to submit terms of all contracts to the union. Interim committee of AGVA, comprising Dewey Barto, Tom Melody and Joe Campo, is currently working out a contract form which will provide space for the status of the performer with AGVA. Contract will note whether the act is delinquent in dues, his registration number with the union and other vital information, which will make it difficult for buyers to book non-union performers and those that have fallen from grace with their organization.

However, the difficult rub with agencies will be AGVA's insistence upon checking every contract. For example, the union may not only disapprove of a performer working that spot unless he's up to date in dues or on the unfair list for some other reason, but will also be in the position of refusing to okay a pact because the operator has no bond, hasn't signed a minimum basic agreement with the union, doesn't contribute to the AGVA welfare fund, or hasn't settled a union claim. There are also a variety of other reasons why an act may not be allowed to play certain spots on AGVA's proscribed list.

Whether agencies will submit to the new regulation without a struggle remains to be seen. Some argue that it will force the agent to become an enforcement officer for AGVA, responsible for the act's status and that of the cafe. Many do not want the responsibility and it's likely that the Artists Representatives Assn. will discuss the matter with the union before the new contract forms are printed.

Union spokesmen say that last-minute bookings will be okay providing the act or agent notifies the union by telephone or wire of the conditions set forth in the deal.

U.S. AUTO THRILL SHOW SET FOR O'SEAS TOUR

Chicago, March 15.

Abe Saperstein, owner of the Harlem Globetrotters, will send an American auto thrill show, the Hollywood Motor Rodeo, on a European tour. It will open in London April 30, to be followed by appearances in the British Isles, France, Italy, Germany and other European countries through mid-July.

The show leaves for Europe on the Queen Elizabeth April 20, with a crew of 11 men and 13 cars.

N.Y. AGVAites Reprove Nat'l Board on Goss Move

The New York branch of the American Guild of Variety Artists, which met last week at the Capitol Hotel, voted to censure the national board for its handling of the ousting of Irving Goss, who had been top organizer of the N. Y. branch.

Initially, motions had been made to condemn the board and ask for the reinstatement of Goss. However, the final form represents a compromise decision.

New Nitery Pact For British Chorus Girls

London, March 8.

A new contract for chorus girls in Continental niteries, agreed to by British Actors Equity, the Variety Artists Federation and the Agents Assn., went into force on March 1. The draft is to be printed in five languages to insure clarity among all managements concerned.

The new pact makes it necessary for managements to deposit a fortnight's salary, plus the cost of return fares. It also stipulates that English girls are not to be told to carry out social duties such as acting as hostesses and sitting at tables with customers.

Kay Starr's $12,500 at Fla. Hotel Cues Another Round of Pay Hikes

The Miami Beach hotels may be paving the way for higher salaries in hotels all around the country. The Fontainebleau, Miami Beach, which seats 500 in its La Ronde room, has signed Kay Starr for two weeks starting March 28 at $12,500, the highest salary ever paid a singer by any hotel outside of Las Vegas. The Fontainebleau, incidentally, has as one of its owners Ben Jaffe who is one of the partners in the Flamingo, Las Vegas, where Miss Starr has a three-year deal which guarantees her six figures. General Artists Corp. set the Miami deal.

Fact that the Fontainebleau is willing to pay five figures for a singer even though it has only a 500 capacity, and has no casino to justify such salaries, is seen as having a considerable effect on the hotel-nitery field. It's expected that name singers will press for similar contracts in other spots, and prices may zoom even higher. It had been felt by many that except for Las Vegas, salaries had reached some degree of stability. However, the Starr booking seemingly reverses that trend.

In many ways, it's believed that the Fontainebleau deal with Miss Starr will have even a more profound effect on salaries than Las Vegas deals. In the gambling belt, performers could be persuaded that Las Vegas was a world apart because the greenfelts paid for everything, and therefore one shouldn't expect to get anywhere near that kind of money in any other part of the country. However, with a 500-seater shelling out $12,500, that argument will no longer apply, it's feared.

Agencies feel that hotels and niteries again face another round of increases because of this action. How many more hikes they can afford before going out of business, hasn't been computed as yet.

FRIARS M&L SHINDIG BRINGS IN $60,000

The Friars dinner to Dean Martin & Jerry Lewis at the Waldorf-Astoria, N. Y., last Friday (11) brought in $60,000, according to Carl Timmin, organization's executive secretary. Proceeds represent the $35 and $50 per-plate receipts from 1,028 paying customers and the souvenir journal.

Coin this year will be divided between the Friars' relief fund and the Muscular Dystrophy Assn., in which Martin & Lewis are interested. Last year, the profits were divided with the various theatrical guilds.

Ex-Scribe Exec Director Of Ringling Bros. Circus

John Ringling North, head of the Ringling Bros., Barnum & Bailey Circus, has named Michael Burke as executive director of the show. He's a former radio and film writer. It's a newly-created post and gives the newcomer a position secondary only to that of North. Burke is a former All-American back from the U. of Pennsylvania, and received a Silver Star and the Navy Cross for heroism during World War II while serving with Navy Intelligence.

North, at various times, has placed a lot of Ivy League college grads in various circus posts.

JACK PARKER
'COMEDY OF ERRORS'
March 18-31
CHASE HOTEL
ST. LOUIS





Mgt. Tom Fitzpatrick
1619 Broadway, N.Y.C.

"... a popular COMEDIENNE who scores many times ..."
Robert W. Dana
N. Y. World-Telegram & Sun

★ CONNIE ★
SAWYER
Currently
CO-STARRING in
LEONARD SILLMAN'S Musical Production
"COME AS YOU ARE"
at the
VERSAILLES
NEW YORK

Hotel Pierre, N. Y.

Frances Langford & The Fellas (4); Stanley Melba and Chico Relli orchs; $2 and $2.50 couvert.

The Cotillion Room's maestro-impresario Stanley Melba is queer for babes—the femme kind. And not a bad idea. His bookings run the gamut from Hildegarde and Denise Darcel to Marguerite Piazza and Marion Marlowe to the incumbent Frances Langford and upcoming Kaye Ballard. True, occasionally he garnishes them with a little muscular atmosphere, such as Jack Whiting vis-a-vis'ing Hildegarde, or The Fellas, personable male quartet, foiling for Miss Langford.

Songstress, of course, is a savvy trouper as befits a seasoned performer who has worked the plush-eries and the GI foxhole circuit, with pix and tv in between.

Melba, emcee-bandleader, opens the new frolic with Carlos Rantini, his lead violinist, making with the Cotillion Strings, which is a sub-unit in the regular Melba dansapation troupe. Lois Bannerman at the harp is the focal of the string quintet which gives out with a little Kreisler, and thence into the telephonic routine as The Fellas "page" Miss Langford.

Blonde thrush in an arresting little bouffant number whipped up by the couturier Ceil Chapman then goes into a surefire songalog of current pops and generous helpings of Porter and Berlin (billed by name), Ethel Waters, salute to the bandmen (a natural segue from her "Glenn Miller Story," Universal pic stint) and a personal past hit parade—songs identified with her. The accent is on the torch or intimate ballad, and it makes for pleasing listening.

Miss Langford has given lots of attention to readying her stint. Herb Ross staged it and Jerry Seelen-Lee Pokriss fashioned the special material. The Fellas are a consistently good assist.

Alternating with the Melba toast of the Cotillion Room, the Chico Relli orch plays the Latin sets. Per usual matire d' Pasqual is a fixture at the tape, and handles his plush room with the 10 Downing St. manner usually expected of a class bistro. *Abel.*

Biltmore Bowl, L. A.

Los Angeles, March 11.

Jon & Sondra Steele, Wally Boag, Los Gatos Trio, DeMattiazzis (2), Hal Derwin Orch (10); cover, $1-$1.50.

The Steeles, Jon and Sondra, are back at their old stand for the new setup at this downtown Bowl, where Wally Boag and the Los Gatos Trio also are repeats. Only thing new for this stand is a European novelty act called The DeMattiazzis, a bit too Continental in flavor for much popularity here.

Headliners have become a habit at half a dozen local spots during the past few years. Sondra lends a note of glamour along with a saucy air as she sings her numbers, and strikes a nice note to rate a hefty hand for her valiant efforts. She's easily the better half of this twosome, her pianist husband's selections lacking her showmanship. Best of her chirping probably "You've Changed." Together they do such numbers as "Begin the Beguine," "The Old Soft Shoe Routine" and "How Important Can It Be?"

Boag brings his familiar balloons with him as mainstay of his comedy act, but humor is forced and he's best with a softshoe dance. The Los Gatos Trio opens the show with their fast tumbling and handstand act, three clever guys to watch, and The DeMattiazzis employ a full-sized mechanical man on skates which talks by remote control for their turn. It seems out-of-place for a supperclub floor. Hal Derwin as usual backs the show with his excellent music as well as dispensing dance tunes. *Whit.*

Copa City, Miami Beach

Miami Beach, March 10.

Jane Powell, Nat (King) Cole, Los Chavales de Espana with Trini Reyes, Eileen O'Dare, David Tyler Orch; $3.50-$5 bev. minimum.

Boniface Murray Weinger has evidently decided to concentrate on triple-draw lineups, eliminating the June Taylor-Benny Davis production. Current array is illustration of the new policy. Although topheavy on singers and notably lacking in comedy, the two-week show plays smoothly to wind effectively audience-wise.

Jane Powell, trim and shapely, handsomely gowned, is per usual a winning thrush whose compote is adroitly blended to feature her lilting vocalistics. The fetching filmstar tees off with a bright "It's A Most Unusual Day," then launches a carefully balanced group of operetta and musicomedy extracts to build into the "Jewel Song" from "Faust." Change in pace is accomplished adroitly with concentration on blues and rhythm tunes. In a tough spot following Nat (King) Cole, Miss Powell has them all the way via confident approach and shining personality which comes through strongly, thanks to elimination of any delivery frills or overselling.

Cole belts them from the walk-on. The guy is at home on a nitery stage, as evidenced in the easy, assured approach, the continued control of aud moods and constant reaction build while he switches from the piano to mike to project his group of over a dozen clicks he's been associated with. He could stay on longer, and has to beg off.

Los Chavales de Espana, annual fixture at the Saxony, make the transition from swank hotel cafe to a night club with ease. The 11-man-plus-Trini Reyes unit are a finely-integrated organization, interchanging in various units to feature virtuosity on instrumental work, most of them doubling on choral work to background the trio of charm boys who take over for Latin-American chansons. Miss Reyes adds a fiery touch to the act with sharply-defined castanet-h a n d c l a p-fingersnap accompaniment to her flamenco and Castilian dance concepts.

Eileen O'Dare, held over all season, spells the topliners with a zingy, gasp-raising assortment of acro - dance routines featuring whirlwind spins, butterfly twists and flips. David Tyler and his orch play the backgrounds for shows in able manner. *Lary.*

Blue Note, Chi

Chicago, March 9.

Teddy & Marty Napoleon Quartet, Australian Jazz Quartet; $3 minimum.

Bandstand at this Windy City jazz emporium will look like a musical instrument fire sale for duration of the current bill's two-week stay, with sidemen switching from horn to horn with the bewildering rapidity of football's flashier razzle-dazzle plays. When both groups are highly competent, as is the case in this layout, good gates are assured.

The Napoleon brothers both play the 88's and are backed by a bass and traps; group's approach is highly informal, with much chatter between customers and musicians. An attempt is made at creating a rehearsal atmosphere, and the quartet carries it off pretty well. Napoleons at the keys hold the spotlight as they essay such faves as "You Came Along" and "Stairway To The Stars." Group's sound patterns are pleasant and well received by patrons.

The Australian Jazz Quartet, newcomers to these shores, should adapt very well and build a loyal following. Basically a piano, sax, bass, drum combo, this quartet adds, from time to time, the vibes, bassoon and flute, subtracting as needed to keep it down to four. Customers are surprised and pleased to hear "Lullaby of the Leaves" in a piano, bassoon, flute, vibes, interp. Unusual sound goes over big. Group does an original "Saxaphone Pads," authored by Dick Healy, quartet's bass, saxophone and flute quick-change artist, for good mitt. Jack Brokensha, drummer and vibraphonist, impresses with his scene-stealing showmanship. Australians produce interesting and original sounds, unusual instrumental combinations, and keep the customers interested and happy. Quartet should have big future. *Gabe.*

One Fifth Ave., N. Y.

Clara Cedrone & Damian Mitchell, Karen Anders, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

Current entertainment layout at this Greenwich Village nitery is a pleaser. Clara Cedrone & Damian Mitchell, who've played the club before, provide ample yock material, while the vocal slot ably handled by Karen Anders, who's reviewed under New Acts.

Kicking off with some songstering, Cedrone & Mitchell work into a couple of okay routines. Duo has an amiable manner and act fits the small room nicely. A takeoff on the tune, "Entertainment," with special lyrics referring to contemporary performers, is good, while a lexicon bit and a flapper stint have risible value.

Working the keyboard in their usual adept manner are regulars Bob Downey & Harold Fonville and Hazel Webster, Distaffer works solo, while the other two perform as a team. *Jess.*

Waldorf-Astoria, N. Y.

Joanne Gilbert, Nat Brandwynne & Mischa Borr Orchs; $2.50 cover.

Some performers take years to develop to the point where they feel justified to play key showcaser—such as the Waldorf's Empire Room. Joanne Gilbert had her New York comer-outer at the ex-Gogi's LaRue a couple of years ago, but failed to stir the town. She broke in her songalog at the Mocambo on the Coast. There, the combination of her Ray Gilbert songwriter parentage ballyhoo and staging and her own bright looks and youth seemed to have cast a spell over some of the intra-trade clientele; and in between Miss Gilbert completed the Big Three with a Las Vegas booking, not to mention inserts in a film or two.

Thus there are now fewer worlds to conquer—albeit lots of spots undoubtedly available to her to rake in the coin and gain stature on the experience side.

The question arises, can she go a second time around the cafe circuits (forgetting the third go-round for the moment?). It's the repeat editions that measure the payoff in both prestige and groceries, and if they can't make it, that's that. Judgment on this is reserved, but candor compels the observations that (1) Miss Gilbert is not yet an automatic draw and the Waldorf didn't expect her to be, considering this Lenten booking; (2) she has quite bit to go before entering the dream trough as far as a major turn is concerned.

On the asset side of the ledger, Miss Gilbert is refreshingly fine looking, more of a teenage fuzz-not-yet-off-the-peach aura about her than her 22 years of the reports; a real dilly in her beaded white toreadors to show off that slim figure and its elegant gams; and has a cute if somewhat overplayed style of making with the gestures while essaying the ditties.

Miss Gilbert is not a character or narrative type singer, at least not yet, so the "Hello Bluebird" stuff with the fingers encasing the mythical feathered friend is pleasant without particularly adding up. In similar groove is her "Poor Butterfly" with the fan for a prop. But she's upbeat on items like "Fascinatin' Rhythm" and a nice rearrangement of "Surrey With the Fringe on Top" that displays her easy way in the light comedic idiom.

In the saucier vei , she goes to work on "Let's Get Together and Let's Get Busy," accenting the "Let's" in a reprise to upgrade the sex notion, but seems too young and innocent looking to register on such a choice. In "Sweet Georgia Brown" she's neat and nifty, ditto with the red-caped matador stuff (good sound effects of the bullfight crowd on a waxing), and there's a nice finale in "Breezin' Along With the Breeze." No socko in the 25-minute library and nothing to remember her by, but in a season or two the reports should read differently.

Meanwhile, Miss Gilbert has lots to offer in her this-side-of-sophisticated style, while obvious that the special treatment provided by mechanical contrivances, as in films, are figured to boost her stock. She has a winning personality, quiet and effective, and extra poise which now seems fabricated somewhat out of shyness, or perhaps caused by a refusal to pander to the crowd by those ingratiating designs remindful of less endowed singers. If-by chance she can latch on to a disk click, there may be another chapter in the rapid-advance Gilbert story. *Trau.*

Ritz Carlton, Montreal

Montreal, March 11.

Felicia Sanders (with Irving Joseph), Johnny Gallant, Joe Settan trio; $1.50-2 cover.

Young in years and appearance, Felicia Sanders has the poise and piping of the true rhythm singers of another decade and the Ritz Cafe patrons are going overboard for the pert brunet in this two-weeker. Appreciation on opening night was one of most spontaneous ever in this swank boite, and Miss Sanders responded like a vet with a hefty songalog and the savvy to get off when ahead.

Gowned in a simple black dress without the flash and cleavage of the usual chirper, Miss Sanders opens with "Old Devil Moon" from "Finian's Rainbow" and midway through offering the room gets right behind her and she builds solid fashion to a rousing begoff. With Irving Joseph (her arranger and former 88'er with Lena Horne) at the piano, thrush gets added boost as she belts "Man That Got Away" and a plaintive torchant "Something Cool" to fine appreciation.

Patter is explicit and brief without being coy; piping is full-bodied and clear, lending emphasis to her song selection. Arrangements, though almost too complicated at times, never go overboard or veer from song topic whether blues ballads.

In a room that favors the Gallic and English femmes with a penchant for everyday pops and special material items, the straightforward mood and blues style of Miss Sanders minus today's cornball "leer-ics" refreshing change. And the payees are going for this gal in spades.

Between shows, Johnny Gallant establishes some fine piano music and the Joe Settano trio cuts dansapation sides with customary ease and finesse. *Newt.*

Chateau Madrid, N. Y.

Lolo & Lita, Paco Michel, Line (3), Ralph Font & Maya Orchs; minimums, $3.50, $5.

Angel Lopez has installed a comparatively brief show for his Chateau Madrid. The major reliance here is on novelty, with Lolo & Lita filling that bill while Paco Michel holds down the singing spot. A three-girl line is rather sparse even for the comparatively small dimensions of the Chateau Madrid floor.

Lolo & Lita have a wide repertoire. Most of the act is vested in the male's abilities as he performs on elongated shoes, which provides a lot of comedy effects while he juggles plates on a stick. His magnum opus is a plate-twirling bit. Altogether, the pair does well.

Michel is mainly for the Latino crowd. His tunes are melodic and easy to take, but at times fail to hold the crowd. His sole entry for non-comprendo crowd is "Let Me Go Lover," which isn't particularly for male delivery.

The three lookers doing the production are agile, fairly well routined and interestingly costumed. Sole drawback is the paucity of bodies for the necessary splash. Otherwise it's a good visual interlude.

Ralph Font orch showbacks and Maya provides the incentive for the Latino terping. *Jose.*

Chez Suzy Solidor, Paris

Paris, March 15.

Suzy Solidor, Katherine Essex, Ray Kidd, Moune De Rivel, Lona Rita, Gino Borghi, Jean Chabaud; minimum, $5.

Tab for this intimery may be a little steep, but most of the clientele are followers of Suzy Solidor, and the upper bourgeois are making this as staple windduppery. Two shows, both the same in content, are presented at 10 p.m. and 12 midnight for the early and late risers. Ensconced among the surrounding (over 100) portraits of her done by most of the w.k. artists of the past few decades, Miss Solidor still displays a sonorous song presence, an ability with jewel-like poems and a way with a story. Statuesque and dignified in her chant knowhow, Miss Solidor remains one of the solid song items of the nitery pic here, but her surrounding talent is of ordinary calibre and all the club success is due to her.

In her black dress, Miss Solidor chants her grave songs for fine aud response. Always the showman, she is not averse to pushing tnd selling her latest disks. Katherine Esssex is an elegant woman who essays bombastic songs in French and English. Her physical accoutrements are not in keeping with the material and presentation is a bit incongruous. However, this atmosphere she fits well. Ray Kidd is an American tenor who essays a flock of show tunes. Agreeable in presentation and voice, Kidd makes a nice entry. Lona Rita is an ex-dancer who has evolved a song act after a leg accident. She is pert and saucy and makes up in cuteness what she lacks in the song department. Good material could make her a neat addition to the personality "fantaisiste" category.

Moune De Rivel, a robust sepia songstress, adds an exotic feel to the proceedings with a hearty, pleasing Creole stint. Self-accomped on guitar and then piano, she has a caressing voice and a fine sense of rhythm that scores in this intimery. Gino Borghi is an Italo tenor in the sugary department and hits quivering notes backed by a sleepy-eyed mien. He is well applauded but specialized, and limited to this type of boite. Jean Chabaud supplies an excellent piano accomp and doubles for the dance breaks. In all, this is strictly Gallic in draw and has primarily only Miss Solidor for U.S. appeal. *Mosk.*

Versailles, N. Y.

Leonard Sillman's "Come As You Are," staged by David Tihmar; starring Paul Lynde, Connie Sawyer, June Carroll, Dick Smart; features Bill Mullikin, Jimmie Russell, Betty Logue, Inga Swenson, Johnny Laverty, Franca Baldwin; lyrics, June Carroll, music by Arthur Siegel; costumes, Thomas Becher; scenic design, Robert Galster; rangements, Buddy Dufault; musical director, Salvatore Gioe; bands by Gioe and Panchito; $5 minimum.

Leonard Sillman's "Come As You Are" revue bids fair to crowd George White's longrunning "Glad To See You" floorshow which opened for part of season, at Nick & Arnold's class East 50th St. cabaret-restaurant, and stayed two years. This is a miniature "New Faces" and while June Carroll, for example, has already been exposed in that legit musical, Sillman has surrounded his four stars with a flock of new values. Miss Carroll, Paul Lynde, Connie Sawyer and Dick Smart get the bold type.

As with "Faces, Miss Carroll has done a good special material job (lyrics) to Arthur Siegel's tunes. Under David Tihmar's staging, utilizing the miniature rostrum of the Versailles to maximum effects, "Come As You Are" will get 'em coming. Unlike previous revuettes, same show plays both for dinner and after-theatre; White had two separate "acts." But there is so much pace, novelty and verve that this show is easy to take at any session.

The values are solid and each avails himself to the utmost. Dick Smart, who reminds of filmster Philip Reed, is a good juvenile; Paul Lynde and Connie Sawyer capably hold down the comedy slots; and Miss Carroll's character number are also bellringer. Bill Mullikin, Franca Baldwin, Jimmie Russell, Betty Logue, Inga Swenson and Johnny Laverty round things out with their own punchy song and dance specialties, which are set off effectively against the Robert Galster scenic designs and set-pieces that flank the podium, or are perched behind the band on the stand. Thomas Becher did the effective costume designs.

Some of comedian Lynde's stuff is a little subtle but it's not that cranial that they don't dig his pokes at "the trip of the month" (bandaged tourist back from darkest Africa, a la Hemingway casualty); June Carroll's practical jokes number ("April Fool") and her later "Cooperation" click. Latter song is an obvious paraphrase of "Monotonous" which Eartha Kitt belted out to a personal score in "New Faces" and which Miss Carroll probably fashioned for her, as she did much of that 1953-54 legit musical's tunes. Lynde did the "tourist" routine in "New Faces."

Connie Sawyer's comedies start rolling with her click special song on "If-Walls Could Talk"—"do you want me to bang my head against people?", she (The Wall) complains. It follows a good "Not A Dull Moment" ensemble number and segues into "The Boy Most Likely To Succeed," effectively led by Miss Swenson.

Lynde returns with some more of his dry humor, some its delightfully non sequitur, as he indites an "ode to a moat" (prison).

The successive numbers afford equal opportunities, with the development of this gay spring revue, for a West Indies number; June Carroll as a lady explorer; some Charles Addams comedics in songs; Smart's standout "You're Bad For Me"; Miss Sawyer's folk-song satire; women tv satire on "Stars In The Rough," coming "live" from New York; nonsense with the Infidelity Insurance Co.; and to the finaleing "I Thought They'd Never Go Home" (Miss Carroll and Smart"), in answer to the "Come As You Are" party invite. It's of the "Two Sleepy People" genre, but a good signoff.

Show withal has novelty, talent and originality, as good a parlay as any revue would ask for. The pace might be accelerated a bit, however, with some judicious pruning; it's a little too generous i length.

Maestro Salvatore Gioe batons in his usual expert manner (Buddy Dufault gets credit for the musical arrangements) and the Gioe band alternates with Panchito and His Rhumbas for the dansapation. Nick Prounis and Arnold Rossfield have a hit on their hands and maitre d' Robert, who is as much a part of the Club Versailles atmosphere as Marie Antoinette was back in the original Paris suburb, will be a busy kid at the door. *Abel.*

Le Ruban Bleu, N. Y.

Three Riffs, Dorothy Loudon, Raymond Chase, Jane & Gordon Connell, Julius Monk, Norman Paris Trio; $5 *minimum.*

Julius Monk's talent selections at Le Ruban Bleu make for an extremely interesting session, inasmuch as he isn't fearful of experimenting with new talents. There's at least one newcomer on every show and frequently they become regulars at this spot. The new faces on this display are Jane & Gordon Connell, further described under New Acts.

To insure entertainment values in this Theodore & Al Mele spot are such vets in the intimeries as the Three Riffs and Dorothy Loudon. The Riffs, of the better Negro comedy song trios around, send out some hearty entertainment. Tunes are excellently routined so that they build in entertainment values. One of their highspots is a sapolioed version of "Speedy Gonzalez," and also an assortment of special material that hits jackpot applause for them.

Miss Loudon also does well here with an assortment of oldies. One of her major assets is her ability to take a vintage tune and treat it museum piece with the right amount of irreverence for its age. In this genre, "Louisville Lou" and "Jamboree Jones" hit excellent responses for her.

Raymond Chase, also new to this room, provides a good concertina novelty. The chap is apparently an accomplished musician and can squeeze out a lot of virtuosity from that instrument. Most of his efforts are in the classical vein, with tunes by Kreisler, Smetana, Lecuona and the like. He also squeezes out a medley on a very small concertina for a change of pace. He's well appreciated.

The Norman Paris Trio continues to gain stature. Paris, a clever pianist, has extremely colorful and frequently explosive arrangements that make even the lulls lively. Monks also gets some respectful attention with his intermission piano music. *Jose.*

Elegante, Brooklyn

Dori Brooks, Jack Wakefield, James & Jardine Williams, Russ Curry Orch; minimum, $3.50,$5.

The Elegante, one of the more resplendent Brooklyn rooms, is operating on a very sound premise for these days. Either they get names that will undoubtedly draw or else moderately-priced talent certain to entertain. It seems to be working out, inasmuch as weekends are jammed at this hospice sufficiently to take care of any losses incurred during the week. Spot during this session has a bill comprising Dori Brooks, Jack Wakefield and James & Jardine Williams.

Miss Brooks, although around on the circuits for sometime, has come up with a completely refurbished turn designed along basically sound lines. Miss Brooks, a deep-throated thrush, sends out a lot of warm tones. Act shows a lot of preparation, with a medley of Frank Loesser tunes providing a strong exit. As routine is presently designed, the song selection shows a tendency to place her voice in the same level, which destroys a lot of inherent color. However, she holds on to her audience throughout her turn. Looks well, and gowns are tops.

Wakefield indicates promise in the cafe comedy field. He has an essentially good delivery and his gab is fairly commercial. He tells a story well. Wakefield needs a bit of polishing in delivery and material before he can venture into the important coin. But at this rate of development, it should come shortly.

James & Jardine Williams comprise a personable terp tur with softshoe and tap routines that set them off with the audience. They are well-costumed and nicely routined and net a rewarding mitt.

Russ Curry showbacks ably. *Jose.*

Latin Casino, Philly

Philadelphia, March 11.

Mae West, with Tony Dexter, Richard DuBois, Louise Beavers; Bela Kremo, Migal Twins, Jack Curtis, Joe Frasetto's Orch (10); *minimum* $5.

Mae West, the lady who epitolizes the whole department of sex a barroom joke, brought the smiles back to the headwaiters faces during her week stand at the Latin Casino. Miss West's appeal seems to cut across a wide age spread and a variety of classes. The club had one of its best weeks of the current season with the vintage charmer.

When La West steps up to the like and chants "If I Could Do All Day, What I Do All Night," or arranges herself comfortably on a garish couch with "Fix the pillows, honey, I may want to lie down for a couple of days," she is in character, and the character people know and expect from her. It has been suggested that such Westian antics constitute a parody on sex. That may be, but for the cafe audience, although Miss West may be funny she ain't kidding.

Accompanied by a unit of 19, Miss West's own show runs close to 45 minutes. Richard DuBois (Mr. America) flexes his biceps and sings a la Billy Eckstine. Tony Dexter, from the films, is an acceptable leading man. A perfectionist, Miss West carries along Louise Beavers to cue her on for a couple of bits. The display of muscle men, which she labels variously as "Something for the Girls" and "Every One Knows It's a Man's World," is the highpoint of the production and also something of a switch with its array of weight-lifters instead of the customary chorines.

Incidentally, the Lati Casino line was laid off for the week in deference to Miss West's masculine coryphees. The star, in fact, was the only femme on the bill (except for Miss Beavers).

Emcee Jack Curtis leads off with a couple of songs and is followed by the Migal Twins, dance duo which breaks up its tap work with acrobatic stunts. A newcomer from Hungary named Bela Kremo offers astonishing work with hats and cigar boxes and also furnishes some comedy relief. Joe Frasetto's orch does its usual effective backing. House was jammed at late show. *Gagh.*

Bar of Music, L. A.

Hollywood, March 10.

Les Pine, Cathy Monroe, Vespia Bros. (2), *Geri Galian Orch; Saturday minimum,* $2.

For a first crack at the saloon belt, a new comic named Les Pine draws plenty of yocks at this Beverly Boul' boite, which should assure him continued bookings. His long routines generally are pinpointed for the popular palate, which gets further spicing from a flashy blonde pop singer, Cathy Monroe, in abbreviated attire. Word-of-mouth may help here for a fair potential.

Pine writes his own material, and after a long opening monolog which should be trimmed, gets down to cases for raucous account of heavy meal at his mother-in-law's, probably his best offering. Each of his four routines is personalized and despite an unfamiliarity with mike technique, he displays an easy delivery which time should snap up.

Miss Monroe, a looker, does four song numbers, and with "Eadie Was a Lady" contrives a semi-striptease which gets a big hand as she unveils a comely pair of gams. "Who Took Me Home Last Night" and "The Laziest Gal in Town" are equally effective for her style of chirping.

The Vespia Bros., comedy singers, opens the show as an average attraction, and Geri Galian and his orch provide lilting dance tunes, Galian also backing Miss Monroe on the piano. *Whit.*

Hotel Radisson, Mpls.

Minneapolis, March 9.

Jane Morgan (with Ernest Bragg), Don McGrane Orch (8); $2.50 *minimum.*

Making her first local appearance, blonde thrush Jane Morgan offers skilful vocalizing, good looks, stunning apparel and some off-the-beaten-path material calculated to catch every customer's fancy.

She does an expert selling job on her songs, these including "Fancy Living," the amusing and slightly naughty account of a hillbilly maiden who learns and cashes in on life's facts in gay Paree. Then there's a sentimental "Why" excursion, revealing reasons for living this life, and the revelation of how the typical American song, "There's No Business Like Show Business," sounded as she sang it in French during her Paris appearance.

The routine has th proper amount of variety and pace change and Miss Morgan, with a good set of pipes, invests the warbling with piquancy, warmth or exuberance, as the occasion demands. Her occasional lapses into French are appropriate under the circumstances and her introductions to the selections have a commendable polish. Her own pianist accompanist, Ernest Bragg, assists creditably and Don McGrane and his musicians also play important part in making the performance enjoyable. Room was well filled at supper show caught. *Rees.*

Chi Chi, Palm Springs

Palm Springs, Cal., March 8.

Connee Boswell, Yonelli the Great, Harris & Shaw, Bill Alexander Orch (6); $2-$2.50 *cover.*

Experience, it has been said, is not what happens to you but what you do with what happens to you. That might serve as the keystone on which Connee Boswell has built her long continuing success as one of the top singers.

For 35 minutes opening night she cradled the audience close to her with showmanly blandishments and her stylish, deep-throated singing. She celebrated some sort of triumph with every number and had to beg off with a brief speech.

Opening with "Indeed I Do," she follows with "I'm In Love Alone" to get off to a glowing start. She eases in "A Little Nest Of Heavenly Blues" for change of mood and romances them with "Young At Heart." With a tribute to Sophie Tucker's golden anniversary she offers a bell-ringing impression of "Some Of These Days."

Miss Boswell tilts the beat with a swift-paced "Begin The Beguine," succeeded by her newly-recorded "How Important Can It Be." For a sizzling windup she encores with "Basin Street Blues" and obliges to calls for "Martha."

In the second slot, Yonelli the Great employs the novelty of miniature musical instruments and unorthodox techniques for solid applause and yocks. First half of routine is pantomimic with Yonelli finding voice and funny words to go with it in latter part. Gift for droll delivery warrants the suggestion that Yonelli might employ same profitably throughout the act.

Harris & Shaw in the opener seem slow and lethargic and do little to set the show's pace. Comedy dance team attempts satirical takeoffs which unfortunately are solidly grounded. Comedy is not broad enough and the team's efforts are too obvious and unslick.

Bill Anderson, popular fixture here, does his usual job as emcee and his sextet neatly backs the acts and keeps the dancers happy. *Brown.*

Shoreham Hotel, Wash.

Washington, March 8.

Tippy Stringer, Burch-Mann Trio, Instrumental Trio, Singing Violins (12), *Shoreham Ballerinas* (6), *Barnee Breeskin Orch;* $1 *cover,* $1.50 *Saturdays.*

The Shoreham Blue Room offers another of its series of revues. This one has the now expected novelty of these shows, runs a little longer than those in the past, but fails to equal several of the recent ones in all-around effectiveness. This appears to be because there is more diffusion and less building toward a peak.

Difference shows in two new featured acts. A trio of girls playing woodwinds lacks the sock of such former units as the four guitarists, the harp quartet, etc. Likewise, the Burch-Mann dancers offer lots of motion, but don't seem to be focused on anything in particular.

The Shoreham ballerinas are a polished and eye-filling troupe who do very well by the Blue Room, and pert vocalist Tippy Stringer is more satisfactory than usual.

This production gives plenty of attention to the Singing Violins who, by now, have become the trademark of the Bernie Bralove shows. They are handsomely framed and featured during the production, but one point is noticeable as it has been in recent revues. The violinists have been withdrawn from the audience. They started out last summer on the Shoreham Terrace in intimate style which had been discoursing schmalzy melodies directly among the tables. This was an effective, romantic touch which made Washington talk about the 12 fiddlers. These days, the presentation is such that the intimacy is lost.

Barnee Breeskin, veteran maestro of the Blue Room, backstops the acts effectively with his house orch and also plays for dansapation. *Lowe.*

Eddy's, K. C.

Kansas City, March 8.

Four Joes, Del Ray, Thurl Henry Orch (8); $1 *cover.*

Current craze for the vocal-instrumental quartets continues here with Four Joes getting the latest nod. They're combined with magico Del Ray, both new to the town, for a lively and attention-holding 40 minutes. The Eddys should do some pleasant business this fortnight.

Ray has the magician's stock, but with an added fillip or intriguing twist to each turn. A mechanical teddy bear which pours himself a drink on command from a patron, flames spouting out of the magician's hands or mouth unexpectedly, and the unending string of lighted cigarets, among others, keep audience attention rapt and draw him a solid hand.

The former Four GI Joes now in civvies have been touring the night club and hotel circuit for about a year, following the rep they gained in Korea and Japan. Youthful, handsome boys, their work is musical and polished, and it's easy to understand how the house was heavy on applause all the way. Lou Tulianello on accordion and Kenny Davis on guitar, with brothers Pete and Steve Antos vocalling only, make this quartet a bit apart from other current foursomes. They stick largely to standards, such as "Perfidia," "Dry Bones" and "Hold That Tiger," but also have a varied turn with "Four Joes" as original opener, Greek lyrics to "Ramona" and novelty "Stand-Ins for Stand-Outs," among others. *Quin.*

Bon Soir, N. Y.

Mae Barnes, Phil Leeds, Helen Halpin, Jimmy Daniels, Don Herm Three Flames; $4 *minimum.*

The Bon Soir is celebrating its fifth anni this month but its youthful exuberance is undiminished. It's still one of the liveliest spots in Greenwich Village, or around town for that matter, and its layout continues to abound with zest and gaiety.

Much of the breezy, free-wheeling aura can be credited to the perennials, who never leave, or keep coming back after short treks to other boites. The vets here this outing are Mae Barnes, Jimmy Daniels and the Three Flames (Tiger Haymes, guitar; Averill Pollard, bass, and Loumel Morgan, piano).

Newcomers are comic Phil Leeds and comedienne-songstress Helen Halpin, and they both fit easily into the spirited goings-on. Miss Halpin is a breezy gal who knows how to mug and belt out a song. "She's standout in the latter department with a style reminiscent of Judy Garland's, but not too much so that her own individuality is lost. Her turn is well-fashioned and moves at a brisk pace. She holds interest all the way by mixing up mugging, straight singing, parodies and carbons. All hit home and she walks off a winner.

Leeds is quiet comic. He doesn't hit you over the head to get his point across and he projects as a pleasant guy to have around. His delivery is sure, and although some of his material vintage stuff, he builds for yocks via his story-telling style.

Miss Barnes is the powderkeg here. In the headline spot, she knocks 'em over with her frisky vocalistics. She knows the room and the clientele and seemingly can do no wrong. Best in her repertoire are "Summertime," "Ole Man Mose" and "Old Time Religion."

Jimmy Daniels emcees and vocalizes in an easy manner; The Three Flames give the acts quality support and Don Herman provides a pleasant intermish sesh at the keyboard. *Gros.*

Fairmount, Ottawa

Ottawa, March 9.

Ice Capers of 1955, with Powers & Reynolds, Betty Jane Ricker, John Melendez, Harry Pozy Orch (8); 75c *admission,* $1 *Saturday.*

Neatly packaged, the fast-paced "Ice Capers of 1955" preems a Canadian nitery tour at the Fairmount Club to okay business and solid impact. Unit has only six people on its 20-by-30-foot ice surface; no chanters or gabbers, all skaters and enough standouts to keep it to high standards. Topper honors go equally to adagio pair, Powers & Reynolds, and single, Betty Jane Ricker, latter a Canadian gold medalist. Comic antics of John Melendez are okay, showing savvy but lacking the punch to give the stanza a lofty yock rating.

Powers & Reynolds work three numbers amply loaded with lifts and spins that would be tough without skates. With blades added, the socko work of this pair grabs hefty, unstinted mitting. Tall, well-built Miss Ricker is a looker who performs in clinging garb that covers everything but hides nothing. She has an easy, confident style in fluid, speedy routines that work to begoffs. Nick Powers of the adagio duo handles a brief single item with clicko effect. Like other acts, comic Melendez is on three times. His okay blading is augmented by gimmicks and novelty actions. None of the cast seems seriously hampered by the miniature ice surface and customers are left wishing they could see them on arena ice. A pair of unbilled femme skaters fill the showgirl slot with the troupe. *Gorm.*

Saxony, Miami Beach

Miami Beach, March 10.

Tommy Dorsey Orch, featuring Jimmy Dorsey, with Buddy Rich; Artie Dann, Chandra Kaly, Dancers (4), *Bobby Clark;* $2.50-$4 *bev. minimum.*

Tommy and Jimmy Dorsey may be testing the pattern—sans the June Taylor girls—they will be presenting as part of the Jackie Gleason hour on tv come next fall. The package they've brought into the Pagoda Room of this swankery contains the skeleton for a fast half hour, although on this three-week outing they're on for 60 minutes.

The Dorsey combo is a slick one, the arrangements played sans the furbelows that too many bands add to obscure the basic theme. Tommy leads the brass, while brother Jimmy helms the reed section for the interchange and blends called for. Buddy Rich provides the strong beat that marks their rhythm and blues, the ballads and Latin compos. In solo spots there's the featuring of recording hits identified with them, either in single or in tandem days. Rich takes over for a sock skinbeating stint toward the end of the act that keeps the tablers enrapt. Topper in the group sectionings is the dixieland ensemble, a rouser, with the brothers leading the whingding.

Three supporting acts show intelligent booking. Chandra Kaly and his trio of femme aides add color to the proceedings with Indo-Javanese dance ideas. Brilliantly costumed in native finery, the exotic note adds to their impact. Artie Dann comes up with a potpouri of something old, something almost-new for a fair share of laughs, then winds strongly with a solid special piece titled "Hands." Novelty is added by clever puppeteer Bobby Clark. His figurines are intriguing and, although working the strings in full view of the audience, he keeps the eyes focused on their antics. Notable in the lineup he parades is a clown and a stripper, complete to white stole at entrance. *Lary.*

New Golden, Reno

Reno, March 9.

Frisara & Reynolds, Four Guys, Dorothy Kramer Dancers, Will Osborne Orch; no cover or minimum.

The New Golden has somehow pulled a good followup for the Haley Comets which did so well—and with unknowns. Frisara & Reynolds, the comics in this case, are okay, but the Four Guys (the originals) are great. Between these two acts there's a good hour's fare.

Frankie Frisara and Gary Reynolds plow through some pretty well-tilled ideas and harvest rather heavy response. During the last minutes they create havoc by barging through the tables playing trumpet and sax, blasting in everyone's ears, sitting in laps, marching on the bar, and eventually winding up the siege rocking on their backs on stage—still blowing the brass. It leaves the payees shaking their heads but mitting loudly.

The sleeper is the Four Guys—a versatile and vigorous group. Two sets of brothers, Bert and Dee Carroll, two white boys, and Billy and Larry Austin, two colored fellows, sound good, look good, and move fast.

Nice climaxes are built on such numbers as "Ebbtide" and "I Believe." Boys branch out in all directions as act builds—on piano and sax, and with the Austins in some flashy dancing. Group is bound to shape into a big thing. *Mark.*

Italian Village, Lincoln

Lincoln, Neb., March 11.

Phil Ford & Mimi Hines, Italian Village Trio; $1.25 *minimum.*

Phil Ford and Mimi Hines, a young, talented, good-looking couple, become the first act to be held over at Tony Domino's Italian Village, only Lincoln nitery boasting a floor show. And with a wealth of new material, the kids easily could go into a third frame if it weren't for prior bookings.

Ford, a Van Heflin lookalike, opens show with a clever "Francis the Skywriter" bit, then does socko impreshes of Gary Cooper and Walter Brennan. "Born in the Saddle" and "Join Me Cause I'm Coming Apart Over You" numbers cue the entrance of pert Mimi, who can double for Audrey Hepburn.

Couple scores with a fine De John Sisters takeoff, then does a cute "Must Have Been a Beautiful Baby" straightaway. Mimi, like her hubby a talented comic, does the boxing champ interview, then departs for costume switch while Ford handles requests. At show caught Ford handled a ringside heckler adeptly. *Trump.*

VARIETY BILLS

WEEK OF MARCH 16

Numerals in connection with bills below indicate opening day of show, whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (Paramount;) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (1) 17
Bruce Sidlinger
Patricia Rayney
Novellos
Mitchell Gregg
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 18
Illy Shepard
Marvellos
Ross Wise
June Mann
Nicol Lonow
Philip Knight
CHICAGO
Chicago (P)
Joan Weber
Vic Damone
Don Tannen
Berk & Hallow

AUSTRALIA

MELBOURNE
Tivoli (T) 21
Norma Miller Dancers
Michael Benti
David Hughes
Howell & Radcliffe
The Alfredros
Ursula Gus
Gordon Humphris
Irene Bevans
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls
SYDNEY
Tivoli (T) 21
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine Claire
Julian Somers
Maureen Hudson
WELLINGTON
Opera House (T) 21
Jean Sablon
B Warren & Chic
W Watona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadella
Max Blake

BRITAIN

BLACKPOOL
Palace (I) 14
Wilson Keppel & B
Kirk Stevens
Hackford & Doyle
5 Robertis
Pelovis
Gold & Cordell
Breen & Jefferico
BOSCOMBE
Hippodrome (I) 14
Harry Rowson
Maureen Comfort
Phil Rivers
Dickie Bird
BRIGHTON
Hippodrome (M) 14
Ronnie Harris
Ladringois
Jimmy Edmundson
Yale & Diane
Saveen
Nino
Leslie Randall
Treble Tones
Jerry Harris
8 Bobby Sockers
BRIXTON
Empress (I) 14
Phil Strickland
Billy Eaves
Gabrielle Webb
Johnnie Marsh
Beatrice Jeffrey
Billington
A & Antoinette
Eddie Stracey
Bikini Beauts
CHELSEA
Palace (I) 14
Nat Gonella
M & B Winters
Elizabeth Hutchins
Clive Allen
Yolanda
June & Michell
M French & Joy
CHISWICK
Empire (S) 14
Ray Ellington 4
Marian Ryan
Dave Mann
Audrey Jeans
S & P Kaye
Qusino
Pat Rosa
Ian Stuart
De Vere Dandies
DERBY
Hippodrome (14
Reg Dixon
Georgia Brown
Billy Mann
Joyce Golding
Indriksons
3 Rubies
Ray & Ronji
EAST HAM
Metropolitan (I) 14
Spillanes
Gaye & Van
Gordon Glen
Penny Meltone
Rio & Page
Meltones
8 Swell Eye Dears
Palace (I) 14
Syd Malkin
A & V Farrell
Mary Harkness
Eric Williams
Lorna Pearson
Manhattan Models
N Nightie Girls
GLASGOW
Empire (M) 14
Frankie Vaughn
2 Sterlinos
A & L Ward
Des O'Connor
Jerry Allen 3
Skylons
Morecambe & Wise
Jat Heron
GRIMSBY
Palace (I) 14
Benny Lee
Cardew Robinson
5 Robertis
Len Marten
Carousels
Pat Roseborough
HACKNEY
Empire (S) 14
Jean Regan
Jimmy Wheeler
T & G Durante
Harry Worth
Rey Overbury & S
Vera Cody Pets
Norman Vaughn
Shane & Lamar
LEEDS
Empire (M) 14
Frankie Howerd
Sandow Sis
Lee Young
Russ Henderson Bd
Tex James Co
Joan Hinde
Rita Martell
Gale & Clark
Kendor Bros
LEICESTER
Palace (S) 14
Fred Emney
Edwin Styles
Dorothy Carless
Boyer & Ravel
Joan Gibbons
MANCHESTER
Hippodrome (S) 14
G & B Bernard
Cherry Wainer
Ernest Arnley & G
Davros 3
Frances Duncan
Lester Sharpe & I
2 Mayfairs
NEWCASTLE
Empire (M) 14
Eddie Calvert
2 Angelos
Eddie Parker
Cynthia & Gladys
Dowie & Kane
Falcons
Billy Shakespeare
Lorraine
H De Vere Girls
NORTHAMPTON
New (I) 14
Bob Grey
J & E Patton
Sheila Atha
Billie Reche
8 Del Rosa Dncrs
NORWICH
Hippodrome (I) 14
Jimmy Gaye
Iris Polliskova
F & A Prince
Jean Campbell
Peep Show Girls
PORTSMOUTH
Royal (M) 14
Carroll Levis Co
Violet Pretty
Teen Agers
Dunn & Grant
SOUTHAMPTON
Grand (I) 14
Ronnie Ronalde
Whitaker & Law
Eric V Marsh
Rexanos
Bob Andrews
Helen Turner
Kordas
Charles & Jupp
WOLVERHAMPTON
Hippodrome (I) 14
Norman Evans
Beverly Jumel
R & J Rockfeld
2 Bills
Victor Seaforth
Jackie Trevor
Girls Gp

Cabaret Bills

NEW YORK CITY

Irdland
Kal-Jay 5
Bon Soir
Phil Leeds
Helen Halpin
Mae Barnes
3 Flames
Jimmy Daniels
Blue Angel
Moore & Lessy
Charlotte Rae
Foursome
Bart Howard
Jimmy Lyons Trio
Cafe Society
Steve Gibson
Redcaps
Tony Roberts 5
A Roberts Orc
Chateau Madrid
Lolo & Lita
Paco Michel
Ralph Font Orc
Composer
Billy Taylor 3
H Chittison 3
M Braveman
Hotel Ambassador
Quintero Orc
Serkoni Orc
Hotel Pierre
Frances Langford
Fellas
Stanley Melba Orc
Chico Relli
Copacabana
Billy Daniels
Phil Foster
Blackburn Twins
Genie Stone
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Cedrone & Mitchell
Karen Anders
Bob Downey
Harold Fonville
Hazel Webster
Hotel Plaza
Mata & Hari
Ann Crowley
Ted Straeter Orc
Merk Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Jane Morgan
Milt Shaw Orc
Ray Bari
Hotel Statler
Dick Jurgens Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Georgie Kaye
Cristiani Troupe
Miller & Gibson
Chiquita & Johnson
Clarissa
Melodears
Harmoneers
Piroska
Art Waner Orc
B Harlowe Orc
Le Ruban Bleu
Julius Monk
3 Riffs
Dorothy Loudon
Jane & G Connell
Raymond Chase
Norman Paris 3
Old Roumanian
Sadie Banks
Lillian Hayes
Cy Reeves
Ilona
Joe Laporte Orc
D'Aquilu Orc
Patio
Gleb Yellin Orc
La Fronton Orc
Two Guitars
Kostya Poliansky
Misha Usdanoff
Eugene & Sonie
Lubov Hamshay
Aliya Uno
Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Slimone Dolphen
Village Barn
Hal Graham
Fred & Sally Barry
Joe Mayro
Pam Dennis
Gigi Mayo
Melodiers
Piute Pete
Waldorf-Astoria
Joanne Gilbert
Nat Brandwynne
Mischa Borr
Village Vanguard
Charley Manne
Lucy Reed
C Williams Trio

CHICAGO

Black Orchid
Josh White
Lauri Ames
Helen Boice
Rudy Kerpays Duo
Blue Angel
"Calypso Follies of 1955"
Phyllis Branch
Talley Beatty
The Charmer
Verdi Lo Presti
Al D'Lacy Quartet
Ivo Note
Napoleon Bros Q
Australian Jazz Q
Chez Paree
Helen Forrest
The Goofers
M Sisters & Bruno
Brian Farnon Orc
Cloister Inn
Lurlene Hunter
Ace Herris
Claude Jones
Dick Marx
Johnny Frigo
Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc
Palmer House
Celeste Holm
Jonathan Winters
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Kaye Ballard
Florian ZaBach
F Martin Orc
Band Box
Billy Snyder
Charlie Carlisle
Skeets Minton
Phyllis Inez
Larry Green Trio
Bar of Music
Cathy Monroe
Les Pine
Vespia Bros
Geri Galian Orc
Biltmore Hotel
Jon & S Steele
Wally Boag
Los Gatos
De Mattiazzis (2)
Hal Derwin Orc
Ciro's
George White
Scandalettes
Dick Stabile
Ciro's Rumba Band
Crescendo
Gene Krupa 4
Tommy Gumina Orc
Patty Ann
Mocambo
Ella Fitzgerald
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mme Arletty
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Lula Cuna
Eileen Christy
Bob Snyder Orc
Statler Hotel
Gene Sheldon
Heidi Murlo
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
George De Witt
Luis Fortens
Baron Bulka
Elaine Deming
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury
Latin Quarter
Joe E Lewis
Yvonne Menard
Stuart Morgan 3
Kathy Barr
Ray & Gomez
Renita Kramer
Lucien & Ashour
"Excess Baggage"
Ralph Young
Arne Barnett Orc
Mandy Campo Orc
Black Orchid
Jo Thompson
Richard Stabile
George Stubbs
Sans Souci Hotel
Larry Storch
Helene Aimee
Xaccasa Orc
Ann Herman ers
Saxony Hotel
Dorsey Bros Ore
Artie Dann
C Kalo Dncrs
Bobby Clark
Buddy Rich
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc
Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton
Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Enrico
Paul Trio
DiLido
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc
Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbello Orc
Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson
Isle De Capri
Gene Baylos
Hope Hampton
Eleanor Luckey
Wally Hankin Orc
Cope City
Jane Powell
Nat (King) Cole
Los Chavales de Espana
Eileen O'Dare
Stuart Harri
Four Bits
Alice Darr
David Tyler Orc
Fontainebleau
Dorothy Dandridge
Dominique
Lecuona Cuban B
Val Olman Orc
Beachcomber
Betty Hutton
Morey Amsterdam
Harry Richman
Len Dawson Orc
Deauville Hotel
Emil Coleman Orc
Billy Shepard
The Spa
Preacher Rollo 5
Three Peppers
The Treniers
Vagabonds Club
Vagabonds 4
The Dunhills
Anne Russell
Chaz Chase
Martha Bentley
D'Andrea Sisters
Charlie Farrell
Frank Linale Orc
Nautilus Hotel
Jackie Miles
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc
Delano Hotel
V Merlin Strings
Bob London
Terry Scharf Orc
Five O'Clock
Steve Murray
P of Paris Rev
Empress Hotel
Sid Gary
Stuart & Samara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom
Carl Ravazza
Billy Vine
Skylets
Eddie Fitzpatrick
New Golden
F Frisara & G
Reynolds
Four Guys
D Kramer Dncrs
Will Osborne Orc
Riverside
Patty Page
Marshall & Farrell
Trio Gypsy
Lou Wills Jr
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Darvas & Julio
D'Aida G
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diez
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq
Sen Soucl
Rivero Singers
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq
Montmartre
Alba Marine
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuente
Delia Bravo
Martha Veliz
Montmartre Ballet
Casino Playa Orq
Pajardo Orq

NEWPORT, KY.

Harmonica Rascals
Del Rubio Triplets
Nita & Peppi
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Mills Bros
Mary McCarty
Dominique
Sands
Billy Gray
Georgia Gibbs
Hal LeRoy
Last Frontier
Dorothy Dandridge
Marshall & Farrell
Desert Inn
L Parks & B Garret
Jackie Miles
Rudy Cardenas
Thunderbird
Romo Vincent
El Rancho Vegas
Lili St Cyr
Myron Cohen
Crew Cuts
Guy Cherney
Sahara
Dunham Dancers
Dick Shawn
El Cortez
Vicki Young
Juaquin Garay
Showboat
Maurice Rocco
Silver Slipper
Nite of Fun Revue

Big Biz Exhibs

Continued from page 2

biz circles, was out to demonstrate that it was at least to an industrial giant what Robert Montgomery is to President Eisenhower.

The three-day meeting had mimics, models, mikes, screens, stages, the industrial equivalent to footlights, etc., as bankroller bait. The exhibition had as sidebars pitches from a closed-circuit tv'er; an industrial adviser on "Theatre for Industry"; TelePrompter, acting both exhibitor and adviser, on this and that, and Billy Rose. The showman aired his views on "N.Y.'s Permanent World's Fair," a pet theory involving realtors Webb & Knapp and their plans for that new building above Grand Central Terminal which he first expounded on "Person to Person" several weeks ago.

TelePrompter, noted primarily for servicing video, keyed the fact that they've been in on industrial angles since '52. They've got it so, they claim, that any speechmaker with the aid of TelePrompter—plus a little direction and canned music—could make like George Jessel. TelePrompter in the recent past "staged shows" for a host of magnates. No matter where the businessman-turned-performer should look, there'd be another TeleP., invisible to the audience but not to the speaker. TeleP even goes in for fancy lighting attached to the lectern to make an industrialist look like his better Bachrachs.

Builder-designer firm Gardner, Robinson, Stierheim & Weis has found a way to put a model or an actress to work, not just at looking pretty and/or dishing out pamphlets, but at acting. Since most exhibition halls demand silence beyond the precincts of the booth, a lot of industrial outfits have had to eliminate special sound in their pitches. GRS&W hires and trains attractive thesps to mimic a spiel being delivered to a large group by earphones, and hires others for real vocalizing, but before only one buyer at a time.

Naturally, BOTV, there for closed circuitry, got its bit in also. Wally Ross spoke for closed circuit as one of the more established show biz touches in industrial exhibition. A good number of the exhibitors stressed the scenic layout angle. And to observers, it looked as if video prop men might take a small lesson on: stuffed cows with moving tails, phonied up turbines, outsized telephone receivers—or any number of gimmicked-up straight props.

Formosa Show Biz

Continued from page 1

theatre Saturday morning to wait in line—or buys tickets from a scalper at about 300% of the box-office price.

Last week Formosan cinema-goers had their choice of "Gambler From Natchez," "Magnificent Obsession," "Romeo and Juliet" and "Violent Men," the last named in CinemaScope, Technicolor and all with Chinese subtitles. Theatres run about six shows daily, starting at 10 a.m. Most of the films are American, with some French and Italian features from time to time.

Nevertheless, Formosan exhibitors aren't making sensational profits, they report, because of heavy taxes on film house revenue.

Legit attractions—both occidental and native—fare equally well at the boxoffice. American Drama Group, with thespians recruited from the 4,000 Americans on Formosa, plays to packed houses whenever its parttime actors can ready a production. During the past six months they've done "Death Takes a Holiday," "Goodbye, My Fancy" and "A Murder Has Been Arranged."

Current attraction at Taipei's one Chinese legit house is the opera. Audience packs the house but pays little attention to the show—talks, yells, eats and spits all through the performance except when leads are on stage. Then there's absolute quiet.

Concerts are always sold out too. The former NBC Symphony is scheduled to play here in May.

There's also a touring company of Chinese actors which puts on shows for Nationalist troops and also tours before Chinese in other Far Eastern ports.

Big entertainment event of my stay was opening of a two-lane bowling alley at the Friends of China club, where most correspondents stay. Club also has weekly movies, also packed.

Native nightlife revolves around the cafes. No floor shows, no music, but each guest has his own personal waitress. She's not paid by the management but lives on tips. These waitresses currently are controversial subject for Taipei newspapers. They wear a high-necked, sheath-like dress so tight that skirt has to be slit to permit the wearer to walk. Some of the waitresses have discovered that the higher the slit the more attention they get. Editorials discuss how high the slit ought to go.

Island has one radio station, Free China Radio, which beams Chiang's messages to mainland. It's mainly government supported but takes some commercial spot announcements.

Jimmy Wai, the station's alert young manager, also runs one of the island's newspapers, hopes to come to the U. S. when things quiet down to look at the American tv situation.

(Mrs. Fuldheim, a grandmother, s a news analyst for tv station WEWS, Cleveland.)

Intellectuals Replace

Continued from page 1

vaudeville, and all the top acts, on tv for free.

There's one 40-minute talk a night. General Carlos P. Romolo, former president of the Philippines, discusses "Asia." Rabbi Abba Hillel Silver of Cleveland discourses on problems of the atomic age. Dorothy Thompson, third of the speakers, has chosen the subject "The Crisis of the West."

It's believed to be the first time any trade show anywhere has presented lectures in place of entertainment on the stage.

Cory admits he has shocked some of his exhibitors with his new sort of "stage show."

Lashinsky Bros.

Continued from page 1

venture was booking dance bands in their native Ohio. It was in Charleston 16 years ago, when the Lashinskys rode in from their home town in Cambridge, O., that they booked their first legit show, "Tobacco Road," at the auditorium. They began to interest the New York booking agencies when they brought Jose Iturbi to Charleston and "oversold" the 3,500 seats at the auditorium. The pianist liked the way Harry handled his Charleston appearance, resulting in a Lashinsky-promoted Iturbi tour of midwest cities.

Then there was the day Bill Blair, then manager of Pittsburgh's Nixon theatre, came to Charleston to talk business with Harry Lashinsky. He gave the taxi driver the address and presently the car stopped in a warehouse section of town. The visitor told the cabbie he must have made a mistake. But when Blair walked over some big pieces of metal, opened the door of a one-story building, he was greeted by Lashinsky.

The office looked like that in any other busy junkyard. But then Harry led Blair into a handsome rear office, and the inevitable transformation took place. For it is in the rear office, which looks like something out of "Executive Suite," that junkman Lashinsky turns into showman Lashinsky, with jeans changed for street clothes and the appropriate manner for the business there's nothing like.

Napoleonic Gala

Continued from page 2

priced at $30 a piece, were all sold weeks before. Paris made it an officially swank event and the square in front of the opera house was floodlighted and cleared of traffic, with a Napoleonic bivouac tent set up on the main traffic island. Military bands played inside and outside the theatre and jackbooted national horseguards lined the entrance stairs to salute the arrival of President Coty and his entourage. Police held back crowds eager to have a look at the show outside, a show that almost equalled the one within, almost but not quite.

Distinguished audience gave full approval to Guitry's version of the Man of Destiny's turbulent career and there were cheers and tears as the three-hour film rolled on its way, with scene after scene singled out for rocking applause.

Guitry has cast himself as the cynical politicio, Talleyrand, and the picture commences with him receiving news of Napoleon's demise. In a series of flashbacks the story of the hero is told. In detail it not, of course, complete, but Guitry has highlined the major events and built them into a compelling drama. When someone asks him if he is going to tell about Trafalgar, he replies, "Let me tell things my way. Trafalgar, that's something for the British to remember."

Austerlitz, the coronation—after David's famous painting—the burning of Moscow, the downfall of the emperor when war has bled France, his suicidal attempt by swallowing poison which later caused his death by cancer of the stomach, Elba, the 100 days, Waterloo and the tragic, despondent last years on St. Helena—Guitry has included them all and given many an anecdote of the great man's love life: the dismissal of Josephine, the marriage with Marie-Louise of Austria, the affairs with Countess Walewska, Eleonore Denuelle and others.

Star-Studded Cast

Daniel Gelin plays the young Bonaparte first wandering through Paris during the Revolution and seeing the humiliation of Louis XVI at the Hotel de Ville when he is obliged to don the red bonnet of revolt and drink a toast to liberty before the angry mob. There are some scenes of Bonaparte's first victories in the field and his rise to fame as a general. The changeover from Bonaparte to Napoleon is cleverly made in barber-chair sequence when Gelin is replaced by Raymond Pellegrin, who is to play the future emperor.

The cast is star-studded, with virtually every French actor of note appearing, while such foreign ones as Maria Schell (as Marie-Louise), Orson Welles (as Hudson Lowe, Napoleon's British guardian at St. Helena), Erich von Stroheim (registering forcefully as Beethoven) and Gino Antonini (as Pius VII), also bow.

Both Daniel Gelin as Bonaparte and Raymond Pellegrin as Napoleon triumph in their difficult assignments, avoiding any staginess in their portrayals. There is fine work by Patachou as Mme. Sans-Gene, by Guitry himself as the wicked Talleyrand, by Danielle Darrieux as the coquettish court flirt, by Henri Vidal as the brave Murat, by Michele Morgan as Josephine, and by Jean Gabin as the dying officer who sees the folly of war. Also in the company are Jean-Pierre Aumont, Jean Marais, Yves Montand, Micheline Presle, Dany Robi, Pierre Brasseur, and Guitry's wife, Lana Marconi.

Color photography and lensing by Pierre Montazel a e tops and production is marked by good taste and flayored with Guitry wit and irony. Main fault is with some unimportant scenes in first half—Luis Mariano's parlor singing bit, for example—but these may be cut before the film is released after Easter.

The 70-year Guitry, who with Cocteau is France's most versatile theatrical genius, has turned the trick again. At the gala he came before the curtain to deliver a short introduction, looking toil-worn but very much the elegant grand old man, and though cutting of "Napoleon" has just been completed he starts on his new one, "Paris," early in April. Guitry is also editing an hour-long film on the making of "Napoleon" which will utilize material that has been cut from finished product.

House Reviews

Chicago, Chi

Chicago, March 11.

Vic Damone, Joan Weber, Don Tannen, Berk & Hallow, Lou Basil Orch; "New York Confidential" (WB).

Current display at the B&K flagship should pack 'em in; unusual opening-day crowd presages big biz.

Vic Damone tops this bill and starts his romantic ballad pitching with a smooth interp of "April In Portugal." Crooner's popularity is well established and is obviously traceable to a pleasing set of pipes, good looks and poised showmanship. The presence of these qualities makes it doubly disappointing when these endowments are half-heartedly utilized, as was the case in the show caught. Damone also affects an ostentatious nonchalance which bespeaks taking success for granted. Damone makes a pitch for the middleaged fans by dedicating and singing "I Can't Give You Anything But Love" to a gray-haired grandmother in the audience. He wraps up with "Sorrento" in Italian, for the aficionados of the Neapolitan folksong. Crooner goes off to good palms.

Joan Weber, handling distaff vocal chores, capitalizes on her current Columbia "Let Me Go, Lover" record-hit but does not impress equally with handling of other tunes. Gal opens with a peppy "Just Rolling Along" but uses pipes to best advantage in torchy numbers like "How Important Can It Be" and "Let Me Go Lover," in a style reminiscent of a female Johnnie Ray. Deficiencies in volume, tone, breath control and phrasing become too apparent when essaying such numbers as "Muskrat Ramble." Gal has much feeling in her voice, and tries hard, which explains good handling of torchers. Miss Weber gets only mild palms.

Don Tannen does a comic ventro turn, and elicits big chuckles. Comic opens by ribbing other ventriloquists; he proceeds to take his dummy apart and projects his voice from his pockets, inside his coat, etc. His aping of the dummy is an unusual takeoff. Tannen proceeds to cut mildly rib-tickling carbons of Liberace, French songsters, and winds up with a hilarious interp of a German beer-hall singer with dictatorial tendencies. Turn gets big mitt.

Show is uncorked by the terp-acro team of Berk & Hallow, who do a showmanly job. Gal particularly evidences top training in skillful blend of tap, ballet and acro techniques. Boy does equally well at straight hoofing, making a top terp turn.

Lou Basil, back from vavcation, helms the house orch in the usual expert showback. *Gabe.*

Palace, N. Y.

Lee Sullivan, Bud Harris & Mantan Moreland, Louis & Oliver Sisters (3), *Berry Family* (4), *Bobby Brandt, Maxie & Millie, Julia Cummings, Cleopatra & Co.* (3); *Jo Lombardi Orch; "Big House" (UA).*

Six of the Palace's eight current acts fall into the novelty class. And, to lopsided bill, three of the six acts fall largely into the acro-novelty class.

The two turns not conforming with majority rule are tenor Lee Sullivan and the comedy brace of Bud Harris & Mantan Moreland. Sullivan, has a light Irish tenor that serves nicely through an extensive repertoire, ranging from "It's Gonna Be a Great Day" to "Count My Blessings" and "Come To Me, Bend To Me." Harris & Moreland are the other lead act. Both Negro performers fall short of the entertainment mark. Jokes are antiquated; routines are unimaginative, and handling not sharp enough to overcome other deficits.

The Berry Family, a vet foursome, constitutes an okay roller skating teeoff. Bag of tricks isn't extraordinary but it's rapidfire and efficient. Bobby Brandt follows, and his acro-taps show marked agility. His somersaulting draws nice response.

Next in order are Maxie & Millie, a tooting duo that depands heavily on bicycle pump music, handling of three horns at once, etc. Interlaced comedy fails to register, with musical portions being average entertainment. Julia Cummings makes out better than her predecessors. An impressionist, she romps through a flock of standard mimicries — Bankhead, Kitt, Davis, et al.—to please. Miss Cummings, who is quite attractive, could use additional fresh comedics to support her six minutes on the apron.

With Miss Cummings and singer Sullivan following, the next turn, Cleopatra, is the middle of the strongest three acts on the card. A magico, she employs two assistants, rabbits, a tuned-in radio and whatever else is handy for some nifty disappearing stunts. She winds her way through the first few rows of stubholders, pulling coins out of ears, nose and such.

Louis and the two Oliver Sisters are okay in some head-to-head acrobatics. *Art.*

Apollo, N. Y.

Sarah Vaugh , Tito Puente Band (14), *Dyerettes* (5), *Leonard Reed, Al Hibbler, Ben Beri; "Saracen Blade" (Col).*

Sarah Vaughan, perennial at the Apollo, adds zest to a generally tasty bill this week which has Tito Puente's crew dishing up the Latino rhythm and Al Hibbler in the male vocal slot. Rounding out the session are emcee Leonard Reed, ofay juggler Ben Beri and the Dyerettes, a quintet of femme acro-dancers.

Fetchingly garbed in a pink gown, Miss Vaughan warbles no less than seven numbers, including her current disclick, "How Important Can It Be?" Her inimitable style scores solidly with the stubholders on such oldies as "Swonderful" and "If I Knew Then." Winds to a sock finish via "Perdido." Tune, incidentally, could pass as her trademark—she's used it so often.

With five rhythm, five reed and four brass, Puente's combo opens the layout with a breezy "Mambolino," followed by one of the orch's recent waxings, "Cha Cha Cha." Chili tunes are their forte and they make with the tabasco on "Drum Mambo," frantic affair that brings in Puente himself for a spirited session on the skins. A lively outfit, boys also back the show neatly.

Hibbler, who crooned with Duke Ellington's band some years ago, is one of the top Negro singers. With a style best suited for ballads and the slower tempos, he reaps salvos via "Daybreak," "After the Lights" and "Danny Boy," among others. "Unchained," his latest platter release, is making some noise saleswise and he reprises it here for a warm reception.

The Dyerettes, group of five lissome lasses, are scantily clad—the better to display their physical values. Onstage twice, they initially open with some okay terping in unison followed by strobilited routine in a Latino genre. A well-disciplined unit, the femmes return to execute some snappy acro-dance stuff to click handily.

Working in top hat and tails, Beri adeptly juggles rubber balls, Indian clubs and plates with equal dexterity. Booking makes for a fine change of pace on the Apollo bill and the customers react accordingly. Emcee Reed is a familiar figure to house patrons and he has no difficulty in establishing rapport with them. *Gilb.*

Empire, Glasgow

Glasgow, March 11.

Eddie Calvert, Kordites (4), *Authors & Swinson, Falcons* (3), *George Meaton, Jeffrey Lenner, Alan & Chris Kemble, Jackie, Marie de Vere Girls* (6), *Bobby Dowds Orch;* 80c top.

Vaude offering is filled by sound, interesting turns in a pleasing layout. Headliner is Eddie Calvert, English trumpeter who recently hit prominence via waxing of his best-selling "O Mein Papa."

Calvert, smallish, roundly-built musician, reveals good musicianship in a varied repertoire, and has a modest approach to his success. Spotlight on trumpet resting on cloth-covered table center-stage is cue for musician's entrance. Opens with "Midnight," then into "Mystery Street," "Roses of Picardy" and (for Scot tastes) the Hebridean melody, "The Skye Boat Song." There's solid palming for his rendition in original form of "O Mein Papa."

Calvert lacks polished showmanship, but act rings sincerely through unassuming style of gabbing and modesty of approach. There's scope for more comedy, however.

The Kordites, English radio group, are made up of two males and two gals who give out in happy harmony. Group is not good visually, but scores with precision-style movements and polish.

Alan & Chris Kemble a mixed pair of youthful entertainers on high ladder and on wheels. Marie de Vere Girls offer bright terping routines as useful opener and filler spot. George Meaton scores with sound impressions ranging from motorcycle racing to noise of London underground trains, railroad station announcer and gangster pix impressions. Uses roving hand-microphone to achieve effect, and would be good bet for U.S. radio.

Authors & Swinson, Canadian duo, are a youthful pair of males who have the good sense to bring new material to their act, already seen at this vaudery. They open neatly with banter and crosstalk that is pleasant to take although not overly sock, and wind with their toprate miming.

The Falcons, Jeffrey Lenner, and Jackie are in New Acts. Bobby Dowds leads the resident house orch. *Gord.*

Negro Names

Continued from page 55

ready for casts of mixed races being treated as equals. It's pointed out that on the recent NBC-TV telecast of "Tosca," Leontyne Price the Negro soprano got accolades in her performance opposite David Poleri. It's also pointed out that various Othellos were played by Negroes. Years ago, Uta Hagen played opposite Paul Robeson in "Othello."

The Mariners on the Arthur Godfrey show comprise two Negro and two ofay lads, and they've been getting visual exposure for a number of years without agitating the advertising sponsors.

With these examples at hand, the Negro singers are beefing heavily at being restricted to niteries. Several, such as Billy Ecksti and Billy Daniels have been spending considerable time in Europe and Australia where color lines aren't pronounced. Eckstine has spent considerable time on the pop-concert circuits, but this market is apparently n.s.g. at this time.

The offices are sympathetic to that problem, but it's still difficult to break the barrier despite the growing number of examples. For instance, "Blackboard Jungle" has Negro and white lads in the same classroom. Newly made war pictures will have Negro and white soldiers side-by-side because of the desegregation policy in the armed services. However, there aren't too many producers risking alienation of southern markets.

The problem might not be as acute were there plenty of theatres open where acts could get plenty of work. But the Negro performer, like his white contemporary, finds little security in hitting the same spots with deadly regularity. His paleface colleague may find the same deadliness in that situation, but at least he has a greater chance of stepping out of that groove than the Negro act.

New Frontier

Continued from page 55

late show. The cocktail lounge will be dubbed the Cloud Nine Room and will be launched by the Mary Kay Trio. The breakfast and lunch room will be called the Planet Room.

Al Mathis and Steve Crane, owners of the Luau in Beverly Hills, will be in charge of the dining room and lounges. Sammy Lewis will be director of entertainment. Bob Cannon, present manager of the Last Frontier, will remain.

"Bob Alton has been signed as our choreographer," said Friedman, "and he's now casting 18 girls and six boys in Hollywood for the line. The Garwood Van orchestra will be augmented to 19 sidemen and we'll bring in name guest conductors from time to time." Bob Livingston will design the costumes. Jay Livingston and Ray Evans have been signed to write the music for the shows.

Aside from the escrow, and possible opposition from Katleman, the new owners must get clearance from the Nevada State Tax Commission to be off and winging by April 4.

New Acts

TERRI STEVENS
Songs
10 Mins.
Boulevard, Rego Park, L. I., N. Y.

Terri Stevens, whose "Unsuspecting Heart" the AA label is on the topselling lists, is a singer of considerable warmth and charm. A tastefully gowned looker, Miss Stevens at the Boulevard, Rego Park, L. I., is able to get outsized rooms to attention and hold them with a fetching tune selection. She mixes her numbers gracefully, is able to achieve change of pace, and shows up at her peak in songs which call for thespic as well as vocal skill.

Of course, "Unsuspecting Heart" gets that kind of treatment and another that hits a jackpot is "Let Me Go Lover." One of Miss Stevens' assets is her ability to cut down the size of a room with a migratory mike. It's skillfully done since she overcomes the inherent danger in this kind of bit of losing the section of her audience at her back.

Miss Stevens, who incidentally, the wife of Arturo Cano, a partner in the Boulevard, has a background as a singer with Desi Arnaz's band, and seemingly has the savvy and looks to make good in virtually any song spot. *Jose.*

THE FALCONS
Comedy Dancing
6 Mins.
Empire, Glasgow

Trio, composed of two males and one femme, scores in zestful knockabout comedy and eccentric terping. Would be useful act for U.S. vaude.

Opening is worked out straight, one male and the distaffer engaging in serious dance routine. Second male then enters garbed in red fez and horn-rimmed spectacles, King Farouk-style, and proceeds to mess up the act with slapstick. From here on, act speeds up into fast-paced knockabout, all three working at full speed and suffering knocks and falls while orch plays at fast tempo. *Gord.*

JEFFREY LENNER
Comedy
12 Mi
Empire, Glasgow

Young comedian garners laughs from first entrance by singing "With These Hands" and having his mitts concealed by overlong sleeves. Segues into patter that is pleasing if not standout, and earns near-continous chuckles with series of new and old gags.

Pace and timing are good, and there's potential for grooming. Helps his yock-gathering by crazy appearance via too-big suiting and unruly mop of hair. Once act is sharpened, would be possible entry for slotting for U.S. and Commonwealth vaude. *Gord.*

KAREN ANDERS
Songs
15 Mins.
One Fifth Ave., N. Y.

An attractive songstress, Karen Anders confines her staff mostly to special material. Act is tailored along sophisticated lines, with songstress demonstrating performer savvy throughout the stint. Besides vocalling she also nabs a few laughs via asides to customers and Steinway accompanist. These are tossed off with aplomb and are good audience warmers.

Smartly gowned in an off-the-shoulder job, she delivers two special material items and the standard "Love Me Or Leave Me" before going into a neat windup takeoff on Mae West doing "Frankie and Johnnie." Miss Anders is a good bet for intime situations. *Jess.*

THE CHUCKLES (3)
Songs-Instrumental
12 Mins.
Boulevard, Rego Park, L. I., N. Y.

The Chuckles, a trio of youngsters who mix instrumentalizing and singing, is the genre of act that has been breaking out all over the disk world. Playing guitar, bass and accordion, the boys beat out a solidly commercial brand of rhythm which gives added punch to their vocal efforts.

Their big item is "Foolishly" which they have riding for them on Label X. Their rhythms are clean and colorful. The instrumental and vocal work makes for a combination that can carry in largeseaters. The trio have a good act, since they provide good theatrical fare with a set of impressions. However, their major strength lies in their songs and they may be able to hang around the nitery circuits even when devoid of a bestselling record. *Jose.*

JANE & GORDON CONNELL
Comedy
10 Mins.
Le Ruban Bleu, N.Y.

Jane & Gordon Connell, a duo that have operated on the Coast, have apparently invested in a lot of material for their N.Y. debut. Most of the routines are in the payoff category. The girl has a plastic and pliable face that enables her to mimic a wide variety of characters, such as lecturers on the women's club circuit, debutantes and others.

It's an intellectual brand of comedy at times and one that is made for the intimate circuit. The girl has a good singing voice, while the lad backs at the ivories, provides a spoken precede that sets the mood, and chimes in with verbiage when required. There is, however, one piece of dubious value. Miss Connell does a bit on a dipsomaniac actress on the downgrade. Her subject isn't one to be made fun of. The lampoon is on the kind of person that needs help and can't fight back. It seems to build up an unconscious resentment, and unless a different treatment is evolved, it should be dropped. It's in unfortunate slotting also since it closes the act and leaves a downbeat footnote to the entire turn. *Jose.*

JACKIE
Balancing
7 Mins.
Empire, Glasgow

This is attractive, talented offbeater with potential for U.S. vaude.

Youthful, well-built male balances with two hands, then one, and finally by head alone atop lighted column, and raises gasps from the customers. Gimmick is his playing of instruments while thus positioned, ukelele i one hand and mouth harmonica between lips.

Winds with familiar but difficult routine of balancing via hands on two columns of small square bricks, rearranging these into two new columns. Feat calls for deftness and sureness of balance through height of columns. *Gord.*

'Folies Bergere'

Continued from page 56

countries. (Rio and Sao Paulo Brazil).

It has averaged a month to two months in each city, its longest stand being in B. A. (15 weeks). According to Jules Borkon, who is running the tour for Folies owner Paul Derval, the show has grossed "over $3,000,000." In Buenos Aires the take was over $1,000,000.

During the first three nights in Havana, the gross was $28,000. (Reportedly the show has been guaranteed a minimum of $250,000 in Havana by Cuban impresario Emilio de Armas. Armas is using the Blanquita theatre because of its capacity: 6,900 seats, said to be the largest in any theatre in the world). (It is.—Ed.)

To transport the 52 girls, 10 male dancers, 12 technicians, 47 sets and the costumes, the Folies has used trains and planes. Five chartered planes brought the troupe to Havana from Caracas.

Borkon said that censorship has not been a problem. The 12 girls who appear nude have "dressed" in accord with local custom. In Ri they were completely naked, i Havana they wear G-strings and in Caracas small rhinestones were added to their upper structures.

Government officials have been among the Folies' best customers. In Buenos Aires 300 choice seats were set aside opening ight for government and diplomatic big shots. Cuban papers reported that several Cabinet ministers and congressmen attended pre-opening rehearsals in Havana.

One problem the Folies faced was the turnover in girls. Twenty in the original 52 had to be replaced after they quit, were fired or ran off with Latin Lotharios.

In each place that the Folies played, local musicians were hired. They were led by Andre Tildy, seconded by Leon Defossez.

The Folies management considers its first tour in the Western Hemisphere so successful that Derval plans taking it to the States next year. Borkon says he has "three propositions" from New York already. To look into these, he was flying to Gotham this week.

To please American tastes, U. S. impresarios might well suggest that he include girls in his show

Ask State to Back Ozone Drama; New Mass. Tent; Other Barn News

Greensboro, N. C., March 15.

Legislation calling for state sponsorship of an annual historical drama in South Carolina will probably be introduced in the General Assembly shortly by Rep. Burnet R. Maybank Jr. of Greenville. The idea would be to present an outdoor pageant-drama similar to several done by summer in North Carolina.

The Greenville legislator, one of several who last year successfully proposed appointment of a special committee to look into the situation, now plans to call for legislative action leading toward actual establishment of an historical drama.

Their function would be to obtain an excellent script, equal or superior to those of other dramas now being presented the area, and to arrange for the actual production with professionally competent actors. Every effort would be made to avoid duplication or conflict with historical dramas being staged in neighboring states.

The Maybank plan likewise would require that approximately one-third of the costs of producing the drama be assumed by the area in which it might be presented. Such funds could be raised by popular subscription, or could come from public funds, if available. Provision would be made for repayment of donations if the presentation produced sufficient revenue of its own.

The committee which explored the possibilities of presenting a state-sponsored drama estimates that the cost would range between $100,000 and $125,000.

New Mass. Tent

Boston, March 15.

"Kiss Me Kate" has been set as the opening musical-in-the-round at the new North Shore Music Theatre, which will operate in Beverly, about half-way between Boston and Gloucester, starting June 24. Plans for the 1,300-seater were initiated a couple of years ago by society bandleader Ruby Newman and Stephan Slane. They organized a corporation with $100,000 capital, with Slane as managing director.

Due to a technicality involving the zoning of the 30-acre tract on Route 128, work had been delayed on constructing the theatre until last week when local officials, at a public hearing, okayed the project. The aldermen unanimously passed the zoning amendment allowing the presentation of live entertainment, but barred drive-ins.

In addition to a theatre building, plans provide for a restaurant and enclosed ice-skating rink.

'S.P.' at Allentown, Pa.

Allentown, Pa., March 15.

Melody Circle at Dorney Park here will open its season June 10 with "South Pacific." Ethel and Manny Davis operate the tent.

Other bills during the 12-week season will include "Merry Widow," "Fi ian's Rainbow," "Wonderful Town," "Song of Norway," "Kiss Me, Kate," "By the Beautiful Sea," "Call Me Madam," "Desert Song" and "Guys and Dolls."

St. Loo Muny Sked

St. Louis, March 15.

"South Pacific," "King and I," "Wonderful Town" and "Allegro," none ever done outdoors here, will be presented during the 88-night repertory season opening June 2 at the Municipal Theatre's alfresco playhouse in Forest Park. Opener will be "Merry Widow," which will be having its ninth production at the spot.

Others pieces skedded for presentation "Brigadoon," "Vagabond King," "Guys and Dolls," "Desert Song," "Carousel" and a revised Rodgers and Hammerstein concert.

Douglas Conway to Ft. Wayne

Ft. Wayne, March 15.

Douglas Conway, of New York, has been engaged as producer-director of the Ft. Wayne Festival Music Theatre's sixth season of summer musicals, opening June 24 at the Franke Park Outdoor Theatre. He succeeds Albert K. Germanson of Columbus, O.

Festival will have a new policy, with various theatrical departments handled by separate directors. Conway will handle dramatic phases of each show, and in general, supervise the activities of the other departments. Charles T. Morrison Jr., Mason City, Ia., has been named assistant director and scenic designer.

Antioch Opens 'Flexible' Theatre

Yellow Springs, O., March 15.

Antioch Area Theatre will unveil its new "flexible" theatre at Yellow Springs next Friday (18), with Maxwell Anderson's "Winterset." The new house was remodeled from a former foundry on the campus, at a cost of $55,000. Chief feature is an overhead crane, which permits shifting of the seating sections.

The theatre has 315 seats, mounted in sections. Future plans include more seats and extensive exterior decoration. The "new" building puts the Antioch Area Theatre production on an almost a year-round basis. The same group currently produces the summer Shakespeare-under-the-stars program.

Daisy Amoury's Strawhat

The American Legion Playhouse in Legion Park, Ephrata, Pa., will house a theatre-in-the-round operation this summer. House has been leased to Amoury Productions, headed by Daisy Amoury. A resident Equity group, tagged the Amoury Players, will perform under the direction of John Cameron.

Miss Amoury, incidentally, is a novelist and radio-tv scripter.

Suburban Philly Tent

Philadelphi , March 15.

Philly area is due for a new music circus this summer with a tuneshow tent skedded to be erected in suburban Downingtown, Pa., under the sponsorship of Bernard L. Sackett, local producer, writer and director. Location will give Sackett a strategic spot in a 30-mile radius of such cities as Philadelphia, Camden, Chester, Wilmington, Lancaster, Pottstown and Reading.

Sackett says his musical showcase, capitalized at $100,000, will operate in association with the Richard Aldrich management of the South Shore Music Tent, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. Producer claims the new tent will be the only air-conditioned one in this area.

Mass. Tents Set Staffs

Cohasset, Mass., March 15.

Ralph Roberts will be general manager this summer of the South Shore Melody Tent here, with George Campbell pressagent, Hans Busch stage director and Arthur Norris musical director.

Roy Somlyo will be general manager of the Cape Cod Music Tent, Hyannis, Mass., with Donald Shapiro pressagent, William Morrow business manager, Ernest Sarracino stage director and Julius Rudel music director. Both spots are operated by N. Y. attorney David Marshall Holtzmann, with Broadway producer Richard Aldrich as advisory associate.

Recalls Barn Building In Craven's '14 'Cooks'

Boston.

Editor, VARIETY:

In Inside Stuff Legit in your issue of Feb. 16 you report that the barn-rebuilding scene in "Plain and Fancy" actually antedated a similar sequence in the recent film, "Seven Brides for Seven Brothers." Another such scene onstage was done in the late Frank Craven's play, "Too Many Cooks," which I covered for the Atlantic City Press when I was the pioneer drama critic of the boardwalk city. ("Too Many Cooks" was produced by the late William A. Brady at the 39th Street Theatre, N. Y., Feb. 23, 1914. Ed.)

Later, when I was pressagent for the late George Broadhurst, we built a framework of a house at the Playhouse, N. Y., for the Lillian Trimble Bradley play, "The Wonderful Thing," based on a Forrest Halsey story, which Broadhurst produced Feb. 17, 1920, with a cast including the late Jeanne Eagels, the late Henry Duffy, Philip Dunning and Eva Leonard Boyne.

Louis Cline

(Manager, Colonial Theatre, Boston.)

Then Who Could?

Oscar Hammerstein 2d, going up the aisle at the intermission of a Broadway musical opening recently, was overheard to tell a companion that he couldn't pick out the hit songs in the show. "I can't tell until I've heard them a few more times on the outside," he explained. A reviewer interrupted to remark, "I agree with you, Oscar, but what would you do if you had to pick them tonight, for tomorrow morning's paper?"

"I couldn't do it," answered the lyricist-producer.

"But suppose you *had* to?" persisted the reviewer.

"I *couldn't*," Hammerstein insisted.

'Bus Stop' B'way Click Has Philly on a Limb; Columnist Swears Off

Philadelphia, March 15.

Local legit circles are still trying to get their eyebrows down to the normal level after the Broadway click of "Bus Stop." The William Inge play drew two-to-one critical pans and did only moderate business on its recent tryout engagement in Philly.

Robert T. Sensenderfer, of the Evening Bulletin, was the lone dissenter in print, calling "Bus Stop" "moving" and "richly rewarding." Critic didn't mind the lack of tion, saying the play is "almost Chekovia."

Harry G , of the Daily News, dismissed the show with the opi ion that it "fails to get very far off the ground." He added, "Inge popped out to shortstop on this one."

Henry T. Murdock, of the Inquirer, said, "If one expects the dramatic force of 'Sheba' the hopes and frustrations of 'Picnic,' it will be something of a letdown." He found the play sprawling and conversational, and lacking action and excitement. Frank Brookhouser, Evening Bulletin Columnist and radio and tv reporter, stated "virtually everybody was disappointed in it."

Harshest of the local writers was Earl Selby, Bulletin columnist. Two days after the opening Selby reported, "Speaking of the theatre, we walked out on another current play, 'Bus Stop.' A block or two from the Walnut we were passed by two motorcycle cops escorting a limousine.

"The realist who was with us said this was merely an escort for visiting U.N. Ambassador Henry Cabot Lodge Jr.; but in our dark and moody thoughts another idea occurred. This was the playwright of 'Bus Stop' leaving town under armed guard."

Protest letters forced Selby to take another wallop at the show. The columnist sidestepped enough to praise Elaine Stritch, but added, "We did not mean to say 'Bus Stop' was the world's worst play, all we meant was it was the worst we've ever seen."

The following Sunday, Selby admitted he could have been wrong, and followed with a recipe on how "to get egg all over your face in dramatic criticism."

The columnist wrote, "We called 'Bus Stop' the worst play we've ever seen. On Wednesday it opened in New York. Since Thursday we've been flooded with copies of the reviews." He ended his column, "I will not review any more plays," repeated six times.

Another Bid to Require Theatre Seating Charts

Albany, March 15.

Another attempt to force theatres to display seating charts in the lobby is being made in the State Legislature. Latest measure has been introduced by Assemblyman Daniel L. Kelly, Manhattan Democrat, who sponsored a similar proposal last year. As before, Broadway theatrical interests are expected to oppose the move.

Kelly's bill would require that theatres selling reserved seats "conspicuously post and at all times display, adjacent to the box-office or other place where such reserved seats are sold, a diagram of such theatre, or other places of amusement or entertaiment . . . showing the exact location by letter and number of each reserved seat ticket." The measure to amend the general business law, would take effect immediately.

Inside Stuff—Legit

Melody Fair, a tent-musical operation to be opened this summer at Colonie, N. Y., about equi-distant from Albany, Schencetady and Troy, is being capitalized as a corporation, with $80,000 in no-par common stock. Officers of the company are Myron K. Weinberg, president and director, serving as managing director and business manager, at $150 a week for the season plus 13 weeks; Benjamin Levy, vice-president and director, serving as operations manager, at a total salary of $300 before the season; Edward M. Greenberg, secretary-treasurer and director, serving as artistic and stage director during th season, at $225 a week; Herbert Champagne, assistant secretary and director; Seymour Krawitz, director, serving as pressagent for the season plus 11 weeks, at $150 a week, and Howard M. Squadron, director. Champagne and Squadron are attorneys.

According to a prospectus sent to potential investors, it's estimated that the project will cost $30,115 to open and $12,395 a week to operate, and the potential weekly gross will be $24,660 for a seven-performance schedule, at a top of $2.59 week nights and $3 Friday and Saturday nights. The canvas-top spot will seat 1,500.

Backers of the Lynn Austin-Thomas Noyes in association with Producers Theatre production, "Portrait of a Lady," which folded on Broadway earlier this season after four performances, included Kenneth Banghart, tv announcer- mmentator and legit producer, $800; Wallace G. Garland, head of Broadway Angels, $6,400; playwright Rosemary Casey, $800; ex-producer Raymond Curtis, $800; producer Sherman Ewing, $800; Richard E. French, general manager for Courtney Burr & John Byram, $800; United Paramount Theatre president Leonard Goldenson, $3,200; Ann Connolly Lester, actress-daughter of the late Walter Connolly and Nedda Harrigan (Mrs. Joshua) Logan, $800; Mrs. Logan, $800; Jan Mitchell, owner of Luchow's restaurant, N.Y., $400; Roger L. Stevens, a partner in Producers Theatre and member of the Playwrights Co., $21,600; Actors Fund prexy Walter Vincent, $3,200, and Charles R. Meeker Jr., managing director of the State Fair Auditorium, Dallas, $800. Production represented a loss of approximately its full $80,000 capitalization.

"Peter Pan" may be the biggest audience-getter of any play in U.S. television history, but it's apparently too tame for modern Scot moppets. "There is general agreement that children today are many times more sceptical and more precocious than they once were," comments The Scotsman, an Edinburgh publication, in reference to fact that the James M. Barrie fantasy is not visiting this country, for the first tim in many years. Tour of the play, with Canadian actress Barbara Kelly in the title part, by-passed Barrie's native Scotland. Some ascribed the reason to the fact that Miss Kelly has a weekly Sunday night tv commitment as a "What's My Line?" panelist. However, the real reason may be that on its last visit to Scotland, the show did disappointing business.

Although various deals are being discussed, no Broadway production is set for "The Sleeping Prince," Terence Rattigan's romantic comedy done in London last season by Laurence Olivier and Vivien Leigh. Among those seeking the U.S. rights is Jerry Wald, who'd like to costar Noel Coward and Judy Holliday in the play and then a screen version for Columbia release. Coward is also sought to do the film treatment. However, major hitch to such a deal is that the actor refuses to commit himself for a legit run of more than a couple of months, which is prohibitive from an investment standpoint. There has also been talk of Robert Donat playing the male lead, but he prefers not to come to New York because of his chronic asthmatic condition.

All four firststring Chicago critics turned up for the opening last week of "Tea And Sympathy" at the Blackstone. "Dear Charles," which opened the same night at the Erlanger, got two secondstring first-night reviews and three firststring notices second-night. Sydney Harris, of the Daily News, and Roger Dettmer, the American, turned in second-night reviews on "Charles," while Herman Kogan, Sun-Times, did a followup to secondstringer Glenna Syse's opening notice. The two Sun-Times reviews were "compatible," both lauding Tallulah Bankhead, the show's star, while brushing off the play itself.

'CAN-CAN' SCREEN SALE GIVES SHOW $250,900

Sale of "Can-Can" to 20th-Fox will net the Cy Feuer-Ernest H. Martin stage production an additional $250,900 profit. Musical was sold to the film company for $650,000, payable in six installments running through January, 1961. Deal calls for a $65,000 down payment and $117,000 annually for five years, beginning January, 1957.

Production's share of the initial $65,000 payment is $25,090 on the basis of the regular 60-40 split between authors and backers, including deduction of 3½% negotiator's fee. Similarly, the production will get $45,162 from each of the ensuing installments.

Besides income from the film sale, show racked up $626,775 profit as of a Jan. 29 accounting. Operating profit for the four weeks prior to the accounting was $23,960. Total cash distribution was $554,547. Assets included $26,220 bonds, $7,687 miscellaneous assets, $25,000 cash reserve and $13,321 balance available.

Currently in its 97th week at the Shubert, N. Y., the Cole Porter-Abe Burrows musical is expected to continue until early summer, with a tour contemplated immediately following. Initial proceeds from the film sale will not be distributed to backers, but will be held in reserve to defray expenses of sending the show on the road.

Portland Bookings

Portland, March 15.

William Duggan has booked "Pajama Game" for the week of May 17 at the local Auditorium, with "Teahouse of the August Moon" set for a four-performance stand opening May 31. Only other legit item is the tentative date of July for "Solid Gold Cadillac."

Colleges May Require Light Course in Design; Say It's Basic Element

Move to make scenic lighting compulsory part of scenic design is being considered by the drama departments of Yale and Columbia U. Idea is that lighting is as basic as color to scenic effects, and that no qualified scenic artist should be unable attend to the lighting as a regular part of designing a production.

Heads of the Yale and Columbi drama schools, which make special attempt to keep in close with the professional theatre, would make lighting a required course for all students of scenic design. In doing so, they would be reflecting an increasing squawk of Broadway producers that it should not be necessary to hire a lighting expert in addition to the designer for a legit show.

Attitude of some Broadway managements is that it not only raises the cost of a show to pay a lighting expert besides the designer, but it may actually hurt the show artistically, since no lighting expert can possibly fully understand or express the designer's scenic conception. Such top designers as Jo Mielziner, Donald Oenslager, Raymond Sovey, Ralph Alswang and Howard Bay have always insisted on doing their own lighting, it's noted.

Yale drama department, which is to be boosted to school status next July, with Prof. F. Curtis Canfield becoming dean, has scenic design course taught by Oenslager, with Stanley R. McCandless in charge of the class in lighting. Prof. Milton Smith heads the Columbia drama department, with Woodman Thompson teaching scenic design and Edward Kook, head of Century Lighting Co., having the class in lighting.

London Crix Roam More Than Gotham Stay-at-Homes; New O'Casey Uproar

Recent Dublin premiere of a new Sean O'Casey play, "The Bishop's Bonfire," appears to have aroused controversy not only in the 71-year-old dramatist's native city, but also in London. It has also highlighted again the peripatetic policy of some of the London critics in contrast to the stay-at-home practice of most New York aisle-sitters.

Fact that at least two London reviewers, Kenneth Tynan, of the Observer, and Harold Hobson, of the Sunday Times, went to Dublin for the opening was characteristic of them, and not unusual for most of the London critics. Tynan and Hobson habitually cover the theatre in Paris and, in common with virtually all London reviewers, also regularly cover openings at Stratford, Edinburgh and elsewhere in the British aisles.

Among the New York critics, only Brooks Atkinson, of the Times, makes a practice of going out of town to catch shows. He has gone as far as London, Stratford (both England and Ontario), Dallas, Houston, Pasadena, Seattle, New Orleans, Cleveland, Washington and Yellow Springs, O., in recent seasons. Other New York aisle-sitters, notably Walter F. Kerr, of the Herald Tribune; Richard Watts Jr., Post, and William Hawkins, World-Telegram, have viisted London in recent seasons, but on vacation rather than on their papers' time.

They Never Forgive

In the case of the O'Casey premiere in Dubli , the London critics, at least as represented by Tynan and Hobson, did not share the rage (or outrage) expressed by the local Irish reviewers, but noted the

(Continued on page 67)

She Oughta Know

During a lobby confab between the acts of a recent Broadway opening, a drama critic mentioned having received a squawk letter about one of his reviews of week or so before.

"You should see the mail Walter gets," volunteered playwright Jean Kerr, wife of the N. Y. Herald Tribune critic. "In fact, I'm preparing a form reply to be sent to all the people who write him letters starting, 'Who the hell do you think you are?'"

'Bleecker Street' Cuts Show Sked (and Nut) In Back-to-Wall Fight

"Saint of Bleecker Street" is making a last stand for survival at the Broadway Theatre, N. Y. As of last Saturday (12), the Gian-Carlo Menotti opera had an approximate $118,000 deficit on a $150,000 investment. The Chandler Cowles production had lost money on five of its last six weeks.

In an unusual move for a Broadway production, "Bleecker" is switching, effective March 25, from a full-week sked to weekend performances only. Since its Broadway opening last Dec. 27, the show has been giving seven performances a week. New schedule calls for four performances per week, including Friday and Saturday evenings and Saturday and Sunday matinees.

Production is under the jurisdiction of the American Guild of Musical Artists, and is thus permitted to employ its principals on a per-performance basis rather than a straight weekly salary. Also, the various trade unions have made concessions to lower the operating nut, while modified terms are being worked out for the rental of the theatre. On the full week sked, theatre got 30% of the first $20,000-gross and 25% of the balance.

Switch to a four-performance week will reduce the operating nut from about $30,500 to around $22,000-$23,000. Capacity gross will be cut from $54,000 to about $28,000. On the basis of past business, the management figures that receipts should average around $24,000 weekly for the four performances, which would net an operating profit of about $1,000-2,000. At capacity, the opera could earn around $5,000-$6,000 operating profit.

John Patrick's Musical Of Amory's 'Resorts'

Playwright John Patrick ("Teahouse of August Moon," etc.), tackles his first musicomedy libretto based on Cleveland Amory's "The Last Resorts," with an eye to fall legit production. Both are in Jamaica, B.W.I., on a 10-day business-holiday powwow, but Patrick will probably stay on longer to work on the script.

The Amory bestseller was up once before as an Ethel Merman starrer, with an Irving Berlin score, but Patrick is now tackling it, with an assist from the original author.

Tele's 'Rainmaker' Legit-Film Mint

Playwright N. Richard Nash has pyramided a television script into a goldmine. The author, who originally received about $1,700 for the tv rights to "Rainmaker," has since realized approximately $320,000 from the property, with more coin to come.

Although originally blocked out by Nash as a full-length play, "Rainmaker" preemed on tv last year in an abbreviated version. Telecast drew critical and trade attention, and the script was picked up for Broadway presentation by Ethel Linder Reiner, who produced it earlier this season in association with Hope Abelson. With Geraldine Page as star, it had a two-and-a-half week out-of-town tryout and a 17-week New York run, with Nash's royalty for the entire period totalling about $38,000.

Film rights to the comedy were purchased by Hal Wallis and Joseph Hazen for $350,000, with Nash getting about $210,000 as his share of the sale the regular 60% split as author. On top of that he is being paid nearly $50,000 to work on the screen adaptation. Play has had about 10 foreign productions already, with author royalties from those presentations expected to come to about $20,000. Negotiations are currently being held concerning a London production.

Playwright expects to pull in another $1,000 weekly from the touring edition of "Rainmaker," which hit the road last Thursday (3). There's been an avalanche of requests for stock rights, which will presumably provide additional income, while a musical version of the play is also a prospect following the release of the film.

'WALTZ' TO OPEN LEGIT, L.A.'S CARTHAY CIRCLE

Los Angeles, March 15.

Carthay Circle Theatre will launch operations April 10 under its new legit policy, with "Anniversary Waltz" as the first of four plays to run four weeks each. Howard Duff and Marsha Hunt will costar in the opener, to be co-produced by Jack Present and Harry Zevin, who will also handle production reins.

Following bills will be "Oh Men, Oh Women," with original Broadway leads including Franchot Tone, Betsy von Furstenburg and Gig Young, opening May 9; "The Shrike," June 6, and a fourth play not yet set.

Randolph Hale, operator of the Alcazar Theatre, San Francisco, will co-produce "Oh Men," which starts a four-week run at this house April 11, prior to L.A.

'Oh Kay' Revival Tourer Will Open Stockbridge

A revival of the 1926-27 Broadway musical, "Oh Kay," will tour as a package this summer under the sponsorship of George Mully and David Clive. Show will be directed by Mully. Clive, incidentally, is associated currently with Herman Shumlin's upcoming production of "Inherit the Wind."

Musical, with songs by George and Ira Gershwin and book by Guy Bolton and P. G. Wodehouse, will kick off the season June 20 at William Miles' Berkshire Playhouse, Stockbridge, Mass.

'Peg O' My Heart' Tuner

Hollywood, Marach 15.

Herb Rogers, Palm Springs Playhouse producer, is prepping a musical version of "Peg O' My Heart" for Broadway presentation this summer under the tag, "Peg."

Herb Hendler is composing the music.

British Equity Seeks to Limit West End Entry

London, March 15.

A plan to limit entry to the West End stage to artists who have served a probationary period in repertory or stock companies is being submitted by British Actors' Equity to the Society of West End Theatre Managers. This the main outcome of a special session last November on the unemployment situation.

The actor union nixed a suggested, which had been accepted at the special meeting, that it should close its books for a year and admit no new members. It's claimed that would constitute an attempt to establish immediately a closed shop in every field, including those where even a union shop had not been achieved.

"To attempt something so utterly impracticable could only harm Equity and might destroy it, and to hold a referendum would imply that the Council believed it to be practical," says a report to members.

U. S. Angles.

Actors Equuity, the U. S. counterpart of the British union, has not been notified whether the proposed restriction on West End appearances would apply to aliens. It's assumed, however, that players who had worked on Broadway would not be affected. With the exception of American students at the Royal Academy of Dramatic Art and other English acting schools, virtually all American players in England have appeared on Broadway.

There has been no serious effort to set up experince requirements for Broadway or for membership in U. S. Equity.

Still Another Trend? Form Corporations To Finance, Produce Legit

Legit production and/or investment corporations are becoming more prevalent. At least two such outfits are already active, with investments in Broadway shows, while another, recently formed, is scheduled to produce an off-Broadway show as its debut effort.

Off-the-Stem entry will be presented by LPS Productions, organized by actors Paul A. Lilly, Bill Pen and Robinson Stone. Play, Patricia Joudry's "Teach Me How To Cry," is scheduled to open April 5 at the Theatre de Lys. Miss Joudry, who lives in Toronto, is a radio-tv scripter and the play was previously done by Canadian Broadcasting Corp., first on radio, then tv. The de Lys production will mark her debut as a legit playwright. Robert Hartung will direct the presentation.

LPS capitalization has been set at $250,000, Lilly is president of the corporation, Stone is veepee and Penn is secretary-treasurer. LPS is also contemplating opening a tent theatre somewhere in Pennsylvania this summer. Besides producing its own legit shows, the outfit plans investing in others and also spreading into varied show biz fields.

The two corporations already having stakes in legit productions are Broadway Angels and Theatre 200. Former has been active for several years in backing shows, but has also announced production plans. Latter was formed last September by Edwin Specter, founder and ex-manager of the Pittsburgh Symphony. Initial investment was a $10,800 share in "Wayward Saint," which folded at the Cort, N. Y., last Sunday (6) after 21 performances. Theatre 200 also aims to go into production.

Fireworks Loom for Equity Meet; Controversial Questions Hold Stage

By HOBE MORRISON

Plenty of fireworks is expected at the quarterly membership meeting of Actors Equity Friday afternoon (18) at the Sheraton Astor Hotel, N. Y. Besides a likely contest over the election of membership representatives to the nominating committee, hot discussion is anticipated on at least three controversial questions.

Foremost may be the proposed merger with Chorus Equity, ter for which have been drawn up by a joint Equity-Chorus committee and approved by the Equity council. If the suggested setup is acceptable to this Equity session and a forthcoming membership meeting of the Chorus branch, it will be submitted to mail referendum, where it must be approved by both branches, voting separately.

Another issue likely to precipitate a tussle is a revised version of previously-rejected constitutional amendment. This measure would require that all union contracts be subject to membership approval. The council is opposing this emendment and, if it is passed by a two-thirds vote by Friday's meeting, it will probably be challenged, forcing it to go to mail referendum.

Also due for presentation at the session, if time permits, is a resolution condemning the action of certain Equity and American Federation of Television & Radio Artists members in cooperating with and supplying information to Aware Inc., a private group claim-

(Continued on page 66)

Who, Me?

New Haven, March 15.

As a promotion for the theatre and for her latest show, "The Honeys," which was trying out at the house, a bronze plaque was unveiled in the lobby of the Shubert last week and dedicated to Broadway producer Cheryl Crawford.

There were appropriate emonies, including a laudatory speech by F. Curtis Canfield, dean of the Yale U. drama department, but Miss Crawford stole the show with her brief acceptance. A suitable inscription on the plaque, she suggested, would be, "She Had Her Nerve."

Off-B'way Seeks Industrial Coin

Management of "Shoestring Revue" is angling to augment its off-Broadway run with industrial show bookings. Initial pitch in that direction was made in Chicago last Monday (14) by three performers from the Ben Bagley musical. Group did excerpts from the show for a conclave of execs from various frozen food companies.

Purpose of the project was twofold. Besides being paid for the special performance, the "Shoestring" outfit figured it as an audition for the revue material and for themselves as performers, for any industrial shows the food execs may produce. Any such extra employment would supplement the nominal pay for their regular off-Broadway schedule.

Members of the "Shoestring" cast who made the Chicago trek, were Dorothy Greener, Beatrice Arthur and Chita Rivera. Also in the group were Charles Strouse, who wrote some of the music for the revue and handled musical direction and arrangements, went along as piano player, while Bernie West, not associated with the off-Broadway musical, acted as emcee. Sketches performed in Chicago were restaged by Lo Harden, revue's stage manager.

Chicago deal was set by Hillard Elkins and Henry C. Brown. Former is sales rep for "Shoestring," while the latter handled arrangements with the Ted Bates ad agency.

LOESSER MAY RETURN FOR 'KNEW' PRODUCTION

"They Knew What They Wanted," Frank Loesser's operatic version of the Sidney Howard drama, is slated for Broadway production next fall by Lynn (Mrs.) Loesser, in association with an established legit management. Such an rangement has been discussed with several producers, but no decision has been reached.

Mrs. Loesser, who returned to the Coast last week to confer on the stage project and also to attend to Frank Music, their music publishing business, confirmed that Sidney Kingsley is one of the Broadway producers with whom she'd talked. Contrary to previous reports she says Loesser has no intention of staging "They Knew What They Wanted," for which he is completing the book, music and lyrics.

The songwriter has just finished three new numbers for Samuel Goldwyn's film version of "Guys and Dolls," for the stage edition of which he supplied the songs.

Tutin Replaces Shearer In British 'Camera' Tour

London, March 15.

Dorothy Tuti , who played Sally Bowles in the London production of "I Am a Camera," has resumed the starring role in the Christopher Isherwood-John van Druten play on tour. She succeeds former ballerina Moira Shearer, who started the tour as her first straight-play assignment.

Julie Harris, who played the role in the original Broadway production, has just repeated it i the British-made film version.

Columbus, O., Show Train On N. Y. Theatre Toot, With Stayover Option

Columbus, March 15.

The sixth Columbus Citizen New York Theatre Party is set to chug out of Union Station here next Sunday (20) carrying 200 theatrephiles to Manhattan for a five-day saturation exposure to the stage and attendant municipal entertainments.

Patrons have plunked down $99.50 each, which includes all expenses during the junket except meals. For that amount they will get transportation, hotel accommodations, a trip through Radio City and tickets to five Broadway productions. The schedule: Monday, "Flowering Peach"; Tuesday, "Cinerama Holiday" and "The Bad Seed"; Wednesday, "Silk Stockings" and an evening television show; Thursday, UN tour and "Plain and Fancy" Friday, lunch at Ruby Foo's and start return trip.

For another $32.50, a junketeer may stay on during the next weekend and see "Fanny," "Anastasia" and "Boy Friend."

The tours, the idea of Norman Nadel, Citizen theatre and film critic, began with a single one in the spring of 1952. It attracted 90. There were 250 on the tour the next fall and since then the junkets have been limited to 200. They are now offered in autumn and spring editions.

Besides, Nadel, who intends to catch the new shows and do a round of interviews, the party will be in charge of Dick Tracey, Citizen promotion editor; Bill Moore, of the Citizen staff; Charles Kauderer, local travel agent, and Wesley Llewelyn, N. Y. Central passenger agent.

'Burning' Not Too Hot; 'Room' Old Hat, London

London, March 15.

"The Burning Boat," a three act musical play by Nicholas Phipps and Geoffrey Wright, which opened at the Royal Court last Thurs. (10), is an artless entry with little hope of staying the course. Presented by Laurier Lister and directed by Murray MacDonald, the piece stars Bruce Trent, Marie Ney, Michael Gough and Marion Grimaldi.

On the previous Monday (7) Bernard Delfont presented a revival of Gilbert Wakefield's "Room for Two" at the Prince of Wales for a four weeks' engagement. The production, which marked the legit bow of tv and vaude star Terry-Thomas, was generously rated as a crude and old fashioned bedroom farce.

Show Set Up as 'Collapsible Corp.' Has Tax Edge on Ltd. Partnership But for Top-Bracket Angels Only

By BURTON CRANE
(Financial writer, N. Y. Times)

Not so long ago a firm of Wall Street accountants was given an assignment. Wouldn't it be possible to get a better break on Broadway show investments for the lads who lousy with the loot? Wasn't there a way for the moola moguls—the gentlemen in the upper income-tax straitjackets—to have just as much fun for a fraction of the over-all risk?

The answer, typed up in a report by the accounting firm of Oppenheim, Appel, Payson & Co. was an unqualified yes. If a certain basic plan is followed, the Broadway angel in the 80% bracket—which means he has adjusted taxable income of $120,000 a year on a joint return or $60,000 on an individual return—can be given twice as good a run for his money. And anybody in a bracket above 60% can get a better break.

The results of a couple of past seasons demonstrate that if investors in those years had been able to get equal shares every publicly-financed Broadway show and if this method had been used, they would have cantered off with after-tax profits of at least 3.2% and possibly as much as 5%. The unfortunates in the 80% income-tax bracket would have to have a before-tax return of 16 to 25% to do as well.

But the two "ifs" are the trolling words. The catch is that the average investor could not have gotten an equal piece in every show. Moreover, some of the ventures from which he would have been excluded turned out to be the top grossers. Any attempt therefore, to draw broad conclusions is rather like playing the saxophone in the bathroom. It sounds a lot bigger than it is.

The trick, for the tax-conscious producer, is to incorporate his hits, but to let his doubtful shows continue under the traditional limited partnership form of financing. The corporation never pays a dividend—which would be taxed as ordinary income.

Instead, it continues until it has done its job and then is wound up. The investors get their profits as long-term capital gains, which are taxed at a maximum of 25%. That is a lot better tax break than a high bracket taxpayer gets on ordinary profits paid by a limited partnership.

Change of Format

Suppose that the producer decides to use the method worked out by Oppenheim, Appel, Payson & Co. He makes his pitch only to top-bracket investors. He has his lawyers draw a partnership agreement with a new kind of cause. This provides that, if a show develops symptoms of turning into a hit, the producer is authorized to turn the partnership into a corporation, allocating the shares of its stock in the same proportion that partnership profits were to have been divided.

Take this idea first in over-simplified form. Start with an 80% bracket boy who collects a profit of $1,000 from a limited partnership. After taxes he has $200 left. Now, suppose the show had been incorporated. Suppose also that corporation taxes are 50%. The $1,000 profit would be reduced to $500 before the investor saw a penny of it. But when the corporation was wound up and he got his $500, it would be subject to the 25% long-term capital gains tax of 25%. His after-tax income would be $375 instead of $200.

Of course, it isn't all quite that simple. Study of the actual tax structure indicates that an investment in a straight play hit may prove more profitable to our top-bracket boy than a hit musical. Note that there is a comparison between hits, not between the relative chances of straight plays and musicals of becoming hits.

Federal corporation taxes are not a flat 50%, as in the example above. Instead, they are 25% on the first $25,000 of profits, 52% on the balance.

Assume that a straight play capitalized at $60,000 that earns a profit of $120,000—$60,000 for the limited partners or preferred stockholders—over two years. Also assume the same kind of 100% profit on a musical financed at $300,000. Here is how they would fare as corporations:

Taxes for the Little and the Big

($1,000 *Investment*)

	Straight Play	Musical
Total profit in 2 yrs.	$120,000	$600,000
Total corporate taxes	54,000	316,000
Remaining profit	65,600	284,000
For preferred stock	32,800	142,000
Capital gains tax	8,200	35,500
Balance	24,600	106,500
Return on $1,000 share	410	355
N.Y. State tax	4	3
(Balance on tax after Federal deducti for taxpayers 80% bracket.)		
Net on $1,000 after taxes	406	352
Percentage of profit	40.6%	35.2%

But everything is not quite as simple as that seems to be. There is also Section 102 of the Revenue Act of 1954, which deals with undistributed profits. And this refers to forming a corporation which tends to distribute no profits until it winds itself up! How are we going to make out with this penalty tax?

It is not a negligible little thing, like a leading lady with hiccups. This costs real money. Section 102 penalizes a corporation that, without good business reason, adds more than $60,000 to its undistributed profits in any one year. It taxes the first $100,000 of such overage at 27½%. Undistributed profits in excess of $160,000 are taxed at 38½%.

Two things are important here. First is the "good business reason" for not distributing profits. Suppose the producer delays launching his second company until near the end of his first year of operation. Obviously, he has a good use for his accumulated funds and there can be no penalty. No penalty is due if he winds up a corporation in the year in which the profits are earned.

Thus, a corporation that started a second company near the end of its first year and wound up both before the end of its second year would not pay any Section 102 tax. As a matter of fact, the Commissioner of Internal Revenue has always had a tough time making the penalty stick. The 1954 Act doesn't make his job any easier.

Thus, the second important consideration is the run of the play. Once again, the straight play has a marked advantage over the musical, for more than two-thirds of all hits are straight plays and all but a handfulul of them make their profits and depart before they have run a year. Musicals take longer to get into the black and, when they are real hits, have a habit of running on into the third and fourth years.

Now, assume that both those productions mentioned above had no "good business reasons" to exempt them and wound up at the start of the second year:

Section 102 Penalties

($1,000 *Investment*)

	Straight Play	Musical
Retaining profit—above	$ 65,600	$284,000
Section 102 exemption	60,000	60,000
Taxable amount	5,600	224,000
Section 102 tax	1,540	75,240
After-tax profit	64,060	208,760
Preferred stock share	32,030	104,380
Capital gains tax	8,007	26,095
Balance	24,023	78,285
Return on $1,000 share	401	261
N.Y. State tax	3	3
Net after taxes	398	258
Percentage profit	39.8%	25.8%

The advantage of incorporati for a musical seems to be growing less and less, but note well that an advantage still remains. Note also that the reader may adjust the figures above according to the capitalization of his play.

Both sets of figures above are for shows that pay off 100% profit for limited (preferred shareholder) investors. If the same profit were paid on a $100,000 straight play, the return would be cut to 24%.

There is an interesting possibility here. If shows are generally incorporated when they become hits, there may not be so many attenuated. If a show comes up to the end of a year still making money but not much of it, and if there is no real chance of another company, those concerned may decide to close and avoid the penalty tax. That, of course, is much more likely with musicals than with straight plays.

One other possible tax needs to be considered: This is the penalty imposed on investors in "collapsible corporations." In the first place, note that any corporation that lasts for three years is not collapsible. In the second, note that holders of interests smaller than 5% are not affected by Section 341.

Collapsible Corporations

There seems little reason to believe that show-producing corporation that honestly lives out its life and is wound up only when its job is done can ever be subject to these penalties. (When a corporation is defined as "collapsible," the bigger shareholders' income from it is taxed at their regular rates, not at long-term capital gain rates.)

"Section 341 assets" must not be higher than a certain percentage of all assets after cash and securities and capital goods have been deducted from the latter figure. But "Section 341 assets" are primarily goods intended for sale and a show at the end of its run hasn't much to sell. However, any movie sale had better be made before the corporation is liquidated or the large stocholders may find themselves arguing like mad.

The study of which this is a layman's explanation was made a couple of years ago by Oppenheim, Appel, Payson & Co. for the producer of a big Broadway musical. It was never used because a recording company came in with 25% of the limited capital.

A corporation gets an 85% tax deduction on all dividends received but here, if the musical were incorporated, there would be no dividends, only capital gains. Again, the recording company did not fancy an arrangement that would lop off more than half of its profits before it got them.

So make this note. If a producer wants to incorporate, he mustn't offer pieces of his show either to corporations or to low-bracket taxpayers.

Recall 'Monkey' Trial

The Scopes "monkey" trial, the subject of the upcoming Jerome Lawrence-Robert E. Lee play, "Inherit the Wind," is recalled in letter from 20th-Fox writer-producer Nunnally Johnson, in answer to a query from the show's pressagent, Arthur Cantor. "I covered a lot of different stories, from murder to labor investigations, during my dozen years on papers in New York," he wrote, "but the Scopes trial, which I covered for the Brooklyn Eagle, was without question the best and most memorable. I can't say that I think it had any particular effect history, but it was certainly remarkably characteristic of its times.

"For the newspapermen, it was a lark on a monstrous scale. Few of them could take it too seriously. As you probably know, it was instigated and promoted by a newspaper, and the outcome was inevitable. Scopes knew this and was agreeable to conviction from the start. The truth was, he had admittedly violated a law, and the purpose of the trial was less to exonerate him than it was to tell the world of the existence of this somewhat absurd law.

"But there was one bit of enlightenment for the sophisticated metropolitan newspapermen. Being admirably cultivated fellows, there were all of course Evolutionists and looked down with contempt on the local Fundamentalists. But some of us soon learned that there were still further levels of intelligence. The Fundamentalists had a group to look down on, too. The objects of their contempt were the members of something called The Church of God, who assembled near a great oak tree in the country near Dayton (Tenn.), babbled in tongues (sic), and whose first and firmest belief was that the world was flat. The Fundamentalists shook their heads sadly over these ignoramuses.

"I remember very little of what I wrote about the trial, though I covered it from the beginning through Darrow's assassination of William Jennings Bryan. The stories, I assume, can be got from the Eagle files.

"I wish the play great luck. The material is extraordinary. I hope it can be interpreted, the perspective of time, so that some sense can be made out of it."

Also replying to a letter from Cantor, was Adlai E. Stevenson. The Democratic presidential candidate wrote in part, "I did not personally attend the Scopes trial in Tennessee. At that time I was working on the Bloomington (Ill.) Daily Pantagraph as an editorial writer, and generally learning the newspaper business. I recall writing a series of editorials as the trial progressed, which I am afraid would now seem juvenile in the treme. I was just out of school and more confident than wise.

"I, of course, knew William Jennings Bryan as a boy. He came several times, as I recall, to visit in my grandfather's house in Bloomington during my childhood; but I can't really add anything about th atmetsphere of the Scopes trial."

As already announced, Paul Muni will play the defense attorney, Clarence Darrow, and Ed Begley will portray the special prosecutor, Bryan, in "Inherit the Wind."

Legit Bits

Jack Schlissel, general manager of "Fanny," is vacationing in Havana this week . . . **Ray Stricklyn** will play juvenile leads with **Faye Emerson** in "Here Today" next week and with **Shirley Booth** in "The Vinegar Tree" the week of March 28 at the Palm Beach (Fla.) Playhouse . . . Pressagent **Sol Jacobson** has just completed renovations of a Greenwich Village town house he purchased in partnership with N. Y. Telephone Co. publicist **Henry Senber**. However, the Jacobsons will maintain their permanent residence at New Hope, Pa., and the Senbers will ditto at Redding Ridge, Conn.

Baltimore newspapers will cover the upcoming Philly tryout opening of "Inherit the Wind." Decision to do so followed the report in VARIETY that a leading character in the play is a portrait of **Henry L. Mencken**, the Balto ex-editor and elder citizen . . . Mag publisher **Fleur Cowles** sends word that she, too, will not appear in a special one-weekly-only strawhat revival of "Biography" next summer. Producer **Gilbert Mil'er**, who was also sought for the charity project, previously withdrew.

Howard Newman has joined **Reuben Rabinovitch** as associate pressagent for the New York company of "Pajama Game" and the upcoming production of "Damm Yankees" . . . **Fred Miller**, who operated the Somerset (Mass.) Playhouse last year, makes his Broadway acting bow in "Inherit the Wind" . . . **Jo Hurt** is currently standby for **Shirl Conway** and **Nancy Andrews** "Plain and Fancy."

Sandor A. Ince and **Joel Schenker** have optioned **Philip King's** London hit, "On Monday Next," for Broadway production next fall under the revised title, "First-Nighter." **Hillard Elkins**, formerly with the William Morris agency and just out of the Army, set the deal for an American adaptation of the play by **Mike Stewart** and **Lee Adams**.

Howard Smith on a week's vacation in Nassau after a year's run in "Anniversary Waltz" . . . Actor **Richard Ney** in New York with his new play, "Asleep, My Love," in which he plans to star under his own sponsorship. A fall London production is contemplated if a New York presentation isn't feasible.

"Sky High," a new revue with sketches and lyrics by **Tom O'Malley** and music by **Phil Bova**, will begin an off-Broadway run at the Open Door Cabaret Theatre next Wednesday (23) under the sponsorship of **Lance Barklie** . . . **Basil Langton** has acquired the rights to **Frank Carney's** Irish drama, "The Righteous Are Bold," for Broadway presentation next May . . . A musical version of **Howard Lindsay** and **Russell Crouse's** "Strip for Action" slated for Broadway production next season by **Howard Hoyt** and **William G. Costin Jr.**

Richard Brill, radio-tv packager and tv producer, has joined **Maude Franchot** to co-produce "Jo," musical version of "Little Women," on Broadway next fall . . . **Curtis Roberts** and **Paul J. Phillips** have optioned **Herbert T. Cobey's** "Sam Barton-Motorman" for a strawhat tryout this summer . . . **Lillian Roth** will star in "Pleasure Dome," a new revue, which **Jack Segasture** has scheduled for Broadway production next May.

Emmett Rogers will be associate producer with **Maurice Evans** in the presentation of "No Time For Sergeants" on Broadway next October . . . **Helen Richards**, back in New York after a 20-week tour as pressagent for "Ballets Espagnols," going out as advance agent for **Nick Mayo's** "Broadway Highlights," after which she'll travel with the show as company manager.

"Lunatics and Lovers" will be given a London production under the sponsorship of **Tom Arnold**, in association with **Jed Harris** and **Michael Myerberg**. Harris will direct **Robert Radnitz** is planning a production of "The Young and the Beautiful," **Sally Benson's** dramatization of a series of **F. Scott Fitzgerald** Saturday Evening Post stories . . . **Ralph Herbert**, Met Opera baritone, re-signed for the comedy lead next summer in Guy Lombardo's Jones Beach, N. Y., production of "Arabian Nights."

J. J. Shubert's motion in N. Y. Supreme Court to dismiss the action brought against him by his nephew, **Milton I. Shubert**, and his sister, **Sylvia Wolfe Golde**, for an accounting of one-half of th partnership of the Shubert corporations has been denied by **Justice Aron Steuer** . . . **Ed Haas** is serving as company manager of "House of Flowers," while general manager **Edwin Knill** is on the road with the tryout of "Champagne Complex."

Crandall Diehl was the dancing lead in "Plain and Fancy" while **Daniel Nagrin** was out of the show last week because of illness . . . **Betty Zollinger**, a chorus girl in the musical, has her arm in a sling because of a bruise sustained during the barn-building number

Chi Mired; 'SP' $21,400, Will Fold; Deborah $26,400, Tallulah $19,300

Chicago, March 15.

Windy City biz continued in the seasonal doldrums last week with the three new entries off to a slow start. Although slated for a three-week stay, pop-priced "South Pacific" folds Saturday (19) at the end of two.

Future schedule includes "The Rainmaker," Erlanger, April 11, for three weeks on subscription, and "The Tender Trap," Harris, April 12, for a run.

Estimates for Last Week

Dear Charles, Erlanger, (1st wk) ($5, 1,300) (Tallulah Bankhead). Over $19,300.

King and I, Shubert, (16th wk) ($5; 2,100) (Yul Brynner, Patricia Morison). Nearly $45,200 (previous week, $47,300).

Oh Men, Oh Women, Harris, (14th wk) $5; 1,000) (Ralph Bellamy). Over $13,500 (previous week, $15,200); folds here March 26.

South Pacific, Opera House (1st wk) ($3.30; 3,600) (Iva Withers, Allen Gerrard). Under $21,400; folds Saturday (19), ending a long, bonanza tour.

Tea and Sympathy, Blackstone (1st wk) ($4.50; 1,385) (Deborah Kerr). Nearly $26,400.

'Teahouse' $43,249, New Record, S.F.

San Francisco, March 15.

Business jumped again last week at the Curran Theatre, with "Teahouse of the August Moon" in its third week going to $43,249, practically capacity business and believed to be another local straight-play record. Top for the show is $4.40 in the 1,758-seat house.

The run continues indefinitely, with Burgess Meredith and Scott McKay costarred.

Bracken's 'Itch' $28,000, 3-Way Southern Split

Wichita, March 15.

"Seven Year Itch" grabbed a neat $28,000 in a three-way split last week. The Eddie Bracken starrer played the Municipal Auditorium, Oklahoma City, Tuesday (8); the Municipal Auditorium, Tulsa, Wednesday (9) and the Arcadia here, Friday-Saturday (11-12).

Comedy is on a three-way split again this week.

Current Road Shows

(*March 14-26*)

Ankles Aweigh (tryouts)—Shubert, New Haven (21-26).
Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—Huntington Hartford, L.A. (16-26).
Cat On a Hot Tin Roof (Barbara Bel Geddes, Burl Ives) (tryout)—Forrest, Philly. (14-19).
Champagne Complex (Donald Cook) (tryout)—Playhouse, Wilmington (16-19); Wilbur, Boston (21-26).
Dear Charles (Tallulah Bankhead)—Erlanger, Chi. (14-26).
Fifth Season (Chester Morris, Joseph Buloff)—Shubert, Det. (14-19); Hanna, Cleve. (21-26).
Guys & Dolls—Peabody, Daytona Beach (15-17); Bell Aud., Augusta (18); Memorial Aud., Macon (19); Lanier Aud., Montgomery (21-22); Temple, Birmingham (23); Ryman Aud., Nashville (24-25); Murat, Indianapolis (26).
Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout)—Plymouth, Boston (14-26).
King & I (Yul Brynner, Patricia Morison)—Shubert, Chi. (14-26).
Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi. (14-26).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Hanna, Cleve. (14-19); Royal Alexandra, Toronto (21-26).
Pajama Tops (Diana Barrymore)—Sheas, Erie (14-15); Shea's, Ashtabula, O. (16); State, Toledo (17-19); Aud., Louisville, Ky. (21-23); Cox, Cincinnati (25-25).
Rainmaker (Geraldine Page)—Shubert, Wash. (14-19); Nixon, Pitts. (21-26).
Seven Year Itch (Eddie Bracken)—Memorial Hall, Salina, Kan. (14); H.S. Aud., Topeka (15); Playhouse, K.C. (16-19); KRNT, Des Moines (21-22); Paramount, Omaha (23-24); Orpheum, Sioux City, Iowa (25); Aud., Sioux Falls, S.D. (26).
Solid Gold Cadillac—Nixon, Pitt. (14-19); Hartman, Columbus (21-26).
South Pacific (Iva Withers, Alan Gerard)—Civic Opera House, Chi. (14-26).
Tea and Sympathy (Deborah Kerr)—Blackstone, Chi. (14-26).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S.F. (14-26).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Cass, Detroit (14-19); Cherry, St. Louis (21-26).

Current Stock Bills

(*Mar. 14-27*)

Affairs of State — Miller, Milwaukee (15-20).
Caine Mutiny Court Martial—Sombrero, Phoenix (14-19).
Kiss Me Kate—Arena, Rochester (15-20).
Misalliance—Theatre '55, Dallas (14-26).
Shadow and Substance—Miller, Milwaukee (22-27).
World of Sholom Aleichem—Arena Stage, Washington (15-29).

'Cadillac' Smart $26,100 For Single Week, Balto

Baltimore, March 15.

"Solid Gold Cadillac" drew a potent $26,100 at Ford's last week. Favorable reviews and pleasant weather were helpful.

"Seven Year Itch," with Tom Ewell as star, due April 25 as the sixth and final offering on Guild-ATS subscription season.

'Cat' Hot $35,200, 1st Week, Philly

Philadelphia, March 15.

"Cat on a Hot Tin Roof," w Tennessee Williams drama, was off to a fast start last week in its shakedown run at the Forrest. It's in for a fortnight.

Future bookings include March 28, "The Honeys," tryout, Walnut, two weeks, and March 31, "Inherit the Wind," tryout, two-and-a-half weeks, Forrest.

Estimates for Last Week

Cat on a Hot Tin Roof, Forrest (D) ($4.80; 1,760) (Barbara Bel Geddes, Burl Ives). Sex angles and salty dialogue getting extr action at boxoffice; crix threw their hats in air; torrid $35,200 and continues this week.

Another Bid to Permit Bars in N. Y. Theatres

Move to permit the sale of liquor in New York theatres is on again. Spearheading the drive, at the request of the League of N. Y. Theatres, is N. Y. State Senator Stanley J. Bauer. An amendment to the alcoholic beverage control law, to permit bars in legit houses, was introduced by the senator last month. A similar measure sponsored by him last year died.

New bill has been referred to the Committee on Excise until notification of public hearings is made. Amendment calls, in part, for drinks to be served no earlier than one-half hour before curtain time and no later than one-half hour after the closing.

Current London Shows

London, Mar. 15.

(*Figures denote premiere dates*)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Burning Boat, Royal Ct. (3-10-55).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (3-31-54).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Mademoiselle, Harlech (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Room For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Sholom Aleichem, Embassy (1-11-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding In Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENI

South, Arts (3-30-55).
Follies Bergeres, Wales (4-9-55).
Kismet, Stoll (4-20-55).

CLOSED LAST WEEK

Ind Folly, Duchess (2-15-55).

Scheduled N. Y. Openings

(*Theatre indicated if set*)

Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (4-6).
Triple Bill, Bijou (4-5).
Once Upon Tailor (4-11).
Champagne Complex, Cort (4-12).
Honeys, Lonacre (4-14).
Ankles Aweigh, Hellinger (4-18).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven (wk. 5-23).
Pleasure Dome (5-27).

OFF-B'WAY

Miser, Downtown Nat'l (3-17).
Teach Me How to Cry, de Lys (4-5).
King Lear, Downtown Nat'l (4-28).
Phoenix '55, Phoenix (4-22).

Equity Shows

(*Mar. 14-27*)

High Button Shoes — Bryant H. S., Queens, N. Y. (25-26).
Joan of Lorraine—Lenox Hill Playhouse, N. Y. (16-20); Clinton H. S., Bronx, N. Y. (25-26).
Physician In Spite of Himself—Lenox Hill Playhouse, N. Y. (23-27).

'Mendel' Snappy $4,000, Savoyards Closing, L.A.

Los Angeles, March 15.

Local legit was all in the small houses last week. The American Savoyards continued their Gilbert & Sullivan repertoire with "The Gondoliers" for their fifth offering, but week showed the poorest biz of any to date. The troupe is reprising "The Mikado" this week, and the final two frames of the scheduled eight-week stand have been cancelled.

"This Is Your Life, Mendel" in its sixth week at the Civic Playhouse, and "Finian's Rainbow," in the 11th week at the Hollywood Repertory, are still doing profitable biz.

Opening of "Cai Mutiny Court-Martial" tomorrow (Wed.) to re-light the Huntington Hartford Theatre should strengthen the local legit scene.

Estimates for Last Week

This Is Your Life, Mendel, Civic Playhouse (C) (6th wk) ($3.30; 400) (Leo Fuchs). Capacity agai ; $4,000.

The Gondoliers, Las Palmas (5 days) ($3.30; 400). American Savoyards limped to near,y $3,500.

Finian's Rainbow, Hollywood Repertory (11th wk) ($3.30; 276) (Charles Davis). Modest at almost $1,800.

'Season' $12,000, 'Tender' 12G, Det.

Detroit, March 15.

"Fifth Season," starring Chester Morris and Joseph Buloff, grossed over $12,000 last week, first of a fortnight's stay at the 2,050-seat Shubert. Top is $4.40 weekends, $3.85 weeknights.

At the 1,482-seat Cass, "Tender Trap," starring Kent Smith, K. T. Stevens and Russell Nype, grossed $12,000 in the first stanza of a two week engagement. Top is $3.85.

'RAINMAKER' $14,400, ON 1ST WEEK IN WASH.

Washington, March 15.

Helped along by generally fine reviews, but with the take whittled somewhat by the Theatre Guild subscription com ission, "The Rainmaker" grossed $14,400 for the initial week of a fortnight's stand at the Shubert. "Pajama Tops" is booked into the house next, starting March 28.

The National Theatre dark last week.

'Game' Rings Up $47,100 For 2d Week in Cleve.

Cleveland, March 15.

"Pajama Game" did a smashing $47,100 last week on the second round of its three-week engagement at the 1,515-seat Hanna. With top of $5, the musical headed by Fran Warren, Larry Douglas and Buster West did nearly capacity at every performance except the Wednesday matinee.

First stanza drew $45,400.

'Guys $38,300 (13), Fla.

Tampa, March 15.

"Guys and Dolls" took in a dismal $6,100 in five performances at the Municipal Auditorium here ending last Sunday (13). The Manny Davis touring company moved in last Friday (11), giving matinee and evening performances on the two succeeding days.

Prior to the Municipal engagement, musical took in $32,200 for eight performances at the Dade County Auditoriu , Miami, from March 4 through last Thursday (10).

B'way Builds; 'Bus' 28G, 'Silk' $58,200, 'Flowers' $39,000, 'Bleecker' $26,400, 'Anastasia' $15,200, 'Peach' $13,600

Broadway was generally up last week. The smashes held steady, while only five shows dipped. Drops for four of those were moderate.

There were two closings last week, "Quadrille" and "Tonight in Samarkand."

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., lusive of tax.

Anastasia, Lyceum (D) (11th wk; 85; $5.75-$4.60; 955; $23,399) (Viveca Lindfors, Eugenie Leontovich). Over $19,800 (previous week, $19,800).

Anniversary Waltz, Booth (C) (49th wk; 387; $4.60; 766; $20,000) (Macdonald Carey). Over $15,200 (previous week, $14,700).

Bad Seed, 46th St. (D) (14th wk; 109; $5.75-$4.60; 1,319; $37,009) (Nancy Kelly). Almost $27,600 (previous week, $27,000).

Boy Friend, Royale (MC) (24th wk; 187; $6.90; 1,172; $38 200). Nearly $35,200 (previous week, $33,600).

Bus Stop, Music Box (D) (2d wk; 14; $5.75-$4.60; 1,077; 27,811). Capacity at almost $28,000 (previous week, $25,000 for first six performances and two previews).

Can-Can, Shubert (MC) (97th wk; 772; $6.90; 1,361; $50,160). Almost $35,600 (previous week, $33,000).

Dark Is Light Enough, ANTA Theatre (D) (3d wk; 21; $5.75-$4.60; 1,347; $34,000) (Katherine Cornell, Tyrone Power). Over $20,100 (previous week, $21,300).

Desperate Hours, Barrymore (D) (5th wk; 36; $5.75-$4.60; 1,064; $29,043). Nearly $26,400 (previous week, $26,700).

Fanny, Majestic (MD) (19th wk; 148; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). As usual. Nearly $66,000.

Flowering Peach, Belasco (D) (11th wk; 87; $5.75-$4.60; 1,077; $28.300) (Menasha Skulnik). Almost $13,600 (previous week, $14,000).

House of Flowers, Alvin (MC) (11th wk; 84; $6.90; 1,150; $47,000). Nearly $39,000 (previous week, $39,300).

Kismet, Ziegfeld (OP) (67th wk; 532; $6.90; 1,528; $57,908) (William Johnson, Elai Malbin). Nearly $36,900 (previous week, $32,900); closes April 23 to tour.

Lunatics & Lovers, Broadhurst (C) (13th wk; 104; $5.75-$4.60; 1,160; $29,500). Over $25,000 (previous week, $24,000).

Pajama Game, St. James (MC) (44th wk; 348; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). As usual, $52,100.

Plain and Fancy, Winter Garden (MC) (7th wk; 52; $6.90; 1,510; $57,500). Nearly $53,300 (previous week, $51,300).

Saint of Bleecker Street, Broadway (MD) (11th wk; 77; $6.90-$6.00; 1,900; $54,000). Over $26,400 (previous week, $25,000); switches to Friday night through Sunday matinee performances only beginning March 25.

Seven Year Itch, Fulton (C) (121st wk; 965; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Nearly $14,500 (previous week, $14,200); touring company, with Eddie Bracken starred, takes over March 28, with the N.Y. original moving to the road.

Silk Stockings, Imperial (MC) (3d wk; 20; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Capacity again, at nearly $58,200 (previous week, $58,200).

Tea and Sympathy, Longacre (D) (75th wk; 597; $5.75-$4.60; 1,214; $28,300). Nearly $16,700 on two-fers (previous week, $14,600); must vacate theatre April 9.

Teahouse of the August Moon, Beck, (C) (74th wk; 596; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). As usual, over $34,000.

Witness for the Prosecution, Miller (D) (13th wk; 100; $5.75-$4.60; 920; $23,248). Over $23,600 (previous week, $23,600).

MISCELLANEOUS

Master Builder, Phoenix (D) (2d wk; 16; $3.45; 1,150; $24.067). Nearly $12,000 (previous week, $12,000 for first eight performa s).

CLOSED LAST WEEK

Quadrille, Coronet (C) (19th wk; 149; $6.90-$5.75-$4.60; 1,027; $30,000) (Alfred Lunt, Lynn Fontanne, Edna Best, Brian Aherne). Almost $23,600 (previous week, $18,800); closed last Saturday (12), breaking approximately even on its $75,000 investment.

Tonight in Samarkand, Morosco (D) (4th wk; 29; $6-$5; 935; $31,000) (Louis Jourdan). Almost $10,700 (previous week, $ 9,200); closed last Saturday (12) at an approximate loss of $115,000 on a $100,000 investment.

OFF-BROADWAY

(*Figures denote opening dates*)

Ascent of F6, Davenport (2-23-55).

Bamboo Cross, Blackfriars, (2-21-55).

Immortal Husband, de Lys (2-14-55); closes Mar. 27.

Juno & Paycock, G'n'wch Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55).

Once Over Lightly, Barbizon-Plaza (3-15-55).

Shoestring Revue, Pres. (2-28-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. (2-25-55).

'HONEYS' $24,500 FOR 5 IN NEW HAVEN TRYOUT

New Haven, March 15.

Heavy advance on "The Honeys" at the Shubert here last Wednesday-Saturday (9-12) helped to offset the mild word-of-mouth. On five shows, at $4.60 top, the comedy grossed a stupendous $24,500, virually complete sellout.

"Ankles Aweigh" opens next Saturday (19) and plays nine performances through March 26. "Da Yankees" preems April 2-9, and "Seventh Heaven" is due April 16-23. Penciled for April 25-30 is "Kismet," opening a tour.

'Caine' $35,600, St. Loo; Booth in 'Vinegar' 14G

St. Louis, March 15.

"Caine Mutiny Court Martial," starring Lloyd Nolan, John Hodiak and Barry Sullivan, grossed a hot $35,600 last week at the American, at a $4.48 top. House is dark this week, but relights Monday (21) with -week session of "Tender Trap" at $3.36 top.

Shirley Booth i "The Vinegar Tree," grossed a fine $14,000 at the Empr Theatre, and the stock bill was held over for a second week, current. Top has been upped to $3 for the spot.

Total Legit Grosses

Following are the comparative figures based on VARI "s box-office reports for last week (the 41st week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	24	28
Total weeks played so far by all shows	867	825
Total gross for all shows last week	$713,300	$741,400
Season's total gross so far	$23,180,000	$22,675,000
Number of new productions	49	50

ROAD

Excluding stock

Number of current shows reported	20	20
Total weeks played so far by all shows	695	606
Total gross for all shows last week	$470,000	$355,100
Season's total gross so far	$16,336,800	$13,557,900

'Tops' 18½G, Indpls.

Indianapolis, March 15.

"Pajama Tops" drew a hefty $18,500 in eight performances at Murat here last week despite unanimous hostile reviews. Wide distributi n of two-for-ones at $3.50 top apparently brought new blood into the house.

Murat, starved for bookings since first of year, has "Guys and Dolls" lined up for a brace of twi-night performances March 26.

SAILS FOR LONDON

Richard Carlyle sailed last week on the Ryndam to appear in the London production of "The Desperate Hours." Actor, who will play the **Karl Malden** part, was accompanied by his wife and th eight-month-old son.

Shows Out of Town

The Honeys

New Haven, March 9.

Cheryl Crawford production of comedy in three acts (five scenes) by Roald Dahl. Stars Jessica Tandy, Hume Cronyn, Dorothy Stickney; features Mary Finney, Len Doyle, Heywood Hale Broun. Direction, Reginald Denham; scenery, Ben Edwards; costumes, Motley. At Shubert, New Haven, March 9, '55; $4.50 top.

Mary Honey ..... Jessica Tandy
Maggie Honey ..... Dorothy Stickney
Bennett Honey ..... Hume Cronyn
Curtis Honey ..... ristopher Labatt
Nellie Fleischman ..... Mary Finney
Maloney ..... Heywood Hale Broun
O'Dwyer ..... Len Doyle
Inspector White ..... Paul Lipson

"Honeys" the type of stage venture that makes a producer grateful for the legit institution known as road tryout. If this newest comedy is to get within hailing distance of Broadway's hit columns, it will need every possible break within its next four pre-Gotham weeks to do so.

Preem indicates that the total of the opus never approaches its component parts. With a fairly amusing story idea, show leaps off into a sort of vacuum that never completely develops its potentialities.

There are many funny lines, but too great a proportion of the dialog impresses merely as space fillers. Perhaps this predicament stems from the fact that "Honeys" is a first effort on the part of author Roald Dahl. He knows how to create laugh wordage and chuckle-laden situations, but the job of stretching short story material into full-length play, while not insurmountable, will be stern challenge.

Humorous homicide is the plot basis for "Honeys." Two middle-aged wives, dominated by their crusty, selfcentered twin husbands, get certain ideas when they learn of the butterfly existence of a mutual widow friend whose penny-pinching husband fell (or pushed) from window.

Lion's share of thesping assignment falls to Hume Cronyn, who plays both husband-twins, and he handles it cleverly. Dorothy Stickney, one of the wives, exhibits considerable skill and energy in maintaining pace even when dreary segments of the production are against her. Jessica Tandy, as the other spouse, has been short-changed a bit in the material handed her.

In support, Mary Finney is capable as the good-time Charlie widow. Heywood Hale Broun and Len Doyle register as a pair of flatfoots and Paul Lipson has good moments in a brief police inspector role. Ben Edwards two sets are excellent and the femme apparel by Motley, though not extensive, is attractive.

Reginald Denham, who directed rehearsals and got billing here, relinquished the staging assignment following the premiere. *Bone.*

HOLLY HARRIS SUBBING

Understudy **Holly Harris** subbing for vacationing **Patricia Morison** in "King and I" at the Shubert, Chicago . . . **Sheppard Strudwick** starring in "Affairs of State" at Dramalnc.'s Fred Miller Theatre, Milwaukee.

Chambres a Louer

(ROOMS FOR RENT)

Montreal, March 4.

La Jeune Ecene production of a tragedy in three acts, by Marcel Dube. Direction, Guy Beaulne; scenery, Michel Ambrogi. At Gesu Theatre, Montreal, Mar. 1, '55; $2.50 top.

Francois ..... Guy Godin
Maman ..... Lucie Poitras
Albert ..... Jean Duceppe
Joseph ..... Emile Genest
Arthur ..... Robert Rivard
Tit-Paul ..... Hubert Loiselle
Adrien ..... Edgar Fruitier
Simone ..... Helene Loiselle
Francine ..... Monique Miller
Le voix du Pere ..... Jean-Louis Paris
Jack ..... Yves Letourneau

Marcel Dube's second major play, "Chambres a Louer," indicates that this young playwright may be a real comer and one of the more serious-minded authors to break into the theatre in Canada for several years. This script won the Eastern-Canada Drama Festival contest in mid-Februarv and after its two-week run at the Gesu Theatre here it is being taken to Saskatchewan for the Canadian finals, where Dube's first play, "Zone," the winner two years ago.

Like Dube's previous works, "Chambres a Louer" deals with the working class. It is about an unpleasant Montreal family with a whining mother, and domineering elder brother, and it becomes a bit hard to take, although the realism and characterizations are convincing and reveal knowing stagecraft.

However, the author repeats the error of many French playwrights, using interminable monologs instead revealing the characters and moving the story by means of dialog. Except for the prolog and epilog th play frequently becomes tiresome.

As the catalytic visitor in the household, Monique Miller is fine, but a tendency to play in too brittle a fashion loses the ethereal quality the role needs. The mother, as portrayed by Lucie Poitras would better be more heroic instead of continuously whining. All three brothers are well played and the minor roles are adequate. Guy Beaulne's direction is sound, and Michel Ambrogi's setting is suitably drab. *Newt.*

Marching Song

Toronto, Feb. 25.

Murr. & Donald Davis production of drama in three acts, by John Whiting. Direction, Basil Coleman; designer, John Wilson. At Crest Theatre, Toronto, Feb. 23, '55; $3 top.

Harry Lancaster ..... Budd Knapp
Dido Morgen ..... Frances Hyland
Matthew Sangosse ..... George McCowan
Father Anselin ..... Eric House
Catherine De Troyes ..... Barbara Chilcott
Rupert Forster ..... Murray Davis
John Cadmus ..... Donald Davis
Bruno Horst ..... Grant Reddick

This John Whiting drama is as stirring as its title. There's not a laugh in the controversial opus, however, and it's a grim presentation of that chilling dictatorial formula whereby an unsuccessful soldier pays for his military defeat by suicide in order that the regime and its bureaucratic concepts will continue. (The play, which was done in London last season, is not to be confused with the similarly titled Broadway drama of 1936-37, by John Howard Lawson.)

Set in an unidentified capital in Central Europe, it's the conflict between an individual whose personal ambitions run counter to the mass policy of the State. To Western ears, it's a baffli political pamphlet marked by strong performances and lengthy philosophical speeches that deal with the causes of war and its needs, plus some morality statements on the decadence of church and science, complete with stock characters.

On the mythical country's defeat, the government needs a patsy, and selects the general. He stands trial for ar guilt and confesses—after he has been provided with a cya ide capsule. The drama provided by his decision whether to be a "patriot," or to make his personal appeal as an individual.

With the general allowed his last few hours, under house custody, with his former istress, h still labors under her arguments for a new life, plus some sneering opinions of the masses presented by an American film director, and a street waif seeking refuge, who prevails upon the general to make his ow decision.

Murray Davis, as the military trial target, shows a fine sense of theatre, though some parts of his message warrant contradictory customer argument in his taking of a dignified out, despite his war atrocities. Donald Davis is equally strong in his underplaying of the dry and polite chancellor with his nationalistic advice.

Of the additional male characters, Budd Knapp is effective as the drunken but clear-minded Hollywood film director; with Grant Reddick, as the execution-officer, making an otherwise small part stand out in the third act. As the mistress, Barbara Chilcott is regal and sympathetically understanding; ditto the tender gamin of Frances Hyland.

The author tells harrowing story, rich in poetic prose and cumulative build-up, but it's a complicated, talkative melodrama dealing with disillusioned radicals. *McStay.*

Equity Fireworks

Continued from page 63

ing to be fighting the "Communist conspiracy in entertainment communications."

Proponents of the resolution claim that Aware is actually engaged in blacklisting, which is contrary to Equity rules. If essary, they hope to recess Friday's meeting a couple of weeks to allow sufficient time to deal with the question.

Lively Maneuverin

Although, as usual, there has been little open electioneering in preparati for the election of membership representatives to the nominating committee, there is understood to have been lively maneuvering by the liberal and conservative factions in the union. The three council representatives selected last week, Lois Wilson, chairman, and John Emery and John Drew Devereaux, are regarded as more or less middle-of-the-roaders/ But they are, of course, likely to be outvoted by the membership reps in the selection of the regular slate for the annual election next June.

Due to be elected in the annual balloting are the union's seven officers: president, four vice-presidents, treasurer and recording secretary, and 12 council members, including 10 for full five-year terms, one as a four-year replacement and one as a one-year replacement. Incumbent council members whose terms are expiring this year are George Britton, Thomas Chalmers, Edwin Clay, Doris Dalton, Paul Ford, Florida Friebus, Rusty Lane, Carmen Mathews, Leonard Patrick, William Roerick, Jane Seyi and David Wayne.

The slate selected by the nine-member nominating comittee will represent the "regular" ticket. However, Equity rules permit nomination of independent tickets by petition. No such slate was entered in last year's election, in which the regular ticket was generally regarded as liberal. The conservative forces conducted a write-i campaign instead of entering a formal slate. In both the previous two annual elections, however, independent slates were entered.

Off-Broadway Shows

The White Devil

T. Edward Hambleton & Norris Houghton's "Side Show" presentation of Jack Landau's production of a tragedy in two acts, by John Webster. At Phoenix, N.Y., March 14, '55; $3.45 top.

Cast: Frederic Warriner, Arthur Seelen, Jacqueline Brookes, Mitchell Agruss, Michael Higgins, Fritz Weaver, Rosetta LeNoire, Sada Thompson, Earl Montgomery, Thayer David, Nancy Wickwire, John Harkins, Robin Michael, Sorrel Booke, Dee Victor, Jn Oyster, Albert Corbin.

"The White Devil" is Phoenix Theatre's "Side Show No. 2." T. Edward Hambleton and Norris Houghton may well be wondering why they didn't book it into the main tent. Under Jack Landau's unsparing direction, John Webster's gory classic is a violently explosive piece of theatre.

The principal flaw derives from the play's too generous portion of horror. At the sanguinary denouement, it would take an expert calculator to keep track of the deaths, and the audience can only gasp with nervous laughter as the frenzy mounts. Webster was writing savage tragedy, however, and if plot fulfillment required shedding of blood, he was not one to be squeamish.

But the violence is not all, for this is the work of a good playwright and fine poet. There satire, there is a kind of grim humor, there are fleeting moments of lyric beauty. And above all there are parts for actors to get their teeth into. The gid gloves are in mothballs and the resulting theatrical experience is turbulent.

The involved plot defies brief summary. Roughly, the Duke of Brachiano falls in love with a married woman and, to consummate his passion, contrives the murder of his wife and her husband. The murdered wife is sister to the Duke of Florence who plans, and ultimately achieves, a revenge more horrifying than the original crime.

The company that acts this bloodstained story excellent. Performing in modern dress on a bare stage that is furnished only with a few chairs and a long platform, the actors imbue the characters with dimension and fire. As the wife who conspires in her husband's murder, Jacqueline Brookes performs with flashing scorn, demonstrating a genuine flair for high tragedy. Although Michael Higgins has difficulty giving breadth to the somewhat flat character of the impassioned Duke, he plays with great energy.

Nancy Wickwire has a blazing scene as the betrayed wife whose death the incentive for the catastrophes that follow. As the evil genius who goads his sister and Brachiano into illicit love and murder, Fritz Weaver's sardonic guile is constantly potent. Earl Montgomery is the avenging Duke of Florence, his straightforward quality lending balance to some of the play's more ranting moments.

Thayer David is forceful as an unscrupulous Cardinal, Frederic Warriner is a si ister conspirator, and Rosetta LeNoire is vigorous as a courageous slave girl. Sada Thompson has a poignant scene as she weeps over the body of her son who has been slain by his brother.

Intelligently conceived and directed, this Phoenix "Side Show" is a graphic reminder that Elizabethan England had more than one playwriting genius. If the bloody finale tend to strain credibility, the production's virtue is that this is full-bodied drama done in the grand manner. It does not pretend to be theatre for the dainty. *Geor.*

In April Once

Broadway Chapel Players production of dramatic poem in one act, by William Alexander Percy. Direction, Ernestine Perrie; costumes, Helen Alexander; music, Joseph Moon; fencing, Igor Tamarin. At Broadway Congregational Church, N.Y., Mar. 13, '55.

Cast: James Morris, Page Johnson, Bill Penn, Vince Gardenia, Don McHenry, John Coyle, Charles Durning, Don Walden.

"In April Once" is an intellectual search for the wellsprings of man's faith. There is little dramatic action in William Alexander Percy' long dramatic poem, but there is intensive probing of mind and spirit. The words tumble forth in such profusion that the ideas are sometimes hard to follow, but the Chapel Players have worked earnestly to project the author's thesis. This seems to be that the proof of faith is not violent affirmation but in a tranquil conviction that enables man to withstand tribulation.

As thinly dramatized, a guard of good-will permits three of his prisoners to sun themselves on the battlements of an Italian castle. One is a foppish courtier who is anxious to mount a new crusade, another is a shaggy pirate who made mockery of a children's crusade by selling them into bondage, the third is a leprosy-stricken heretic. Ironically, the heretic is the true believer wh shows the others the way to abiding faith.

Page Johnson plays the sympathetic jailer with a troubled passion that seems deeply felt. As the miserably tortured yet undaunted heretic, Don McHenry is convincing both in appearance d urgency. Bill Penn, becurled as a medieval dandy, tends to overdraw the jaunty courtier who dies defending the escape of the jailer and the heretic. James Morris is forthrightly agreeable as a monk and Vince Gardenia plays the truculent pirate who prates of his misdeeds.

In stressing physical action to offset the play's static quality, director Ernestine Perrie has created tension, although occasionally verging on melodrama. She has perhaps used the auditorium too freely, the courtier's initial entrance down a rope from the balcony smacking of circus stuff.

"April" was not written in theatrical terms, but the Chapel Players have given it compulsion. The message is timely. *Geor.*

Legit Followup

The Rainmaker

(SHUBERT, WASH.)

Washington, March 7.

"Rainmaker," on tour following its Broadway run, should do moderately well in most situations and needs little stripping down for strawhat bookings. With three exceptions, the comedy has the same cast with which it opened in New York last October. Since the play stands or falls on the portrayal of the spinster daughter of a Dust-bowl farmer, all is well. Geraldine Page, who originated the role, still plays it, and with a class that make the entire production click.

Also continuing on the road are Darren McGavi in his Broadway role of the glib-talking, title character, and Cameron Prud'homme, as the loyal, worried father. As long as these three are in the cast, there doesn't seem to be much to worry about. "Rainmaker," with its relatively modest nut, can get along. Essentially, however, it's Miss Page's show. While she occasionally plays a little like a coy adolescent, she imparts verve to th part and proves the kind of actress that women will "just love."

Joseph Sullivan, who played the heroine's older brother throughout the New York run, continues smoothly. Bert Remsen has taken over the part of the impulsive younger brother, giving it considerable fun. But John Crawford, as the deputy sheriff, doesn't succeed in clarifying the fuzzy character. Ted Jacques does adequately as the sheriff. *Lowe.*

RKO Drops Cincy Legit House After 20 Years

Cincinnati, March 15.

RKO Theatres has turned back to the Shubert interests the Shubert Theatre, which it has had under lease for the last 20 years. Except for two brief rentals to evangelists, the 2,100 seat house has been shuttered for several years. Its future is a question.

Converted from a YMCA building, the theatre tenanted Shubert road shows prior to the Shubert-Erlanger booking consolidation in the mid-30's, and continued as legit house until the old Erlanger Grand Opera House was sold to RKO Theatres and gave way to a modern film and storefront setup. Then Shubert dramatic shows wer put into the 1,300-seat Cox, also Shubert property and musicals were booked into the indie 2,500-seat Taft.

RKO Theatres took the Shubert in the lush era of motion pictures, when it dominated Cincy's firstruns. Today RKO Theatres' downtown operations are the Albee, Palace and Grand plus the hilltop Paramount. Gone are the Lyric and Family.

CARTHAY CIRCLE THEATRE
6316 San Vincente Blvd.
Los Angeles, Calif.
SEATING CAPACITY: 1518 — Orchestra 996
Mezz. 242 — Bal. — 280
POTENTIAL GROSS at $3.30 top, inc. tax — $32,000
Subscription Seri "A"
WEST COAST PREMIERE
April 10—4 Weeks
HOWARD DUFF and MARSHA HUNT
in "ANNIVERSARY WALTZ"
May 9—4 Weeks
FRANCHOT TONE and GIG YOUNG
in "OH, MEN! OH, WOMEN!"
with Betsy Von Furstenberg
June 6—4 Weeks
"THE SHRIKE"
July 4
This time still available for touring attraction or 1st class licensing rights to a top Broadway play.
Second Subscription Series starts August 1st.
Open for negoti for Coast rights to top Broadway shows not previously played here.
Contact
Joseph Justman, Jack Present or Harry Zevin
Carthy Circle Theatre
6316 San Vincente Blvd., Los Angeles 48, California
Phone: WEbster 5-1114

ATTRACTIVE DEAL
for Good Summer Stock Operator
Air-Conditioned
Lakewood Theatre
BARNESVILLE, PENNA.
Contact: ABE I. FEINBERG
1650 B'way, New York City
PL 7-7093

Show Finances

THE DESPERATE HOURS
(As of Feb. 26, '55)
(3d Week)

Original investment, including overcall	$110,000
Production cost	73,861
Loss on five-week tryout tour	25,187
Pre-opening expense	7,790
Total cost to open in N.Y.	106,838
Total gross, first 2½ weeks, N.Y.	72,512
Operating profit, same period	8,107
Advance royalty from British production	582
Unrecouped cost to date	98,149
Producers' share (10%) of operating profits	817
Total unrecouped costs	98,966
Capital available	11,034

WEEKLY OPERATING BUDGET

Theatre share	35% of the first $10,000 gross, 30% of the next $10,000 and 25% of the balance.
Cast salaries	5,075
Production manager	150
Crew	1,625
Stage managers	300
Company and general manager	300
Pressagents	300
Wardrobe and dressers	100
Extra stagehands (approx.)	340
Author royalty	5% of first $5,000 gross, 7½% of next $2,000, 10% on all over $7,000.
Director royalty	3%
Designer royalty	100
Publicity and advertising expense (approx.)	1,250
Departmental expense (approx.)	130
Rentals	800
Office expense	250
Gross necessary to break even (approx.)	18,000

Note: The Howard Erskine-Joseph Hayes production of Hayes' melodrama opened Feb. 10, '55, at the Cort, N.Y. The above statement excludes returns from the sale of the screen rights, from which the show's share will include a down payment of $9,000, and a total of at least $60,000 on a percentage arrangement.

SAINT OF BLEECKER STREET
(As of Feb. 28, '55)
(9th Week)

Original investment	$150,000
Production cost	107,115
Operating loss, first nine weeks B'way	3,938
Unrecouped cost	111,053
Balance available for sinking fund	20,218

Weekly Operating Budget

Theatre share	30% of first $20,000 gross, 25% of the balance
Cast payroll (approx.)	5,700
Musicians (approx.)	7,100
Crew and staff (approx.)	3,800
Composer royalty	7%
Director royalty	1%
Ad-publicity expense (approx.)	1,500
Departmental (approx.)	200
Rentals (approx.)	211
Office expense	350
Gross necessary to break even (approx.)	30,500

(Note: The Chandler Cowles production opened Dec. 27 at the Broadway, N.Y.).

London Critics

Conti ued from page 63

play's faults while also relishing its merits and the author's remaining talent. Both made "Bonfire" sound worth seeing.

Tynan wrote in part, "Truly, the Irish never forgive those they have insulted. Back from long exile came Sean O'Casey to Dublin, and his compatriots hissed his play at curtain-fall. At the first-night of O'Casey's 'The Bishop's Bonfire' there were more stage Irishmen in the house than in the cast, and by the first interval venomous tongues were already lamenting the play's failure.

"Those who uprooted the author now charged him with having forgotten his roots; those who had expelled him from the parish charged him with being too parochial. How, they jeered, could a man from an urban working-class Protestant family write well about rural middle-class Catholic family?

"Some blamed the director, picturing Tyrone Guthrie as an ambulance which had run over the man it was summoned to help. Others excoriated the cast. In this congress of feud and polemic the play was forgotten.

"And what are the facts? That O'Casey's genius, once tragic-comic, had declined into a state best described as manic-depressive; that his hand had lost his sureness in shifting from mood to mood; and that there were two plays, one ghastly, one goregous, in unhappy juxtaposition.

"What matters is the manic half of the play. Here, O'Casey hits his full stride the old mocker and fantastic ironist, ever happier with tongue in cheek than with hand on heart. Broad comedy of protest was always the best Irish vein, and O'Casey strikes it rich.

O'Casey was never a great thinker; he is no longer a great craftsman; but he remains a great singer."

Sues Gregory for 50G On 'Three for Tonight'

Los Angeles, March 15.

Suit for $50,000, charging unfair competition and asking an injunction against Paul Gregory and associates, was filed here by legit producer Hal Gerard. Action involves Gregory's "Three for Tonight."

Complaint alleges that Gerard had a three-act variety show, "3 for Tonite," which played L. A. in 1952. It contends further that Gregory used the title, "Three for Tonight," for the purpose of "deceiving and confusing the public." Plaintiff asks that the defendant be enjoined from all advertising of the show and that he make an accounting of its profits.

Ione Hutaine Wins Suit Over Jersey Barn Deal

Flemington, N. J., March 15.

Ione Hutaine was awarded $2,500 damages by a jury here last Thursday (10) in her litigation with Rudolph Wishy, of New York, involving the Hunterdon Hills Playhouse near here. The same jury threw out a $20,000 counter-suit Wishy had started against Miss Hutaine.

Wishy sued the grounds that Miss Hutaine misrepresented facts when she borrowed money from him to operate the Playhouse. He contended that she failed to produce "name stars" as she allegedly had promised when they entered a business agreement in 1947. He also charged that she did not disclose the full amount of her indebtedness when the contract for the operation of the theatre was signed.

Miss Hutaine also asked $20,000 damages, in a counter-claim for alleged breach of contract for rent and occupation. Her lawyer contended that a settlement made in 1951 cleared her of any further obligation. She is the owner of the Playh

Bank-Loan Legit

Minneapolis, March 15.

In the Minnesota iron range section, where busi has been slack the past year and money is tight, local promoters bringing in stage shows have evolved a new way to finance patronage. They've arranged with a bank in each of the towns played by the shows to advance the admission price as loans to short-of-cash theatregoers.

'Festival' Closed $105,545 in Red

"Festival," Walter Fried's production of the Samuel and Bella Spewack comedy, involved a loss of $105,545. The venture was capitalized at $75,000, plus $35,000 put up by Marion Davies, through her nephew, author-producer Charles Lederer, in an effort to buck the generally poor notices. The show folded Feb. 5 after 22 performances.

According to an accounting sent to the backers last week, it cost $84,076 to bring the play to town, including $55,542 production cost, $16,426 tryout loss and $12,108 pense for the week's postponement of the New York preem. The operating loss on Broadway was $18,882, and there was $2,146 closing expense and $500 reserved for possible subsequent costs.

With a letter to the backers, companying the accountant's statement, Fried encloses photostats of the enthusiastic reviews of William Hawkins, critic of the N. Y. World-Telegram; Mark Barron, of the AP, and an un-bylined reviewer for INS. He does not refer to the flurry kicked up by co-authoress Bella Spewack in curtain speeches and press, tv and radio interviews in a campaign to keep the play running in the face of preponderantly unfavorable notices and progressively losing business.

Canada Drops B.O. Tax On Home-Grown Legit

Toronto, March 15.

Giving Canadian theatres a needed hypo, Premier Leslie M. Frost has wiped out the former 12½% amusement tax on all Canadian-produced stage shows. Decision goes into effect April 1, but promises a b.o. mixup, particularly in summer theatre circuits, with no tax relief for legit houses importing American productions.

With rep houses and certain Canadian summer theatres, this Government tax elimination will mean around a $500 weekly increase in repertory revenue. That slim margin has in many cases been determining weekly profit or loss, with rep situations either folding or continuing to precarious b.o. returns.

While not "ordering" legit theatre to pass the reduction on to the customers, Premier Frost said in a press conference, "The benefits should be passed on to the people in lowered prices to increase attendance and revenue. If the tax reduction is not passed on, the entertainment field has no cause for bellyaching in the future. The abolition of the amusement tax is restricted to wholly Canadian entertainment on the live stage, including concert engagements of Canadian talent. This should foster Canadian culture."

But if there is a single non-Canadian in the cast, the amusement tax will have to be paid, he said. It was emphasized, however, that the Treasury still has the power to make exceptions and abolish the amusement tax on such stage productions as the summer Shakespearean Festival at Stratford, Ontario, which imports American and British stars.

Hopkins' 1st Musical

Baltimore, March 15.

The Barnstormers of Johns Hopkins Univ. will stage its first original campus musical, "Quiet Down," May 21 and 22, in the newly built Schriver Hall.

Cast will be recruited fr m Goucher and Peobody Conservatory students as well as from Johns Hopkins and directed by William Hunter, actor-director associated with the Valley Players of Baltimore.

Shows Abroad

The Burning Boat

London, March 11.

Laurier Lister production of musical play in three acts, by Nicholas Phipps and Geoffrey Wright. Stars Bruce Trent, Marie Ney, Michael Gough, Marion Grimaldi. Direction, Murray MacDonald; decor, Hugh Casson; dances, Michael Holmes. At Royal Court Theatre, London, March 10, '55; $2.20 top.

Leo Hartmann	Bruce Trent
Mrs. Coleridge	Marie Ney
Peter Manson	Michael Gough
Jane Manson	Marion Grimaldi
Marryat	David Rees
Jack Constant	Don Williams
Lt. Peter Warren	Michael O'Connor
Frances Coleridge	Diane Todd
Jim	John Abineri
Ted Marryat	John Bennett
Maureen	Valeri Hermanni
Sheilah	Anthea Askey

After the smash success of "Airs on Shoestring," which jammed the small Royal Court for almost two years, "The Burning Boat" seems a curious choice as a successor. It is as artless as its predecesor was sophisticated and as unfunny as the revue was witty. Producer Laurier Lister can write this off to experience.

A musical play, "Boat" has a surfeit of songs, presumably to compensate for the lack of plot. Mostly they are sentimental ballads to develop the mushy triangle. However, one standout, "A Girl Ought to Look Like a Girl," has nothing to do with the story, but another, "Running Festival," is a bright little number with a fast and racy lyric.

The show is set in a small Devon port during the period of a musical festival and the plot involves a married woman who falls in love with a visiting musician. She's all set to break up her marriage, but when her husband is burned in a fire aboard ship she feels she must stay loyal to him.

Nicholas Phipps, a writer with wide experience, has turned in a surprisingly naive entry and the music, mainly by Geoffrey Wright has little sparkle. Acting and direction are indifferent. Bruce Trent never relaxes as the musician and Marion Grimaldi is too immature as the wife. Michael Gough plays the husband with an over-emphasis of the dramatic, while Marie Ney wanders rather aimlessly through the producti . Only Anthea Askey shows signs of an individual personality in a bit part. *Myro.*

Room for Two

London, March 8.

Bernard Delfont production of a farce in three acts, by Gilbert Wakefield. Stars Terry-Thomas. Direction, Charlotte Frances; decor, Geoffrey Chin. At Prince of Wales Theatre, London, March 7, '55; $2.25 top.

Hubert Crone	Terry-Thomas
Claire Broden	Beryl Baxter
Hilda Westby	Georgina Cookson
Robert Broden	Bill Fraser
Henry Westby	Bill Shine
Mary	Paddy Webster
Hotel Manager	Raymond Dyer
Porter	Michael Voysey
Maid	Patti Brooks
Waiter	Julian Strickland
Hotel Detective	Ralph Nossek

Terry-Thomas, a local tv and vaude name, makes his legit debut in this revival of Gilbert Wakefield's outmoded, crude and vulgar farce. His performance, cashing in on all his noted mannerisms, is adequate enough. But the experiment cannot be judged on the basis of this vehicle. It is a stop-gap presentation at the Prince of Wales until the new Folies Bergere revue opens next month. It hardly merits a transfer.

Using all the well-known cliches of the conventional bedroom farce, "Room For Two" is little more than an inane smutty joke extended over three acts. For two of these, the star is in femme attire, resisting the amorous advances of the women he had been chasing. The dialog creaks and most of the situations are all too obvious.

Under the racy direction of Charlotte Frances, a game cast battles valiantly. Beryl Baxter, Georgina Cookson, Bill Fraser and Bill Shine extract more laughs than the play merits. *Myro.*

The Lovers

Edinburgh, Feb. 25.

Jack De Leon & Sam Wanamaker production of new dramatization, in three acts, by Juliet Mansel and Robin King, of Emile Zola's "Therese Raquin." Stars Sam Wanamaker, Helen Haye, Eva Bartok. Direction, Wanamaker; scenery and costumes, Georges Wakhevitch; incidental music, Lain Hamilton. At Lyceum Theatre, Edinburgh, Feb. 21, '55; $1.30 top.

Camille Raqui	Harold Lang
Laurent	Sam Wanamaker
Prostitute	Constance Wake
Mme. Raquin	Helen Haye
Therese Raqui	Eva Bartok
Michaut	ynaston Reeves
Grivet	Peter Copley
Others	Judith Gick, Peter Vaughan, Leni Freed, James P. Vicars

Emile Zola's early novel "Therese Raquin," in this English version titled "The Lovers," by Juliet Mansel and Robin King, is a sombre melodrama about passion and remorse. It marks the British stage debut of Eva Bartok, Hungarian-born film actress, in the central role of the young wife, Therese Raquin.

Plot concerns the love affair between Therese and Laurent in Paris in the 1880's, and their murder of her weakling husband. Th lovers eventually marry, but morse sets in, and the play ends in tragedy as Laurent dies. Most of action passes in Mme. Raquin's shop and in a bed-sitting room, and a drop curtai used to give glimpses of her callers outside. This device of exterior interludes is fairly effective at the outset, but becomes tiresome.

Miss Bartok, in a red wig, makes the most of her many dramatic scenes. Although the play doesn't test her fully via dialog, she's visually effective either black mourning dress or in a state of undress in the love-making scene.

Helen Haye, 81-year-old English star, white-haired and fragilely immobile, does solid job as Mme. Raquin, the murdered husband's mother. Sam Wanamaker creates a clear picture of the artist Laurent, although his American accent seems incongruous against th 1880 Paris background. *Gord.*

The Isle of Women

Glasgow, March 4.

Citizens' Theatre production of comedy in three acts, by Eric Linklater. Direction, Richard Mathews; scenery, Nevil Dickin. At Citizens' Theatre, Glasgow, Feb. 28, '55; 90c top.

Anthony Canticle	Paul Curran
Peter Milford	Fulton Mackay
Albert Edward Hu	William Franklyn
Evelyn Hunter	Margo Johns
Michael McAdam	Gordon Whiting
Margaret McAdam	Barbara Lott
Gwen Ketch	Ann Walford
Adelaide Avalon	Joan Haythorne
Calum	John Grieve
Christina	Enid Hewit

Eric Linklater, w.k. Scot author and playwright, sets this new three-acter in rehearsal rooms of a London theatre and later on a remote island off the west coast of Scotland. Play, described as a comedy, shows its liveliest moments in act two, but thereafter becomes tedious and sprawls to an inconclusive and unamusing climax.

The Linklater wit shines here and there through certain speeches, but the overall effect is that the playwright is preaching rather than entertaining. Switch to the yarn is that the lonely island has once been a stronghold of women only, and the femme members of the newcomer group takes control, making the men do all the chores, even to kitchen drudgeries.

Thesping chores are capably sustained, notably by Barbara Lott, Ann Walford and Joan Haythorne, Minor gem of characterization is by John Grieve as an islander seeking to oil his bagpipes with whisky. Paul Curran is adequate as an author, and Fulton Mackay as a theatre producer.

Richard Mathews has directed confidently, and Nevil Dickin's scenery is a highlight, particularly the second act setting of a living-room of the mansion house on the island, with Scot hills showing through the window and changing sky effects from bright blue to dusk. *Gord.*

Armand Deutsch Aims Calhern 'Dish' on B'way

Film producer Armand Deutsch is moving into legit. He'll make his Broadway managerial debut as sponsor of Edmund Morris' "Wooden Dish." Rights to the play were previously held by Richard Aldrich & Richard Myers and Julius Fleischmann, who produced the play in London last summer in partnership with British manager E. P. Clift.

Deutsch plans to do the dram next November, with Louis Calhern starring and directing. Actor is under contract to Metro, but the film studio has given him a leave-of-absence for a run-of-the-play contract. Deutsch was with Metro for the past six years and was associated with Calhern in the studio's production of "The Magnificent Yankee."

Phyllis Manning Troupe Back to Borscht Circuit

A legit touring company, under the sponsorship of actress Phyllis Manning, will play the eastern resort hotel circuit this summer, its second season in the territory. Unit will play approximately 28 hotels about double the number covered in '54. Sked calls for the presentation of about 10 shows, with six one-niters a week.

About 30 Equity performers will be employed on a jobbing contract, with season slated to run from the last week in June through Labor Day.

N. Y. Orch to Set Symph Touring Mark With 231G U.S., 250G O'Seas Treks

For the first time in American symphonic history, a U.S. orch is doing both a transcontinental and an overseas tour in one year. The N.Y. Philharmonic will make a five-week tour of the U.S. this spring and a four-week jaunt through Europe this fall, virtually covering half the world's map between the end of its regular season here and the beginning of the next.

The transcontinental trek, first in 34 years, and the orch's longest, will open April 1 in Detroit, go south to Texas, then to California and Oregon and back, winding in Ann Arbor, Mich., May 22. Orch will give 31 concerts in 30 cities, with an estimated take of $196,000 and an anticipated deficit of $35,000. Some dates are at straight $6,000 fee plus percentage; others at guarantee and percentage.

Orch will use a special N.Y. Central train of six sleepers, one coach, one baggage car, and a diner where necessary, for the 10,000-mile trip, with $67,000 as the railroading cost. Personnel, including staff, numbers 115, with co-manager Bruno Zirato and assistant manager George E. Judd Jr. making the entire trip. Judd arranged all details, working with Columbia Artists Mgt., which did the bookings.

Payroll will be the same as in N.Y., from $18,000 to $19,000 per week. Men will also get a $12 per diem when not using Pullmans, and otherwise $6.50. Management figures a $116,000 cost for players alone. (It also points out that the men get seven extra weeks' employment this year via the two tours). Baggage transfer will run about $7,000 on the U.S. trek. In L.A., Frisco and Denver, the local symphony is sponsoring the N.Y. orch, on straight percentage.

State Dept. Angle

Details on the European jaunt aren't complete. Although the management wouldn't disclose details, the trip (in salaries, per diems, transportation, etc.) will cost around $250,000. Orch, visiting Europe for the first time since 1930, will plane out Sept. 3 to Edinburgh for six concerts there to close the Edinburgh Festival. It will give 18 concerts on the Continent, in Holland, Belgium, France, Switzerland, Italy and Greece, winding with two concerts in London Oct. 4-5, and returning to N.Y. Oct. 7.

Orch is touring under aegis of the State Dept., via ANTA's International Exchange Program. It expects to take in $100,000 at the b.o.; will get some help from the State Dept. for passage, and expects to raise the balance of monies needed from private donors. With trip costing 250G, it's been variously estimated that the orch will have to raise $100,000 privately for its deficit. Part of this has already been promised.

Music director Dimitri Mitropoulos and guest-conductor Guido Cantelli will share podium chores on both tours.

Buffalo's Krips Set For Dutch, Aussie Dates

Buffalo, March 15.

Josef Krips, conductor of the Buffalo Philharmonic, will record the entire production of "Don Giovanni" as performed by the Vienna State Opera in June. Mr. Krips has also been engaged to conduct at the Holland Festival early in July. From the Netherlands he will go to Australia, returning to the United States in November.

Already engaged for the 1956 Edinburgh Festival, the conductor will direct a Beethoven cycle in London with the London Philharmonic.

Iturbi Unchanged After Collapse in Buffalo

Buffalo, March 15.

Condition of pianist-conductor Jose Iturbi, who was hospitalized here following his appearance with the Buffalo Philharmonic Orchestra last week, is reported unchanged at Sisters Hospital. Dr. Arnold A. Hutschnecker, of New York, Iturbi's personal physician, is here taking tests, with pianist believed to be under observation for a heart ailment.

Iturbi's illness forced concellation of a month's tour of England, which was to have started the first of this month, and his plans for scheduled European concerts are indefinite.

Gigli, 65, Back to U. S. For His 'Farewell Tour'; Then To His Vineyards

Beniamino Gigli, vet Italian lyric tenor, is returning to the U. S. this spring for a short concert tour under management of the Coppicus, Schang & Brown division of Columbia Artists Mgt. Dino Fedri is the piano accompanist. The 65-year-old ex-Met Opera singer has just closed a tour in England, which he calls his last, and announces the U. S. visit as "a farewell tour" too.

Concertizing in Europe and South America in recent years with great success, despite his age, Gigli will do about eight dates in the U. S., followed by six more in Canada. He'll sing April 17 and 24 at Carnegie Hall, N. Y.; in Newark (21), Hartford (26), Philadelphia (29), Chicago, May 8, and do a couple more dates here before Canada.

Gigli, a Met Opera mainstay, quit the Met in a huff in 1939 following a salary cut. He hasn't been there since. Tenor advises Columbia that he's retiring to go into the wine business in Italy, planning to put out his own product under a Gigli label, with his photo prominent on the bottles.

Concert Bits

Joseph H. Conlin Jr., young N.Y. impresario, is flying to Europe Friday (18) on a two-week scouting tour. Columbia Artists Mgt. has turned four **Beniamino Gigli** dates over to him to present, two in N.Y., and one each in Newark and Hartford.

Renata Tebaldi, Met Opera sensational newcomer, who made her debut Jan. 31, finished six performances at the Met with Saturday's (12) "Otello." She also made two recital appearances there, second being last night's (Tues.) date, and will return to her native Italy this week.

Concert pianist **Maryla Jonas** has recovered from a rare blood disease that made her an invalid for more than three years, and will play again next season. She's managed by Coppicus, Schang & Brown, of Columbia Artists Mgt.

The National Council of the Metropolitan Opera will hold its annual spring meeting in the Opera House, N.Y., March 24. A luncheon at Louis Sherry's is to follow.

Jacques Singer Re-Signed

Corpus Christi, Tex., March 15.

Corpus Christi Symphony Society has reengaged Jacques Singer as conductor for the 1955-56 season.

He's currently serving his first season as maestro.

Maestro Danny

Hollywood, March 15.

Danny Kaye will become a longhair, temporarily, the night of March 17 when he will function as conductor for one number by the L. A. Philharmonic Orchestra at the Ambassador Hotel. On the same program will be Jack Benny and Dinah Shore.

Show will be a benefit performance aimed at raising part of a $200,000 fund for the Philharmonic. Heading the campaign is Johnny Green, Metro's music chief.

Met Sets 6-Week $1,100,000 Tour

The Metropolitan Opera starts off on its annual spring tour at Easter, opening a trek in Cleveland April 11 that will cover 7,160 miles and 15 cities in a 6½-week jaunt. (Last year's tour ran six weeks.) With a top of $7.20 to $10, depending on hall's capacity, and all dates guaranteed (at average minimum of $19,000 against percentage), the Met hopes to gross around $1,100,000 and make a profit of about $100,000.

Tour has been set up as usual by Francis Robinson, assistant general manager and b.o. head. Cleveland gets eight performances in a week as does Boston. Chi and Toronto get six each. Atlanta visit has been extended to four showings. Other cities are Houston, Washington, Birmingham, Memphis, Dallas, Oklahoma City, Minneapolis, Bloomington (Ind.), Lafayette (Ind.) and Montreal, where the tour closes June 1.

"Andre Chenier" is the leading opera, to be done eight times. "La Traviata," (7), and "Tosca" (6), follow in popularity.

Longhair Disk Reviews

Rossini: Italian in Algiers (Angel). Sprightly, bubbling version of the charming, melodious light opera is a treat. Frequently reminiscent of the "Barber of Seville," it still stands sturdily on its own. Mezzo Giuletta Simionato and basso Mario Petri are a delightful duo as leads, and Cesare Valletti a ringing though lyric tenor. Carlo Maria Giulini reins the La Scala forces ably.

Sibelius: Symphony No. 2 (RCA Victor). Leopold Stokowski conducts NBC Symphony members in a galloping, nervous version—especially the third movement.

Tchaikovsky: Sleeping Beauty (Columbia). Complete ballet score cleanly, tastefully played by Andre Kostelanetz and orch, with zest, without schmaltz, for an appealing album.

Mozart: Concerto No. 5 in A (Decca). Russia's brilliant violinist, David Oistrakh, shows his mastery of the classic style in this cool, limpid performance of the "Turkish" concerto, with the Saxon State Orch assisting. Reverse has the Bamberg Symph, under Fritz Lehmann, in a polished reading of **Mozart's Symphony No. 32 in G.**

Bach: Partita No. 2, in D Minor & Sonata No. 1 in G Minor (Capital). Violinist Nathan Milstein, unaccompanied, bringing a rich tone, clean approach and an expressive interpretation to this Bach. The w.k. Chaconne shines out for its purity.

Puccini: Madame Butterfly (Cetra). Brisk, attractive version of the opera. Clara Petrella has a creamy, full soprano (a little shrill at the top, sometimes), and brings drama and warmth to the central role. Ferruccio Tagliavini is a sterling Pinkerton and Giuseppe Taddei a sonorous, sympathetic Sharpless. Good choral and orchestral support under Angelo Questa.

N.Y.C. Opera Teeing 5-Wk. Season On 210G Budget; Sees 'Trifling' 30G Loss

The N. Y. City Opera Co. opens its 12th spring season at City Center, N. Y., tomorrow (Thurs.), with "Der Rosenkavaller," in a five-week run extending through April 17. Where last fall there were no new productions, due to straitened finances, this spring season will boast two. Season's budget runs around $200,000 to $210,000, on which management will probably lose $20,000 to $30,000. "That's a trifling sum," says the opera troupe's general director, Joseph Rosenstock. "If an opera company doesn't lose money, it's a bad company."

New productions are Nicolai's "Merry Wives of Windsor," not heard in N. Y. in over 20 years, and Donizetti's "Don Pasquale." "Pasquale," with completely new sets and costumes, will cost just under $10,000 to put on. "Wives," also new, will however use the sets and costumes from the company's "Falstaff" production, cutting costs considerably. Company will also present "Cenerentela" for the first time in English, under title of "Cinderella," in a translation by Martha W. England and James H. Durbin Jr. Last-named opera, a hit when first done, has sagged at the b.o.; and the new English version has a double purpose, to hypo its draw as well as to give the company another so-called matinee opera, which it needs.

Late Go-Ahead

A good opera season last fall, and a profitable winter drama season, permitted the opera troupe to put on new works this spring. Go-ahead from the board, however, came late, at the end of January, although plans had been long in the works.

Thirty-four performances of 14 different operas will be given, in all, "Cavalleria Rusticana," "Pagliacci," "Carmen" and "Rigoletto" will be re-staged, John Butler returns to the company, after a season's absence, as choreographer. Rosenstock conducts the opening night. Emerson Buckley makes his debut as N. Y. City Opera conductor, the next night, with "Rigoletto."

Rosenstock, who has been at the helm of the opera company for three years, has already been re-signed for next year. In his three-year tenure, he points out, the NYCO has had 58 debuts, 53 of them being American singers. Of 50 operas in the company's repertoire, 26 are modern or offbeat. Of these 26, Rosenstock says, 13 were introduced during his three-year regime, the other 13 being presented during his predecessor's eight-year tenure. Of his own 13, eight were American.

Boris-Hobi Re-Pacted; Dolin Buys 'Le Jazz Hot'

The Ruthanna Boris-Frank Hobi Co., new vest-pocket ballet troupe which toured the Community Concerts circuit for Columbia Artists Mgt. this season, has been signed for another Community tour next year. Miss Boris and Hobi are assisted by dancer Stanley Zompakos and pianist Paul Kueter.

Repertoire includes a new ballet, "Le Jazz Hot," a dance spoof of the '20s choreographed by Miss Boris. Anton Dolin, director of the Festival Ballet of London, saw the work during his recent U. S. visit, and has bought it for his own troupe's use.

N. Y. City Ballet Winds Up 4-Week Run to 174G B.O.; Pays Off Its New Works

The N. Y. City Ballet wound up a four-week run at City Center, N.Y., Sunday night (13) with a fine $174,460 take. Troupe opened to a $35,000 first-week and built steadily, jumping to $45,500 the second stanza, $46,450 the third, and $47,510 in the final weeks.

Company just about breaks even on the 174G gross, but did much better than expected. Management thought it would do about 150G and lose around $35,000. Troupe also paid off costs for two new works, "Roma" and "Western Symphony," at $15,000 each, plus $500 for a new Pas de Trois. It also had four weeks of rehearsal costs this winter, which it did not have for the previous fall season. Winter gross was only $4,000 under last fall's take.

Troupe also managed to pay a few costs (such as for shoes, etc.) for the forthcoming European trip, which starts next month.

THEY TAKE NO CHANCES WITH EXPLOSIVE STOKY

Miami, March 15.

Leopold Stokowski was cut off the air Sunday night (13) by radio station WKAT during a concert of the U. of Miami Symphony when the conductor began raising-on-the-air objections to the accuracy of the script. Station v.p.-general manager John Prosser said he cut Stokowski off when the latter, who was guest conductor of the orchestra, objected to statements in the script about his birth date and his mother's nationality, for fear of what Stokowski might say if he got "excited."

Script said Stokowski was born in 1882, at which point Stokowski shouted, "No, no, no, no, no. That is not true. I was born in 1887." Prosser, who was announcing the show, read on, declaring that the conductor was born of a Polish father and an Irish mother. At that point, Stokowski cut in again with "My mother was not Irish. This is terrible. Where did you get that stuff?" At this point Prosser pulled the switch. He later said the script had been researched and the specific information came from the International Cyclopedia of Music and Musicians.

D.C. Underwriting $10,000 For Two Met Opera Dates

Washington, March 15.

Metropolitan Opera Assn. has been booked into Loew's Capitol Theatre, April 25-26, for its first Washington appearance in two years. "La Traviata" and "Faust" are tentatively skedded, with the house scaled from $3 to $9.75.

The Hayes Concert Bureau, which is cooperating with booker S. Hurok and the Met, is handling. Patrick Hayes has set up a new sponsoring group, the Washington Metropolitan Opera Committee, headed by Francis J. Kane, president of the D. C. Board of Trade. Purpose of the committee is to assure an underwriting fund of $10,000. Met sang here in 1952 and 1953 for the first time since 1931.

BUSY ROBERT STOLZ

Viennese Composer on Bicycle Between Europe and N. Y.

Viennese composer Robert Stolz has slotted his New York return for early July in preparation for his annual conducting chore of the "Night in Vienna" concert at Lewisohn Stadium, July 23. He's also set to conduct at the Robin Hood Dell in Philadelphia, July 18.

Meantime, Stolz is readying his new musical "Signorina," for a preem at the Opera House, Nurnberg, April 16. He'll conduct the orch at the initial performance. Book and lyrics for the tuner were penned by Robert Gilbert and Peer Schwenzen.

He's now winding up the composing and conducting of the entire score of the Viennese color-filmusical, "Die Duetschmeister" ("The Vienna Regiment").

Vermont State Symph Voted $5,000 Annually

Montpelier, Vt., March 15.

Without a dissenting vote, the state House of Representatives has voted to appropriate $5,000 annually for the next biennium to the Vermont State Symphony Orchestra.

Increased aid for the 20-year-old organization, one of the first state orchestras in the United States, was proposed for two reasons: 1. People in Vermont are not accustomed to paying high prices for their entertainment as folks do in metropolitan areas. 2. Vermont does not have halls large enough to accommodate people, to give large concerts at popular prices.

arthur WHITTEMORE AND jack LOWE

STAR TWO-PIANO TEAM ON TV, CONCERTS AND ORCHESTRA

Future Availabilities

In United State all spring and summer | In Europe September through November

● Back in the United States mid-December through May 1st ●

RCA VICTOR RECORDINGS BALDWIN PIANOS

Management: COLUMBIA ARTISTS MANAGEMENT

Personal Direction of Judson, O'Neill and Judd

113 West 57th Street, New York, N. Y.



Literati

Prentice-Hall's $1,579,634 Net

Prentice-Hall Inc. showed a net profit after taxes of $1,579,634 for the year ended Dec. 31, the company's annual financial report reveals. Net profit for operations before taxes was $1,685,734. Company now has an earned surplus of $4,429,270, having paid dividends totalling $718,453 and put the rest of this year's profits back into the surplus.

Annual stockholders' meeting is scheduled for next Tuesday (22) in Dover, Del., at which the stockholders will elect six directors for the coming year.

Beef From Buff

Buffalo, N.Y.

Editor, VARIETY:

I read the lead item in your "N.Y. Sound Track" column in the March 2 issue of your irresponsible rag with mingled feelings of consternation and despair. The mere implication of your comparing me—the authentic dean of VARIETY's correspondents' corps—with some 28-year-old service whippersnapper from Pittsburgh is an excruciating indignity to my literary ego and one, sirrah, which leaves me undecided whether to send by seconds around in the morning with my card and the choice of swords or pistols or whether just to write you a nasty letter. On second thought, on account I have always been a lousy swordsman, I have decided on the latter—or to be precise, on the letter—or to be even more precise on *this* letter

For your information, for the record and so that all may be advised by these presents in the future, my correspondent's commission from your mercurial sheet dates back to the spring of 1919 when, as a stripling, Sime snatched me from the arms of my nurse and pinned me with the bright badge of Buffalo coverage—a rue which, although now somewhat tarnished by time, I have worn with a difference ever since. On my slide rule, that makes it 36 years ago—and at a time when I am sure brother (Harold V.) Cohen [Pittsburgh Post-Gazette and VARIETY] was an innocent hidden in the bullrushes of the Monongahela.

So, forsooth, when, in the future you make so bold as to venture comparisons among your ageless correspondents, I bid you, like the ghost of Hamlet's father, to remember me"—and smile!

Sidney Burton Pfeifer.

P.S.—And, while we're on the subject, whatever became of Eric Gorrick of Australia—the only other one left of our little band of simonpure originals?

(Harold Myers, VARIETY's *London bureau chief, points out that while he's a "new boy with only about seven years service," (Miss) Clem Humphries, office manager, has been in the London office since* 1923 *and Harry Regensburg, ad exec in London, joined the paper about a year later.)*

Erle Krasna's Jessel-Book O. O.

William E. Buckley, veep of Henry Holt & Co., is in receipt of a legal letter from Mrs. Erle (Norman) Krasna, in connection with George Jessel's forthcoming memoirs, "This Way Miss," due early in April.

Mrs. Krasna, Al Jolson's widow, through the Mendel Silberberg law firm in Hollywood, wrote that she "heard" the Jessel book contained some material "derogatory to the memory of the star. (Part of the book, reportedly, includes eulogies of show biz greats at whose biers Jessel officiated, among them Jolson). The Holt publishing firm advised the attorneys it will conduct its publication business the "usual manner," declining any preiew of proofs to Mrs. Krasna.

Non-Elfinesque Morton

Charles W. Morton, associate editor of The Atlantic Monthly, has a new book due for publication soon by Lippincott. As usual, he's begun a series of kidding plugs for the volume in The Atlantic Bulletin, the monthly promotion pamphlet he writes for the mag.

First such blurb is headed, "Caution to All Booksellers—Important!" The piece, in the form of a notice from the publisher, warns, "We are informed by our attorneys that our reference to the humor of Charles W. Morton, on page 17 of our spring catalog, as 'elfin' is libelous per se, and that it should be deleted. Mr. Morton denies that anything in his book, 'A Slight Sense of Outrage,' could fairly be described as 'elfin,' and he has provided us with the following words (a footnote indicates more synonyms are available on request) which may be substituted in place of 'elfin': macabre, languid, eerie, magnificent.

"No such word as 'elfin' will appear on the jacket of "A Slight Sense of Outrage.' Mr. Morton feels, and we concur, that there is no telling what a reviewer may do with a book when endowed, as a starter, with a word like 'elfin.'

"We regret the necessity for this correction."

Also Don't See Lotsa Things

Soviet literature and art are above such things as horror comics, according to Dr. Hewlett Johnston, the "Red" Dean of Canterbury, English cleric, in an address to the Scottish-USSR Friendship Society in Glasgow.

"You never see a crime comic in Russia," he said. "They would be shocked if you tried to produce one. You never see anything that is sexually unpleasant."

He said Russian painting was "magnificent . . . it has a kick one misses in the modern art of Britain today."

More Books On The Bard

"The Shakespearean Moment (and its Place in the Poetry of the 17th Century)" is being published in the U. S. by the Columbia U. Press, Patrick Cruttwell, lecturer in English at the University College of the South-West, Exeter, England, is the author. Chatto & Windus first published the book in England.

Another Englishman to deal with "Shakespeare: The Last Phase" (Harcourt, Brace) is Derek Traversi, director of the British Council in Chile, whose earlier book, "Approach to Shakespeare" (1939) will be republished in revised edition by Archer.

New Approach to Shakespeare has been taken in "Spiritual Values in Shakespeare," by Dr. Ernest Marshall Howse, minister of Bloor St. United Church in Toronto, due for publication April 11. Book explores the moral values in eight of the Bard's plays. Abingdon Press is publishing.

'Egghead Paperbacks'

This week's (March 19) Cue weekly gives the lowdown on the highbrow paperback book industry in an article by Tim Taylor titled "Paperbacks Go Egghead." Taylor points out that the serious reader who can't afford the expensive hardback originals has never had it so good, with about 150 titles of quality tomes now available from 10 publishing houses and another half-dozen publishers expected to jump into the field by the end of this year.

The 10 publishers of the long-hair literature are listed as Doubleday's Anchor Books, Knopf's Vintage Books, Evergreen, Beacon, Meridian, Image, Anvil, Rinehart, Modern Library and Britain's Penguin Books, which pioneered. And, of course, other paperback publishers, including Pocket Books and New American Library, have their quality lines in addition to pop titles.

As to the future of egghead softcovers, Cue notes that Doubleday editor Jason Epstein believes that a sale of 3,000,000 per year is conceivable, and he predicts his Anchor line will grab a third of the market. Chief problem confronting the pubs is the lack of an adequate back-list. Epstein has ordered 20 originals from topflight authors to help overcome this stumbling block.

Scores Big Biz In Journalism

Morgan Thomson, Labor Member of Parliament for Dundee, Scotland, speaking at Edinburgh, said the advertising manager had become an increasingly important figure in British journalism. The editor has lost status, with result that the press was extremely unwilling to say anything, however necessary, which would upset any large body of advertisers.

Newspapers have become big business. This meant that the kind of persons who controlled them were not primarily newspapermen at all. They were financiers and industrialists who, in virtue of their position, were able to influence the kind of news that was published. It was wrong, he said, that the supply of news should be controlled by the personal eccentricities of newspaper proprietors and their wives, as it often was.

He advocated the growth of non-profit-making trusts. It was possible there was room for a national newspaper run on the lines of the British Broadcasting Corp., but in the long run it was the public which would determine the kind of newspaper they got. Meantime, they needed to educate the public in the art of reading the newspapers; it must learn to read between the lines and to distinguish between fact and comment.

Beirn's 'Bite Dog' Reprint

An ad agency prexy's speech has become a "bestseller" by design. Address by F. Kenneth Beirn, of Biow-Beirn-Toigo, titled "Newspapermen Must Bite Dog," got 5,000 reprints last week done up in a 12-page, pocket size slick and distributed to editors, journalism schools and libraries throughout the U. S. on a straight mailing and request basis.

Speech was retitled "Beirn Bites Dog" when run virtually in full in VARIETY some weeks ago.

Paris Music Hall Mag

Marking the permanence of the music hall comeback in Paris the last year is the appearance of a new monthly magazine, devoted to variety and song, called Music-Hall. Published by SIPA, its managing editor is Pierre Balatier, well-known song chronicler and impresario. Mag is slanted at the new young element brought into the music hall habit by the headline chanters.

Laid out like a cross between a fan and trade mag, this has enough for both segments of the public, and is hawked at the music halls and cabarets here. It will appear the 15th of every month and looks to find a place for itself. It sells for 80 francs (23c), and present issue has a profile on up-and-coming young singer Gilbert Becaud, news from variety spots around the world and various articles and pic stories on aspects of the song and house pitch here. *Mosk.*

CHATTER

Lifetime Living has merged with Journal of Living.

Redbook editor and associate publisher Wade Nichols to Mexico for three weeks' vacation.

Winifred Bannister, Scot playright and author, completed biog of late James Bridie under title of "James Bridie and His Theatre."

Alan J. Williams, former City Hall reporter for the Los Angeles Examiner, appointed chief executive assistant to Mayor Norris Poulson.

Ownership of the Claremont (Cal.) Courier, weekly, purchased by Martin Weinberger from its retiring publisher, Stanley W. Larson. Paper was established in 1908.

Louis Sheaffer, drama critic of the Brooklyn Eagle, and Alfred Salerno, of the same paper, named co-directors of the Newspaper Guild of N. Y.'s 1955 Page One Ball.

VARIETY's Rome bureau chief Robert F. Hawkins (*Hawk*) papa of an eight-pound boy, March 6, in Rome; mother is Spanish, born in Madrid, where they were married last year.

Somerset Maugham's nephew, Robin Maugham, who resides in London but travels extensively, has a new novel, "Behind the Mirror," with a British film colony locale. Harcourt, Brace publishing.

Publishers in Mexico of educational and scientific books and the like are allowed a 75% cut in import duties on paper they must bring in for such printing. President Adolfo Ruiz Cortines has decreed.

Another in the several books on the composer due this year is T. R. Ybarra's "Verdi: Miracle Man of Opera," which Harcourt, Brace will publish in March. Ybarra previously authored "Caruso: The Man of Naples and the Voice of Gold."

Charles Munch's "I Am a Conductor" will be published by Oxford University Press March 31. Book was written by the Boston Symphony Orchestra maestro in French, and has been translated for the American edition by Leonard Burkat.

James Milne Coltart, manager of Glasgow Evening Citizen, a Beaverbrook organ, named by Roy Thomson as new managing director of Scotsman Publications Ltd., Edinburgh. Latter group covers Scotsman, Weekly Scotsman and Evening Dispatch.

San Gabriel Valley Tribune, new Southern California daily newspaper, goes into publication March 21, headed by Carl Miller, executive director of the Wall Street Journal's Pacific Coast edition and recently elected president of the Los Angeles Chamber of Commerce.

Mike Stern, roving European correspondent for Argosy, back from his Rome headquarters for a N. Y. quickie. Art Buchwald back to Paris and the N. Y. Herald Tribune this weekend, after three weeks in New York plugging his new book (Little, Brown). Radio-tv personals upped "Buchwald's Paris" from 4,000 to 5,000 copies in a week, and more beyond that is anticipated.

SCULLY'S SCRAPBOOK

By Frank Scully

Dublin, N. H.

"I see," said Mr. Dooley, "where the Irish are still passin' jint resolutions to show they have no gredge aginst thimselves. They favor St. Pathrick's Day as a festival for all mankind, includi ' the Jook of Windsor and Philip Dunne."

"An' who's Philip Dunne? asked Mr. Hennessy. "I niver heerd iv him."

"Ye wuddent," said Mr. Dooley, "because he was a writher iv the moon pitchers and recently became a perducer iv his own wild dreams. He was wan of the sons of Finley Peter Dunne, him who uster spy on ivrybody, us included, an' write it all in the papers. For money, mind ye, Hinnissey."

"Ye mean," said Hennessy, "Dunne was his real name an' he didn't have to change fur Hollywood?"

"He wasn't an acthor, Hinnissey. He was a writher. Intellectuals don' have to change their names, though they often do. Thin their accint bethrays them. It's use'ly from Hung'ry."

"So the revolution is over and the Irish will be comin' out of their cellars an' bicyclin' past Fuzzy Glen Corner and aroun' Phoenix Park and down O'Connell Sthreet that used to be called Sackville and maybe over to Martello Tower at Sandycove where Docther Sinjun Gogarty and Jimmy Jyce lived befur wan became notorious, and the ither infamous."

"Well, maybe Philip Dunne did not change his name," said Mr. Hennessy, "but I see where John Ford is now Sean O'Feanna and is makin' another Irish picther like 'The Quiet Wan.'"

"Is he now? And where did you read that?" asked Mr. Dooley.

"In Eddie Sullivan's coluym."

"Did ye now? Well, I guess that's the Burke's Peerage of Broadway, though it slightly contradicts what the Scullywag of VARIETY revealed tin years ago."

"Which was what?"

"That his name was not Ford but Feeney. But maybe time has added r'yalty to it and now it's O'Feanna. I remember that when O'Scully said Ford was as Irish as the Hibernian School of Dublin, Sean, who was then known as Jack, was a Commander in the Navy and was fit to be tied because he feered the revelation would get him sthripped of his high rank. That was in the days when gobs used to sing, 'Ireland must be hivven for they have no Navy there.' But now that he's retired as an Admiral maybe he doan't mind. I think we should be proud of him, a civilian who could climb that high in the American Navy without being as English as Admiral Sims was."

"But didn't you see where O'Feanna has deserted the Navy fur the Army and jined the Long Green Line?" asked Hennessy.

"Wasn't it The Long Gray Line, Hinnissy?"

"Well, it was all about Marty Maher and Maureen O'Hara and some wan named Aisenhower, though how he got by the gates if the Irish were guardin' the place as well as they did Castlenock, I'm at a loss to understand. And besides, gray turns to green if left in the sun long enough."

"Or rubbed in the grass by Nothre Dame tackles," said Mister Dooley. "But Feeney or O'Feanna, 'tis a name highly honored in Ireland. The Widow Feeney it was who adopted Gar Files when some tinkers abandoned the lad, and him only three years old at the time. He wasn't bright and grew up to be called the Leenane Fool and his name was give to the recrutin' sargint and he would have been took away to fight for freedom, and when, as Gogarty asks, is a fight not for freedom? But the Widow Feeney tapped her forehead and the sargint nodded he understood. So they left Gar behind. But as he left the sargint winked at Gar, an' they met in the nixt village an' so Gar became a private in His Majesty's Army.

"Layther in the great rethreat, when the British sojers all fell exhausted asleep in the ditches, Gar woke up to find a giniral's beribboned tunic lyin' in the mud beside him. He was a fool but he was not such a fool as to not know he was cold. So he put on the beribboned tunic and 'wint to sleep agin.

Rip Van Gar of Eire

"The Germans took him prisoner and threeted him like a Prussian giniral, which is to say with respect for his rank, and the fact that he had been a village idjet wouldn't uv surprised them because in the first place they thought he was British and in the second place their own Fearer was an idjet too. So they kept Gar till the end uv the war and the British guv'ment granted him a giniral's pension, an' for all I know he may be enjoyin' his retirement right now with some russet cutie in the Bahamas."

"Did he ever send a shillin' to the Widow Feeney that befriended him?" asked Hennessy.

"I dinaw," said Mr. Dooley. "Gogerty never said. But I doubt it and besides Files never took the name of Feeney, remember."

"Too bad," said Hennessey, "that such a hero has to be lost to Irish histhory."

"You're right, Hinnissy, for he was as grrand a hero as Tiddy Rosenfeld, author of 'Alone In Cubia,' and at least the akel of the Inspictor Giniral or Barren Munchhausen or anny of those who have added lusthre to the lithrechoor of furriners. Some day O'Feanna or Ford, whichever you prefer, will prob'ly get aroun' to immortalizin' Gar in the cinema, for Sean has done manny Irish pitchers beside 'The Quiet Wan,' includin' 'Riley The Cop,' 'Mother Machree,' 'Hangman's House' and 'The Informer.' But he had to put some Englishmen like Victhry McLaglen and Wally Ford in that 'Informer' to make it the gr-reat success it was."

"Is Wally Ford English?" asked Hennessy.

"Well, he was borned there, Hinnissy"

"I know, but I remember hearin' Ella Logan sayin' that because she was borned in Scotland that didn't make her Scotch, annymore than Olivia de Haviland being borned in Hong-Kong made her a haythen Chinee."

"You're right for a change, Hinnissy, but I'm afraid the pricidint will be havin' all those Hollywood b'ys in the picthers claimin' they're as Irish as Maureen Fitz Simons, who now goes be the name of O'Hara, though hivvins on'y knows where half of thim was borned. I'm referrin' to such janial wits as the Jimmys McHugh, Cagney and Gleason, and not forgettin' J. Pathrick McEvoy who uses the initials J. P. because that's what Morgan used. McEvoy is the writher Ben Hecht says is the on'y wan who wasn't a financial idjet.

"Thin there's Pat O'Brien from the Irish methropolis of Milwaukee an' Frank McHugh, Joe Breen, Bill Harrigan, Leo McCarey, Tim McCoy, Pat McGeehan, George O'Brien, Paul Kelly and Dennis Day, whose name was McNulty, and odd ones with such unsaintly names as Spencer Tracy, Guthrie McClintic, Barton MacLane, Kenneth MacGowan, or is it Mac Kenna? Joel McCrea, Mack Sennett, Burr McIntosh, Patterson (not Pathrick, mind ye) McNutt, and wan called Bing Crosby, whose real name was Harry, if it wasn't Henry, and if they were thinkin' of the Ayteth in his line they weren't thinkin' of anny Irish saint.

"It's sad, Hinnissy, to see how manny of thim have gone to their reward, but whether they were too rich to enther the kingdom iv hivven, or too poor to get out of purgathory, won't be known till we jine them. I'm thinkin' particularly of Jim Tully, Pat Casey, John Hammel, Ernie Hare, J. Farrell MacDonald, Douglas MacLean, Ray McCarey, George McCall, Cliff McBride, George McManus, John McCormack, Winnie Sheehan, Frank McGlynn, Jim McGuinness, William Slavens McNutt and Hughie Mack, and him so big St. Peether will have to widen the gates to get him in."

Broadway

Spencer Tracy in from the Coast.

Mala Powers in town to meet the press.

Milt Gabler, Decca artists & repertoire chief, to the Coast for a week of recording sessions.

Dave Berger, formerly with Walter Reade, named ad-pub director of the Brooklyn Paramount Theatre.

Marian Anderson will fly to Tel Aviv next week to begin her first concert tour of Israel.

Si Borgin, foreign correspondent, back to Vienna this weekend after several months visiting his family in the U. S.

Publisher Howie Richmond is back at his New York desk after a three-week junket through Europe lining up new material.

George Sarback, theatrical agent, 43 West 11 St., filed a voluntary bankruptcy petition; $5,353 liabilities, no assets except an automobile.

John Cunningham, ad exec at the Columbia Picts homeoffice, resigned after three years with the company to form his own ad and promotion agency.

Ted & Iris Hartman return to Europe Saturday (19) on the Ile de France. Hartman is a former flack; Mrs. Hartman will launch a fashion newsletter.

Bill Halligan renewing beaucoup Broadway friendships, after 15 years on the Coast. He was invited by the Friars to be a special guest at the Martin & Lewis dinner.

Charles Moss, of B. S. Moss Corp., named chairman of the United Jewish Appeal's Amusement Division Purchasing Agents' Group.

The rock 'n' roll vogue has redounded in many a good albeit obvious newspaper caption anent actor Rock Hudson, usually to the effect that "Rock is still rolling."

Mrs. Helen Costello and Mrs. Ann Costello, mother and wife of comic Lou Costello, sailed on the Mauretania Thursday (10) for a 14-day West Indies and South American cruise.

The industrial usage of television (in banks to verify signatures, etc.) is being studied by RCA and Transit Authority chairman Hugh J. Casey as an unseen method to protect the public against subway muggers and the growing crime wave in N. Y. City.

Salvador Salcido, ex-ballroom dancer, formerly in the coin and stamp business on his own, has joined the international money house of Lionel Perera, Manfra & Brookes, in the Rockefeller Center office.

Col. Serge Obolensky, prez of the Ambassador Hotel, and L. Boyd Hatch (Atlas Trust), acquired George Zauderer & Sons' stock interest in the hotel, which the duo's syndicate took over recently. The Zauderers also sold out their holdings in the Atlantic City Ambassador in '51. Both hotels were built by S. W. Straus in the 1920s, costing around $20,000,000.

Philadelphia still looks upon RCA veep Emanuel (Manie) Sacks as one of its own judging by the 4th annual Civic Award Dinner in his honor on April 5 at the Warwick Hotel. It's under auspices of the Capt. Gilbert M. Herbach-Mid-City Lodge of B'nai B'rith. Singer Eddie Fisher, a Victor artist and another lammister from Quakertown, is on the award committee.

Robert K. Christenberry's chores as hotel, restaurant and beverages consultant with Webb & Knapp will embrace the many hotel properties, clubs and eateries housed in the Bill Zeckendorf company's holdings, such as the Cloud Club in the Chrysler Bldg., the Marguery restaurant, the now-in-construction W&K hostelry in Denver, etc. Neal Lang, long at the Park Sheraton and latterly at the Sheraton chain's Book-Cadillac Hotel, Detroit, succeeds Christenberry as managing director of the Sheraton Astor.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse*: 76751)

"Heidi and Peter" (Col) the Austrian-filmed sequel to "Heidi" opened March 4.

Michele Morgan is due in Germany for preem of her French film, "People on the Trapeze," which Pallas is releasing here.

Robert Siodmak started filming "Die Ratten" (The Rats), based on the Gerhart Hauptmann novel, and starring Maria Schell. It's a CCC production for Herzog release.

The 40-year-old Italian film, "Last Days of Pompeii," proved so successful at its recent Dusseldorf screening that Doring Films decided to sync into German, and reissue it.

American Forces Network, headquartered here, opened new shows March 12 "Meet The Stars," a new morning record show; and "Cobb Hall Concert," by Pvt. Al Martin from Kaiserslautern.

Vicki Baum's novel, "Stage Entrance," being filmed in Vienna with Marc Allegret directing and writing the script. Jean Marais, Brigitte Bardot and Isabelle Pia head the cast, with Columbia set to do German release.

Minneapolis

By Les Rees

Dave Speer again handling Builders Show publicity.

Edyth Bush Little Theatre to follow current "Rebecca" with "My Three Angels."

Annual Sportsmen's Show at Auditorium, April 8-17, boosting reserved admission to $2.

Cecil Cronkhite, transferred from St. Louis, new Cinerama treasurer at Century here.

Minneapolis Symphony orch back from 4,000-mile southern tour and resuming concerts here.

Twin Cities Newspaper Guild's annual Gridiron Show scheduled for St. Paul Hotel Lowry May 2.

Agent Dick LaPalm in from Chicago to set songstress Janet Brace at Prom Ballroom and to boost Nat Cole and Tony Martin disks.

Capt. Daniel Goodman, local U.S. Naval Base commanding officer, speaker at Northwest Variety club's monthly dinner meeting.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Colette Mars into the Le Carroll's club as topper.

Marcel Pagnol will be head of Cannes Film Festival jury.

Pat Weaver here on the first leg of his onceover of Continental tele setup.

Gloria Lasso, Hispano chantoosy, into the Villa D'Este nitery with Jacqueline Francois.

Charlie Beal back to his old piano spot, The Calavados, after bowing out of the Ascot.

Borrah Minevitch will open the cabaret cave section of his Ile St. Louis bar, I Quai Bourbon, in April.

Anny Berryer into "A Night At The Lido" show, which leaves for tour of South America in April, as singing lead.

Rex now the only pic house here allowing smoking because its filtering system which allows it under a new ruling.

Gina Lollobrigida and Vittorio De Sica here for gala preem of their pic, "Pain, Amour Et Jalousie" (Bread, Love And Jealousy).

Orson Welles to London for tv work for the BBC, and ditto Lewis Milestone to dub the pic he recently made in Italy, "The Widow."

Lilliane Patrick learned main femme role for hit legiter, "Love of Four Colonels," in one day to replace Magali Noel, who had no understudy.

Danielle Darrieux and Leo Genn will be the stars of Marc Allegret's pic version of D. H. Lawrence's "Lady Chatterly's Lover," which he will make for Columbia in May.

Darryl Zanuck and Spyros Skouras to Munich to see the first Franco-German C'Scope pic, "Oasis." First Gallic C'Scope, "Fortune Carre," opens here next week.

Pierre Fresnay revives the past Andre Roussin hit legit, "Les Oeufs D'Autruche" (The Ostrich Eggs), at the Theatre Michodiere this week. Fresnay directs and stars also.

Kansas City

Ice Capades set for seven-day run opening April 14 at Municipal Auditorium arena.

Jimmy Nixon handling details here on Harlem Globetrotters which play the Music Hall later this month.

Four Taylors and Tony DiPardo orch playing benefit for B'nai B'rith last week along with Larry Nixon as m.c.

Annual Police Circus set for this month in the Municipal Auditorium, with Hamid-Morton shows as the attraction.

Tony Pastor and Vaughn Monroe slated for Command Performance Jubilesta as an American Legion benefit March 18-19.

Players Inc., of Washington, D.C., in for a one-afternoon shot March 13 doing Moliere's "Would-Be Gentleman" sponsored by St. Teresa College.

Portland, Ore.

By Ray Feves

Patti Page topped the 1955 Home Show.

Les Brown plays a one-nighter at Jantzen Beach Ballroom March 25.

Jacqueline Fontaine, Leon Mandrake & Co., and Bill Carroll Dancers at Amato's Supper Club.

Jane Powell and George Stoll set to appear with the Portland Symphony Orch at benefit early in April.

London

B. T. Davis elected veepee of the Cinematograph Exhibitors Assn. at last week's annual meeting.

Because Gladys Cooper is exiting the cast of "Night of the Ball," the production will fold April 2.

George Shearing is returning to Britain April 26 on vacation with his wife Trixie. He will stay at least three weeks.

Cecil G. Bernstein received a long service badge to commemorate 15 years membership on general council of the CEA.

Ted Allan's latest play, "Legend of Pepito," gets its initial presentation by Theatre Workshop May 3; will be aired by BBC June 5.

Walter R. Fuller and E. J. (Teddy) Hinge to represent British exhibitors at an international exhibition convention in Paris next month.

Lou Levy, head of Pickwick, Duchess and Leeds publishing companies, arrived in London last Wednesday (9) for business consultations with his British general manager, Cyril Simons.

Jean Carson (billed as Jeannie Carson on her recent New York tv bow) signed to longtermer by J. Arthur Rank for five films in five years. Pact gives the star freedom to appear in American films and tele.

Don Cornell arrives in England Thursday (17) to open his first British variety tour at the Glasgow Empire on March 21. He's accompanied by his pianist, Gerardo Carretta, and his manager, Manny Greenfield.

BBC-TV producer, Stephen McCormack, is joining Associated-Rediffusion, weekday operators of the London commercial tele station. Reginald H. Hammans also left the BBC to join Granada as chief tv engineer.

Cornell Borchers, who came from Paris to receive her British Academy award for her role in "The Divided Heart," was hosted at a 20th-Fox cocktailery. She stars in the Franco-German-British production "Oasis," which 20th-Fox will release.

Ireland

By Maxwell Sweeney
(22 *Farney Pk: Dublin* 64506)

Pianist Jan Smeterlin in for longhair concert at Theatre Royal, Dublin.

Radio Eireann's "Film Magazine" devoted 30-minute program to Walt Disney's work.

"Long Gray Line" (Col) will preem at Savoy, Dublin, April 1, with Variety Club Tent 41 benefit.

Studio Theatre (Dublin) will present "Anna Lucasta" when current run of Sartre's "Crime Passionel" ends.

Shelah Richards to Limerick to direct Limerick Players presentation of Donagh MacDonagh's "God's Gentry."

Michael MacLiammoir planed to London to join Peggy Ashcroft for Dutch and Scandinavian tour of Ibsen's "Hedda Gabler."

Catholic Stage Guild dropped worldwide award of statuettes for contributions to arts. This year only one will be awarded for service to Irish theatre.

Miami Beach

By Lary Solloway

Dorothy Dandridge into the Fontainebleau for a week; Kay Starr follows on March 26.

Harry Richman added to the Beachcomber show in which Betty Hutton "returns" to show business Thursday (17).

Jesse Block planed in Friday (11) to join wife Eve Sully at the Roney Plaza on eve of their 25th wedding anni.

Win Man Than in town for personals in conjunction with "The Purple Plain" showings here. The Burmese actress is staying at the Royal York.

The Dorsey brothers and band chartered a Trans-Continental plane to commute them between here and N. Y. for their "one nighters" on the Jackie Gleason show March 12 and March 19. Eileen Barton replaced them for the two Saturdays at the Saxony Hotel.

Cleveland

By Glenn C. Pullen

"Pajama Game" cast surprised Fran Warren with surprise party.

Ed and Wilma Leary's capsuled ice revue at Statler Terrace Room for next three weeks.

Fran Braden in to plug the pic, "Not as a Stranger," and Ringling Circus' coming visit here.

Pepito Lopez's mambo orch heading back for New York after several months at Zephyr Room.

Danny Budin, Herb Hamburger and Al Bernstein preemed their new Black Knight nitery last week.

Philadelphia syndicate headed by John Cohn bought Columbia Records' Distributors Co. franchise here; renamed the firm the Seaway Distributors and retained Wade Whitman as manager.

William T. Chichester made executive producer at Lawrence Higgins' Dramaturgy Studio, which turned out industrial shows for Westinghouse and Miller Brewing Co. Chichester was formerly civilian director of U.S. Army's soldier-show activities during the last two wars.

Philadelphia

By Jerry Gaghan

Jo-Ann Tolley, local chirper, signed to appear at Steel Pier June 10.

Wally Ginger's Band, Midwest outfit, signed for 16 weekends at the Old Covered Inn.

The Burton Sisters, local singers, newly pacted by Victor, making rounds of radio and tv deejays.

Julie Gibson, stripper at the Wedge, to work as apprentice at the Bucks County Playhouse this summer.

The Clark Bros., who opened in Australia with Frankie Laine, booked for an additional run with Johnnie Ray.

Wayne Robinson, amusement editor of the Bulletin, on tour of the south with the Philadelphia Orchestra, penning daily feature for paper.

The William Moenig family, three-generation dynasty of violin makers, to be honored with concert March 20 by New Chamber Orchestra, at Academy of Music.

Pittsburgh

By Hal V. Cohen

Film Row's Hymie Wheeler celebrated silver wedding anni.

LaVerna King, Playhouse actress, joined Army Nurses Corps.

Shirley Jones went back to the Coast for some retakes on "Oklahoma!"

Kirk Douglas due in this weekend to bally his new picture, "Man Without a Star."

Bill Beegle bringing Escudero to Carnegie Music Hall for a one-nighter April 11.

John Montague in town ahead of "Rainmaker" and Maurice Turet for "Pajama Game."

Dolly Barr to Bimbo's in San Francisco for four weeks following Horizon Room booking.

Dan Schmidt, local barrister turned hypnotist, took over cocktail lounge of Miami Beach's Sea Isle Hotel.

Rome

By Robert F. Hawkins
(*Archimede* 145; 800 211)

Gina Lollobrigida may do a French pic, "Notre Dame," which Jean Anouilh is scripting, before she does "Trapeze" for United Artists.

Tourist movement in Rome and Italy in general up over the previous year. January, the slowest month, showed an increase of 10% over 1954 figures.

Lionel Hampton due here for his first Italian stand with orchestra. Does three days at the Nuovo Quattro Fontane Theatre. Present tenant of that theatre, Nino Taranto, leaves with his revue after a successful local run.

Carlo Dapporto returns here, with his new revue opening at the Sistina Theatre recently vacated by Renato Rascel. Dapporto's show is "Jupiter In Tails" and co-stars Delia Scala and Lucy D'Albert. It was filmed during its Milan run, using a widescreen system.

King Vidor getting into local apartment ilfe previous to planning and checking on script for his upcoming "War and Peace" project for Ponti-DeLaurentiis. List of scripters is growing, with cast still in the rumor stage. Pietro Germi, Italo megger, will direct second unit on Finland locations.

Plan to unveil the Ilya Lopert production of "Summertime," with Katharine Hepburn and Rossano Brazzi, in Venice's St. Mark's Square, has said to have received the approval of city officials. Preem, with tie-in flights of personalities, stars, etc. would be handled by LAI, the Italian airline, and 5,000-seat arena would be set up in the square for the opening.

San Francisco

By Ralph J. Gleason

Al Wilde of the Gale Agency in town for Edith Piaf opening.

Terry Gibbs, in a quickie booking, opened last week at the Black Hawk.

Patti Andrews opened at the Italian Village last week. Mae West comes in March 16 and George Jessel April 23.

Klaus Kolmar, special attractions chief of Wm. Morris office, here seeing his brother, local flack Hans Kolmar, and promoter Paul Spier.

Hollywood

Patricia Morison recovering from surgery.

Frankie Laine returned from tour of Australia and New Zealand.

Edith Head appointed costume consultant for this year's Oscar Derby.

Joe Pasternak going on a countrywide tour seeking talent for his next production.

Francis X. Bushman recovering from illness at the Motion Picture Country Hospital.

RKO's Seymour Borde appointed distributor chairman for the Cerebral Palsy Drive.

Fred Allen will function as m.c. at the dedication of NBC-TV's new studio in Burbank.

Donald O'Connor heading for a European vacation when he finishes "Anything Goes."

Blayney F. Matthews will be director of traffic at the Oscar Derby for the seventh consecutive year.

J. J. Fitzgibbons in from Toronto for Paramount huddles with Y. Frank Freeman and Don Hartman.

Will of the late William C. DeMille leaves an estate of $24,900 to his widow, Mrs. Clara DeMille.

Frankie Laine and William Holden did a Red Cross broadcast for benefit of volcano victims in Hawaii.

Jane Wyman will present special awards at annual banquet of the American Cinema Editors at Ambassador Hotel.

Actor Brian Donlevy freed in $250 bail on a drunk driving charge, returnable in Beverly Hills this Wednesday (16).

Jack L. Warner named chairman of the Special Gifts Committee in the film industry's drive for United Jewish Welfare Fund.

Bud Abbott is chairman of the committee making arrangements for the Humanitarian Award dinner honoring Danny Kaye.

Chicago

Burmese beauty Win Min Than in tubthumping United Artists' "The Purple Plain."

The Nate Platts (he's the Balaban & Katz talent booker) observed their 29th wedding anni.

George Jessel in yesterday (Tues.) to receive "man of year" award from ORT, women's charity org.

Bill Polk exits Paramount Attractions Chi office April 1. He's currently in New York setting a new association.

Wauhillau LaHay, of Kenyon & Eckhardt ad shop, advanced Ed Sullivan's "Toast of Town" visit here Sunday night (13).

John Grande, ex-Statler veepee, new general manager of the Morrison Hotel, succeeding William Rutzen, now manager of the Sheraton.

Pic producer Hugh Davis, formerly Chi radio-tv director of the Foote, Cone & Belding ad agency, and bride Dorothy Patrick honeymooning in Chi.

The Clark Theatre, local filmery specializing in re-issues with a new bill every day, has just completed remodeling the theatre lobby at an estimated cost of $50,000. Main feature of the new look is a mural depicting scenes from 27 Academy Award winning films.

Washington

By Florence S. Lowe

"The Comedian" current revival at Catholic U under direction of Father Gilbert Hartke.

Kirk Douglas due in Thursday (17) to highlight Loew's Capitol preem of his latest starrer, "Man Without a Star."

Contralto Marian Anderson due Sunday (20) for a Constitution Hall concert under aegis of town's Radcliffe College Alum.

Mrs. Jennie Grossinger, hotel and talent impresario, here over weekend to be guest of honor at dinner given by B'nai B'rith Women's organization.

Memphis

By Matty Brescia

Chuck Foster orch into Peabody Hotel Skyway for three weeks.

Bob Leavitt, general skipper snazzy Detroit Race course, here for a few days.

Adrienne (Vivian Clay), piano-singing torcher, now in her 42d consecutive week of record run at Joe Jaffee's Park Ave. spot.

Jack Kerns and his crew appearing nightly at smart Hot Springs Southern Club, with Maurice Phillips handling floor show.

Leo Burson, southern promoter, to Washington to share speaking rostrum with Senators Alben Barkley and Richard Neuberger for UJA drive.

OBITUARIES

GEORGE POLI

George Poli, 53, advertising manager of "Hippodrome" and "Dancing Waters," died March 13 in New Haven after a short illness. He was the nephew of S. Z. Poli, founder of the Poli Circuit which operates theatres in Connecticut.

Poli at one time was a talent buyer for the Keith-Albee circuit. He was also associated with the Frank Wirth circus office for a time. He became advertising manager of "Skating Vanities" about 10 years ago and remained with that office for several years, except for one season when he was with "Ice Capades." "Skating Vanities" later became "Hippodrome."

He is survived by his wife, Daphne Dee Poli, who is publicity manager of the two shows with which he was associated.

EDWARD C. H. ROWLAND

Edward C. H. Rowland, 72, writer of the original lyrics of the famed World War I song, "Mademoiselle From Armentieres," died March 12 in Surrey, England. Composer of the music was Lieut. Gitz Rice, a Canadian friend of Rowland's.

Although "Mademoiselle" later became a standard, the writers never realized any profits from the tune since they had failed to copyright it. Rowland retired as a film theatre manager six years ago, after a show biz career of a half century.

GEORGE J. PODEYN

George J. Podeyn, radio pioneer and manager of WHJB in Greensburg, Pa., since 1940, died March 8 in the Westmoreland Hospital. He began his career in broadcasting with WEAF in New York in 1923 and reputedly was the first man in radio hired to sell time. He became sales manager of WEAF in 1926.

A year later, NBC sent him to San Francisco as its Pacific Coast head. He built the organization and studios inaugurating the Pacific Coast network in April, 1927, and later went to Chicago as western manager for NBC. Later he joined the George Batten Co. to create a radio department for that agency. When Batten merged with Barton, Durstine & Osborne, Podeyn handled broadcasting arrangements for clients of the combined agency.

Ever since going with WHJB in 1940, Podeyn had been Westmoreland County radio chairman for the March of Dimes. He also was a lecturer on radio in the Summer Workshop at Seton Hill College.

Leaves his wife and two sons.

EDD JOHNSON

Edd Johnson, former CBS News editor, was killed in a plane crash March 8 when a Mexican airliner struck a wooded mountainside after leaving the Pacific coast resort of Puerto Vallarta. He was on vacation from the San Francisco Chronicle at the time of his death.

Before leaving CBS News to join the Office of War Information during World War II, Johnson was in charge of the network's shortwave listening post, where broadcasts from foreign countries were picked up and translated.

RICHARD STEADMAN

Richard Steadman, 67, longtime Kansas City, Mo., exhibitor, died there March 8. He formerly owned the Ashland Theatre, now operated by Commonwealth Amusement Corp.

Steadman began the Ashland in 1909 on Kansas City's far East side, with a tent as a building. By 1926 he and his wife had enlarged the operation to a 2,000-seat theatre of permanent design, but with partition walls with which it could be converted to an outdoor theatre in season.

Survived by a son and a grandson.

MIROSLAVA

Miroslava Stern, 25, Czechoslovakian actress known professionally as Miroslava, was found dead March 10 in Mexico City. Police said the star of many Spanish-speaking films and plays had killed herself with an unknown poison.

With her family, she had escaped from her native Czechoslovakia in 1940 and had lived in Mexico for the past 15 years where she became one of that country's leading actresses. She appeared in an American film, "The Brave Bulls."

Her father and brother survive.

JOHN PALEY

John Paley, 80, English trumpeter, died recently at Scarborough, Eng. He had played the instrument for over 60 years, retiring in 1948. At the age of 17 he toured America as cornet soloist in a military band of 100 musicians. He later taught and conducted bands in all parts of England, and had a long association with the Northern Philharmonic Orch. His last engagement was as a member of the orch at the Spa, Scarborough.

Survived by three sons, all cornet players.

EDWARD J. CARR

Edward J. ("Eddie") Carr, 72, onetime vaude performer who appeared in a turn known as Conlin, Steele & Carr, died March 4 in Buffalo. He was a brother-in-law of the late Michael Shea, vaude operator and circuit exec; and was brother of the late Henry Carr, manager of Shea's Court St. Theatre in Buffalo for years.

Surviving are a brother, John Carr, former manager of Shea's Hippodrome in Buffalo.

JULES BERNSTEIN

Jules Bernstein, 70, manager of Loew's Yonge St. Theatre in Toronto for 35 years, died March 14 of a heart attack in Los Angeles. A resident of southern California for the past seven years, he was a founder of the Canadian Picture Pioneers.

His son, Arthur, a U. of California professor, survives. Body was shipped to New York for private interment.

HERB SOBOTTKA

Herb Sobottka, veteran theatre exec, was killed March 12 in an auto accident in Seattle. He was v.p. and city manager of John Hamrick Theatres in 1949.

In the course of his 35 years in show business, Sobottka was associated with Fox-West Coast in Portland as well as with the Evergreen and Hamrick loops in Seattle.

FREDERIC MERAN

Frederic Meran, 57, formerly executive producer of Cambridge-Meran Productions of Hollywood, died Feb. 17 while visiting near Milan, Italy. During the last 10 years, he financed and held residual interests in several motion picture and television properties.

There are no immediate survivors.

EVERETT R. JAMES

Everett Robert James, 71, father of Harry James and former bandmaster, died March 7 following a heart attacak at his son's ranch in Chatsworth, Cal. For some years the elder James led the band in the Haag & Christie Circus with Harry as one of its members.

His wife also survives.

VESS SPRINGGATE

Vess (Bud) Springgate, 58, sales manager of radio station KXOX, St. Louis, died March 12 of a heart attack. He began his radio career in 1934 as a salesman with KMOX. He became KMOX sales manager in 1944 and last year was named to the station's board of directors.

Survived by wife and son.

WALLY SHARPLES

Wally Sharples, 63, vet vaude performer, died March 6 in Boston. Born in England, he came to the U.S at the age of 13. He appeared in burlesque with Clark & McCullough and toured in vaude in an act known as Sharples & Maples.

His wife survives.

HARRY LEDORE

Harry Knight, 89, known professionally as Harry Ledore, oldtime comedian and clown, died in Liverpool, Eng., Feb. 26.

He had been in show biz for over 80 years, and was among the first to introduce living marionettes to Britain.

MARK SALOMON

Mark Salomon, 89, building contractor who built some of Chicago's earliest motion picture theatres as well as the White City Amusement Park, died March 11 in Chicago.

Surviving are a daughter and two sons.

OLAF HYTTEN

Olaf Hytten, 67, character actor, died March 11 following a heart attack on the 20th-Fox lot. He had just completed a scene in "Sir Walter Raleigh."

Born in Scotland, Hytten had been acting for 41 years.

ARTHUR M. DANIEL

Arthur M. Daniel, 40, camera operator, was killed March 6 in a motor crash near Hollywood. His most recent work was with Ann Sothern's "Private Secretary" company.

His wife survives.

PERCY KENT

Percy Kent, 64, vet production manager, died March 19 in Twenty Nine Palms, Cal. Starting 40 years ago in the film industry, he last worked on the picture version of "Oklahoma."

A sister survives.

CHARLIE PARKER

Charlie (Yardbird) Parker, pioneer jazzman in the bebop movement, died of a heart attack March 12 in New York.

Details in Music Section.

Robert Braun, concert pianist and founder of the Braun School of Music in Pottsville, Pa., died March 7 in that city. At one time he had been a piano soloist with the Philadelphia Orchestra. His wife survives.

Robert K. Wilson, 72, owner-operator of the Palace Theatre, Jackson, Mo., was killed March 4 in an auto accident near Jackson. Also killed in the crash were his daughter and daughter-in-law.

Robert Z. Zens, 28, former Fox-Wisconsin Amusement Corp. and Warner Theatres theatre manager, died March 10 in Milwaukee. More recently he was a policeman in that city.

Martin Maloney, 2d, 69, assistant secretary for Lippincott Pictures Inc., died March 9 in Philadelphia. Surviving are his wife, two daughters, brother and sister.

Max S. Schantzer, 59, owner of the Silver Theatre, Coatesville, Pa., died March 5 in that city. Wife, son, daughter, four sisters and brother survive.

Mother of Mrs. Lou Walters, wife of the operator of the Latin Quarter, N. Y., and Miami Beach, died March 12 in Boston.

Harvey English, 54, president of Hardeen Theatres, headquartered in Hancock, N. Y., died there March 10 of a heart condition.

Wife of Peter Hrenko, of KDKA-TV staff in Pittsburgh, died suddenly of a brain tumor March 5 in that city.

Wife, 44, of comedian Vince Barnett, died March 12 in Hollywood. Body was sent to Detroit for interment.

Daughter, 6, of Ernest E. Ward, manager of the Hi-Nabor Drive-In in Houston, died March 10 in that city.

Harold Wise, 36, film electrician, died March 9 in Los Angeles after falling from a catwalk in the Metro studio.

IRENE BORDONI

March 19, 1953

Lancaster Mayor

Continued from page 1

taking careful note of the fact that Bisbee, Arizona, where "Saturday" was shot, and Hershey, Pa., which apparently has fewer scruples than Lancaster, were bidding for the world premiere of the film.

Said a 20th spokesman: "Lancaster is way overboard on this thing. True, the picture has a nymphomaniac in it, and a Peeping Tom, but it isn't out of line. It's just plain good entertainment."

Friars' 'Audition' Dinner for M&L

Continued from page 2

make good at or they'll start to worry about our sponsors."

Phil Silver, as the prior of the Friars, gave Berle a rather erudite intro, in the best Chauncey Depew manner, and then was brought back for a comedy routine. Robert Merrill sang the National Anthem and then was brought back for the convincer that he's really a Met barytone star, as if the hep $35 and $50-a-head out-fronts already didn't know—or maybe were skeptical that Merrill's authoritative chirping of "The Star-Spangled Banner" was being done through an agent.

Lots of Wham Routines

And so it went. Paradoxically, the later the hour the more effective the podium funsters, such as Jack Carter and Jan Murray, virtually in the next-to-closing spots. This was after Sammy Davis Jr., Benny Fields & Blossom Seeley, Steve Allen, Joey Adams foiled by Al Kelly and vice versa, Sam Levenson, Robert Q. Lewis, Bobby Clark, Eddie Fisher, Marilyn Monroe, Red Buttons, Buddy Hackett and Henry Youngman, did virtually entire routines. Not to mention the intros of the brass; addresses by Gov. Harriman and Mayor Wagner, Par's Barney Balaban, Paul Cohen of the Muscular Dystrophy charities in which Martin & Lewis have distinguished themselves.

There were also brief addresses by Harry Delf, dean of the Friars, and Irving Gray, Berle's personal rep and chairman of the dinner. Par director Norman Taurog, who specializes in the M&L pix, Joseph Ross, board chairman of the M&L Pictures Corp., Folsom, Weaver, Sarnoff, DeSapio, Weitman and John W. Rumsey, only surviving founder of the Friars, contented themselves with bows.

By 1 a. m. not even Martin & Lewis, even if they were headstrong enough to try it, could have topped or whammed. Their stuff didn't exactly fetch polite nods, but neither did it lay 'em in the aisles; because, by their manner and mien, they too telegraphed their personal fatigue. What they did was OK and understandable to all. Some even wished they'd stood in bed considering the seat-athon.

When everybody was much younger than when the shindig ended quite a few nifties were unspooled. Berle was in fine style alternatingly calling M&L Leopold & Loeb or by some obscure small-time vaude team's billing. "If a bomb should hit this joint Pinky Lee would be a great star" was good for another once-around, considering the timing.

With Teeth

Introducing Mayor Wagner, Berle observed that "our new mayor already saved the city $1,000,000—he cashed in Impelliterri's plane tickets." Bobby Clark likened Martin & Lewis to the television version of Wheeler & Woolsey, "excepting they have all their teeth" (an inside laugh). After Seeley & Fields' extended stint, Berle labeled them "the Tex & Jinx of the French Revolution." Huddling with Marilyn Monroe for a bit, he ad libbed, "Heck, Jane Russell is a boy!" The Met singer's robustness fetched Berle's crack that he's known as "Whispering Robert Merrill."

Jack Carter's Ed Sullivan takeoff (at Berle's insistence) was a standout and a natural for this mob. Youngman observed the Berle manse "has a Persian rug made out of real Persians. We also had a green salad at dinner—shredded 50's." Youngman also thought he'd start a little sideline so "I founded a drive-in synagogue." Murray's crack about the Jerry Levitch (Lewis) & Deno Crosetti (Martin) relationship segued into "it's the only time when the Eyetralian feller got the nose bob."

Berle explained Gen. Sarnoff couldn't be here because he had a date at the White House—" in Robert Montgomery's office; he's hiding Ike's golf clubs because he doesn't want him to do a guest-shot on the Sullivan show." For Silvers' second dais personal, good both times, Berle spoke of the begoggled comic's new tv pilot—"I understand it's a situation panel show." Murray's topper was "it's funny to see so many comedians out of the hospital."

Youngman's material also dwelt on Marilyn Monroe; she refused to kiss so he turned in his calendar; "a movie fan in the Bronx always faints when he sees a Marilyn Monroe picture, and keeps hollering 'seltzer,' 'seltzer.' Ushers could understand the fainting but why holler 'seltzer.' 'I get thirsty also when I faint,' he explained."

The honored guests' Paramount and NBC (Colgate-Palmolive-Peet Co.' "Comedy Hour") business ties gave the dinner a strong Hollywood-Radio City accent, with a shade more on the tv end. Even the MCA table (agency handles M&L) was a shade secondary to the William Morris agency's brass out front. Such is the protocol at these dinners.

WRCA Hike

Continued from page 1

kenshire Show, Richard Willis, "Jinx's Diary"; "Sky's the Limit," now $750 on a 5-for-4 basis (buy four and get five) is converted to a straight $750 each and the $1,750 time and talent package for a quarter-hour is scrapped. "11th Hour Theatre," weekend filmer, goes to $325 from $200. Spots on web's "Tonight" rise to $525. Herb Sheldon's Saturday stanza is upped to $325 from $200 and "Hopalong Cassidy" rises from $575 to $650.

Under the new shuffle, participating sponsors would be eligible to include these and other given shows under the station's 14/50 discount plan only if they paid the higher rate on those programs indicated for a September increase. With dropping of the "Today" package and the 5-for-4 plan, the o&o will concentrate on three basic wrapups embracing its three major "prize" commodities—the Personality Prize package for live personalities, the Celluloid Prize package for film shows and the 14/50 plan for station breaks alone or all three in combo. What results, according to sales chief Jay Heitin, is a "dimension formerly missing in our sales structure," because rather than having the discount structure penalize the advertiser unless he concentrates on one category or the other, "he is encouraged to buy both participations and station breaks in combination."

MARRIAGES

Bea Lennard to Silvio Narrizzano, Toronto, March 2. Bride's an actress; he's a CBC-TV drama producer.

Frances Burns to Eddie Garson, New York, March 10. Both are vaude and cafe performers.

Betty Hutton to Alan W. Livingston, Las Vegas, March 9. Bride's an actress; he's a Capitol Records exec.

BIRTHS

Mr. and Mrs. Robert Chandler, son, Brooklyn, March 14. Father is a VARIETY staffer.

Mr. and Mrs. Robert F. Hawkins, son, March 7, Rome. *Hawk,* is VARIETY correspondent in Italy.

Mr. and Mrs. Louis Duarte, daughter, Hollywood, March 6. Mother is one of the former vaude team, Peralta Twins.

Mr. and Mrs. Ivan Goff, son, Santa Monica, March 8. Father is a screen writer; mother is the former actress, Natalie Draper.

Mr. and Mrs. Jerome Silver, son, Grand Prairie, Tex., Feb. 27. Father is operator of the Uptown Theatre in that city.

Mr. and Mrs. John Chilia, daughter, Pittsburgh, March 5. Father's with Artie Arnell band.

Mr. and Mrs. Neil Strawser, son, Washington, March 5. Father's a CBS news correspondent in D.C.

Mr. and Mrs. Byron Adams, son, Atlanta, March 9. Father is United Artists branch manager there.

Mr. and Mrs. Jack Jennings, daughter, Hollywood, March 3. Father is account executive at KHJ-TV.

Mr. and Mrs. Malcolm Rennick, daughter, Santa Monica, Cal., March 8. Father is a film stock broker.

Mr. and Mrs. Bill Brundige, son, Los Angeles, March 2. Father is a tv sportscaster.

Mr. and Mrs. Dick Le Grand, daughter, Burbank, Cal., March 3. Father is sound editor for Desilu Productions.

Mr. and Mrs. Bill Latham, daughter, Hollywood, March 9. Father is a writer.

Mr. and Mrs. Ralph Atlass Jr., daughter, Chicago, March 5. Father is a WBBM-TV saleman there.

Mr. and Mrs. Jack Sterling, daughter, New York, March 15. Father is radio personality-emcee of CBS and WCBS and ringmaster of tv web's "Big Top."

'RANKS WITH THE GREATEST'

'CONTINUES TO AMAZE'

FRANK FARRELL, New York World-Telegram and Sun

'CHANTS WITH FIRE'

LOUIS SOBOL, New York Journal-American

'BEST OF THE SHOW'

SUN TELEGRAPH, Pittsburgh, Pa.

'HOT AS A PISTOL'

BILLBOARD

'A COPA MUST'

WALTER WINCHELL

'TAUT, TERRIFIC'

FRANCES MERRON, New York Mirror

'RANKS WITH THE GREATEST'
COURIER-EXPRESS, Buffalo

'A BLOCKBUSTER'
VARIETY

'SHOWSTOPPER'
News, Philadelphia

'SENSATIONAL'
Herald, Dallas, Texas

'DIFFERENT'
News, Detroit, Michigan

'EXCITING'
Robert Dana,
New York
World-Telegram & Sun



Opening APRIL 6th

STARRING IN

PAUL GREGORY'S Production of

"THREE FOR TONIGHT"

PLYMOUTH THEATRE

New York

Harry

BELAFONTE

MILLARD THOMAS on the GUITAR

"BELAFONTE SINGS"—RCA VICTOR Recording to Be Released in April

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 198 No. 3 NEW YORK, WEDNESDAY, MARCH 23, 1955 PRICE 25 CENTS

TELEVISION'S FORT KNOX JAG

U. S. Steps Up Cultural Front War; $2,250,000 'Seed' Coin Aids Show Biz

By ARTHUR BRONSON

This year, for the first time in American history, the world is seeing a bigscale drive by the U. S. to best the Russians—not in guns, science or sports—but in culture.

It's apparently the first time that the Government has recognized the need for battling the Reds on the highbrow front for what's left of the free world, by making the latter aware of U. S. cultural (as against economic or scientific) progress.

Worried by Russian participation in various fairs, by Soviet ballet invasions of Italy and France, by folk song and dance group visits to Central Europe, and by symphonic and solo artist tours of Japan and elsewhere, Congress last summer appropriated $5,000,000 for American counter-action. Half of this is earmarked for financing U. S. representation in foreign trade fairs. The rest, or about $2,250,000, is going into the educational and entertainment fields, to show the world that we have an active, artistic life that matches the Russians.

This year, we're sending out cultural ambassadors everywhere, by the wholesale, to Iceland, South America, Europe, the Near and Far Easts. Three major symphony orchestras, two major ballet companies, legit troupes, individual artists—all are carrying the torch. The big push, with major takeoffs, starts next month.

The Government is by no means subsidizing these artists or carrying the full freight. What it's doing

(Continued on page 60)

Miami B'ch Clubs Fold After Dismal Season; '55-'56 Looks No Better

By LARY SOLLOWAY

Miami Beach, March 22.

Two of the Big Three among the straight night clubs shuttered this week — the Lati Quarter per schedule; the Copa City suddenly —with the Beachcomber carrying on the competition with hotel-cafes, using Betty Hutton as the lure.

In the case of Copa City, Murray Weinger decided to shutter when Nat (King) Cole left for a tv engagement, two days before closing date, with Weinger's consent. Difficulty in obtaining a new show to open this week hastened the decision to give up, at least temporarily.

It is no secret that this has been the most dismal season yet for the cabarets in this area. Even triple-name lineups failed to draw them in. It was a rare booking that clickoed big enough to bring in patronage that meant full houses for first shows; second show business just wasn't there. Only the

(Continued on page 63)

'Investigator' From Radio to Wax to Legit

"The Investigator," which mushroomed from a radio show on the Canadian Broadcasting Co. into a bestselling longplay disk, will now be expanded into a Broadway legit show. Rights to the opus have been obtained by George Brandt, who is now on the Coast dickering with Norman Corwin for the stage adaptation. Brandt is aiming for production in the early fall.

"The Investigator" is one of the freaks in the amusement business. Written by Reuben Shipp for the Canadian Broadcasting Corp., the disk was produced in the U. S. by Radio Rarities Inc.

It's the first instance of a disk album inspiring a legiter.

$6,000,000 TV Coin Bagged For 'Mickey Mouse'

ABC-TV pulled the lid off its sponsorship lineup on Walt Disney's upcoming "Mickey Mouse Club" daytimer on the eve of sponsor-network-producer meetings on the Coast this week to reveal the show is already half sold, with 10 of the weekly 20 quarter-hours in the bag. Bankrollers are General Mills, in for six quarter-hours via Knox Reeves; Campbell Soup, in for two, via Leo Burnett; Bristol-Myers, for one through Doherty, Clifford, Steers & Shenfield; and Armour, via Henri, Hurst & McDonald, for another one.

Sum total of the business already in the house is about $6,000,000 a year, and reportedly the web is buzzing with other deals in various stages of development. Mean-

(Continued on page 63)

WHOLE CIRCUS FAMILY IN RINGLING ONE-ACT

Sarasota, Fla., March 22.

Three generations of the Ringling circus clan will be represented in a one-act play skedded for a preem run at the Palm Tree Playhouse here next Tuesday (29) through April 3. Trio are all descendants of Charles Ringling, one of the five brothers who founded the Ringling Bros. Circus. Play, "Pearls and Sawdust," was written by Hester Ringling Sanford, Ringling's daughter and Playhouse treasurer.

One-acter is a fictional story

(Continued on page 63)

CHEAPEST ITEM IN TV--MONEY

By GEORGE ROSEN

There is increasing apprehension within the industry over the "reverting back to form" on the part of the television networks in committing themselves to the type of longrange contracts being pacted, as witness the recent wave of "coin no object" pacts in which CBS practically resolved lifetime annuities for Jackie Gleason and Ed Sullivan and NBC spread out the five-year carpet for Max Liebman, Ralph Edwards, and a 10-year document for Jack Webb. On top of that NBC is now in process of finallzing a 15-year pact with Martha Raye.

It's strictly a throwback to the days when Milton Berle was cushioned with a 20-year security; when NBC, still groping for a "tv blueprint for the future," was ladling out $100,000 to a Billy Rose for a study which never saw the light of day, and subsequently negotiating a nine-script deal (at $25,000 per play) to Robert E. Sherwood only to wind up in a mutual agreement to call the whole thing off after a brace of plays. Today both NBC and CBS find themselves involved in a variety of contractual obligations which they now regret having made in the first place.

For a while, when there seemed to be an awareness of reckless spending, the webs gave every indication that they had learned their lesson and were determined to mend their economic fences. But

(Continued on page 35)

Marx Bros. May Reunite for Vegas

The Marx Bros. may be reunited for a Las Vegas nitery stand at the Riviera, which preems April 20 with Liberace. Jack Goldman, operator of the spot, is currently dickering for the teaming of Groucho, whose sole activities are now on radio and tele, Chico and Harpo, who have been working as singles and in tandem, on various dates. Goldman is also dickering for Jeff Chandler, and has signed Edith Piaf, Mickey Rooney and Kitty Kallen. Chico and Harpo have been inked for four weeks late in August and Groucho may join them for two frames.

Goldman, who is shelling out $50,000 for Liberace on the preem show, has been accustomed to paying terrific prices for talent. He has been a consistent user of top names in the operation of the Clover Club, Miami Beach, and learned the hard facts of talent buying back in the roadhouse days when he bought such names as Van & Schenck and Bea Palmer for the Castilian Royal, Pelham, N.Y., and the Castilian Gardens, Long Island.

Jukebox Operators' Nat'l Conv. Aims To K.O. Proposed Copyright Changes

Chicago, March 22.

When the jukebox industry assembles here next Monday (28) for the Music Operators of America convention, the top point on the agenda will be the U. S. Senate bill to withdraw the jukebox exemption from the 1909 Copyright Act. The juke ops are solidly lined up against the bill, introduced by Sen. Harley M. Kilgore (D., W. Va.) with the support of 10 other senators.

The juke ops' first line of battle is aimed at defeating the amendment before it gets to the President's desk for a signature. If, however, the bill manages to go through, the juke ops will likely conduct a last-ditch fight against payment of any licensing fees to the American Society of Composers, Authors & Publishers and Broadcast Music Inc. Although ASCAP execs have repeatedly asserted that they have no intention of imposing unreasonable fees on the jukes, the latter fear the licensing bite may amount to some $10,000,000 annually.

One method of combatting payment of license fees would be the setting up of a licensing society controlled by the jukebox industry. This has already been proposed in various forms but the juke ops are in favor of waiting until the Copyright Act is amended, if and when, before going into the performing rights business. It involves an undertaking that would parallel the setting up of BMI

(Continued on page 63)

'No Revolution, Tint TV Will Be Gradual': Folsom

Noting the gradual sales development of color television sets, RCA prexy Frank M. Folsom is now of the opinion that spectrum tv's grip on the American consumer will be "one of evolution, not revolution."

The continuing bullish sales of black-and-white tv sets support the evolution premise. There'll be no revolution because of the color; that is coming along in the general merchandising pattern in about the same ratio that the two-set homes came into being. So, too, will that "extra" set eventually be the color job.

Quick Payoff Trip by 'Bus'; Three Weeks

It's getting so a legit show almost doesn't have to open anymore to recoup its capitalization. Rapid five-week Broadway payoffs earlier this season were slow compared to the record pace set by "Bus Stop." The Robert Whitehead-Roger L. Stevens production, which opened last March 2 at the Music Box, N. Y., moved into the black during its third week at the theatre.

Major factor in the situation was the sale of the film rights to 20th-Fox for $250,000. Picture deal called for a $75,000 down payment. On the basis of the regular 60-40 split between author William Inge and the production, latter got about

(Continued on page 62)

NEGRO D.J. RAPS SPREAD OF 'FILTH' VIA R&B DISKS

Rapping the disk industry for failing to take the responsibility in cracking down on some indie labels which have been peddling "filth" in the Negro market, N. Y. disk jockey Joe Bostic, writing in the N. Y. Amsterdam News, said, "we couldn't help but flip when the Bible of show business (VARIETY) came up with a perfectly correct and much-needed editorial decrying the uninhibited waxing and exploiting of filth, passing under the guise of hep lyrics." He said that he, Jack Walker, Hal Jackson and some other Negro disk jocks have been making the same point for the last three years.

Bostic contends that the major companies have awakened to the

(Continued on page 54)

Mobile Station Quotes 'Variety' on Leer-ics, Will Not Broadcast 'Em

Mobile, Ala., March 22.

Taking its cue from the recent VARIETY editorials on the rhythm & blues "leer-ic" problem, station WABB and WABB-FM in this city has announced that it will bar all off-color or double-entendre disks from its airlane. WABB has recorded an editorial statement on its position which will be aired before each major show. The outlet also ran a major ad in the Mobile Press Register Sunday (20), restating its stance versus smutty songs.

The ad states: "To VARIETY's warning to the music industry, WABB and some other broadcasters around the country are adding their protest. But a trend, once established, is difficult to stop in such a highly competitive business.

WABB points out in the ad that since "radio is the prime mover for the sale of records," it follows that "if the offensive tune is not heard originally on the air, there will be no call for it. If there is no call for it, music stores will not stock it, distributors will not push

(Continued on page 62)

From Averell Harriman to Cabbies, They All Knew Eddy Duchin

By WHITNEY WILLIAMS

Hollywood, March 22.

Everybody wants to get into the act in helping out in the preparation of Columbia's upcoming biopic of Eddy Duchin. Everybody knew him—if they didn't room with him, they were his most intimate friend, or he practically never made a move without 'em.

That's the tenor of the communications pouring in on George Sidney, borrowed by Columbia from Metro to direct "The Eddie Duchin Story." Since it first was disclosed several weeks ago that he would take on the assignment, he's been the recipient of more than 200 letters and telegrams, countless telephone calls and even folks dropping by his house at night with suggestions for the screenplay or info on the late orch leader.

Even so famed an artist as Jose Iturbi was a caller one evening, to relate his experiences with Duchin. In 1928, early in the Spanish pianist's sojourn in this country, he was approached one night at the Central Park Casino in N. Y., by Duchin, who asked if he would

(Continued on page 63)

Closed-Circuit TV's Role in Wolfson Bid For Montgomery Ward

Louis E. Wolfson called on closed-circuit television in his bid to capture cntrol of Montgomery Ward. In a stockholders meeting called for yesterday (Tues.) at the Hotel Sheraton-Astor Grand Ballroom, N. Y., Wolfson had an installation from Box Office Television to reach overflow crowds in the Belvedere Room on the 10th floor of that hostel. BOTV used three cameras on the confab. Wolfson spoke and then answered questions on his various operations. Questions were submitted via writing by the shareholders as they came in ABC's facilities were used.

BOTV also had a Q and A problem on the Institute of Radio Engineers convention meeting at the Waldorf-Astoria, N. Y., yesterday. General Electric demonstrated its new electronic tube from Schenectady, and engineers audioed questions to the GE plant there. Answers were videoed back to N. Y.

All-Negro Revue From U. S. Due in London

London, March 22.

London edition of the all-Negro American presentation of "The Jazz Train" is due to open at the Piccadilly Theatre April 26. It is to be presented by Max Morgan.

The production will feature The Three Chocolateers, Freddye Marshall, Bertice Reading, Apsita, Taps Miller, Herb Harper, Boscoe Holder and Edric Connor.

DECCA PACTS KAREN RICH

Thrush Karen Rich has been pacted by Decca Records. First release will be coupling of masters she cut independently and which were purchased by Decca.

Deal was set by Chuck Darwin, who is handling Miss Rich's promotion.

Love Seats 'Spread'

Minneapolis, March 22.

Neighborhood theatres here with so-called—"love seats," which permit couples to sit in the closest proximity to each other, are finding they're an effective weapon in the competitive fight with tv.

In addition to being sought by sweethearts and friendly married people, these seats are an attraction for corpulent individuals who singly fill them.

Offergeld's 'Authorized' WW Biog; Future B'cast Status Still Unresolved

"The Private Papers of Walter Winchell" is the title supplied by the columnist to Robert Offergeld who is planning to do an "authorized" biography of the commentator. Winchell liked Offergeld's chore in one of the issues of the now defunct Flair when he was assigned to do a "communications" story.

Meantime Winchell's future tv-radio plans are shuttling among the four major networks, including Mutual. Columnist best tells the progress report in his past Monday's (21) column in the N. Y. Mirror, as follows:

"What the papers didn't print: That when we asked for 'out' at ABC we gave up a $1,000 per week life-time contract . . . For the time nobody wanted us on the air . . A $1,000 weekly—whether we worked as a news-room consultant —or not! . We never said we wouldn't 'ever again' speak over ABC mikes . . We wanted our contractual freedom . . . We told ABC we would get our own sponsors . . And that if they chose ABC, of course we'd go along . . . 'You have been with us so long (nearly 25 years) you forget the policy,' ABC replied. 'We do not buy commentators from sponsors, unless we can control them.'

"Thanks to the CBS, NBC and Mutual networks . . Newschief Burgh of the latter said: 'How about radio only? We have 565 stations, more than both major nets'. . . We hope to land on Sabbath eves as near to 9 as possible . . NBC: How about 8 p.m. Sunday nights? . . . The Colgate Comedy Hour asked pals (months ago) if we'd consider it . . We could use the first 15 minutes for news and then do The Old Soft Shoe, etc."

Would Sue Bobbysoxers Who Damage His Auto

Hull, Eng., March 15.

David Whitfield, English recording singer, has threatened to prosecute bobbysoxers who scratch their names on his auto.

Every night teenage girls wait at the stagedoor to meet him. Singer's car had to be re-sprayed because the fans scratched their names and X's on it.



HORACE HEIDT

For Swift & Co.

Offices—J. Walter Thompson, Chicago

Brit. Pubs Ban U.S. Showtunes To GI's in Reich

Frankfurt, March 15.

The question of who controls the airwaves and to what extent is being bandied about by the West German and British press, with the British music publishers applying bans on music which is intended primarily for U. S. listeners in Europe.

The British publishers acquire the rights to songs from hit Broadway musicals and then restrict the sale of the records in England until the show arrives, feeling that if their radio listeners are bombarded with records from a New York show, when the musical arrives in London a year or so later, the audience is saturated with the music and no longer interested.

In an extension of these rights, the British publishers have listed their song rights with the State Dept. in Washington, which in turn furnishes American banned lists to the U. S. radio stations in Europe and even to the German stations, since both are often monitored by

(Continued on page 54)

Fotogs Dinner Scores: Ike Again Stooges For Liberace; Lena Horne Wows

By HERMAN LOWE

Washington, March 22.

If vaudeville ever comes back, it will be because of shows like the one unveiled for President Eisenhower and 700 guests Saturday night (19) at the annual dinner of the White House News Photographers' Assn. Bill, put together by Stan Richardson and the Hollywood Coordinating Committee, was by far the best of the three offered at the big newsmen dinners this year; it must rate with the best.

There wasn't a weak spot in the show from the moment Joe E. Brown came on as emcee and proceeded to call, in order, the Amon Bros., Howard Keel, Connie Russell, Liberace, Lena Horne, and Ray Bolger. The acts seemed to be playing "can you top that?"

Prexy Eisenhower and the other head table brass—Supreme Court Justices, members of the Cabinet, top congressional figures, motion picture industry leaders such as Eric Johnston and Spyros Skouras, newsreel toppers, and officials of the broadcast networks—obviously loved it.

Brown struck a new note in em-

(Continued on page 54)

Ann Miller, Envoy

Hollywood, March 22.

Metro is sending Ann Miller on global jaunt April 14. She goes first to Australia to bally "Interrupted Melody."

Thence to Bangkok, Cairo to meet with Metro execs, exhibs in public relations capacity.

After Rome, she hits Cannes film Festival May 7, Paris and other European cities.

When 'Variety' Was 50 Years Younger

This is the Golden Jubilee of VARIETY, founded in 1905 by Sime Silverman. It's a far cry from those early days when the vested vaudeville tycoons, who didn't like Sime's candor, punned that it was "slime's sheet" to Mayor Jimmy Walker, at a later epoch, seriously proposing to rename the north end of Times Square as "Sime's Square."

The first Dec. 16, 1905 issue of VARIETY was a saddle-stitched tabloid that sold for a nickel. With the years it went by easy stages to a dime, 15, 20 and 25c and at one time back to 15c on the publisher's hoped-for theory that the smaller showfolk would thus be enabled to own their copy instead of passing it around in the dressingrooms and elsewhere.

The key editorial asked "Is honesty the best policy?" and answered "VARIETY will give the answer in its first Anniversary Number."

The first edition's fancy cover, with Grecian pillars flanking the front page, was adorned by four likelinesses. One was Sime, one was Epes Winthrop Sargent, an eminent vaudeville critic of his day, who left VARIETY but eventually came back to it making his *Chic* sig a longtime value in the paper. Two other faces are now unknowns. "Acton Davies On Vaudeville" was the cover feature story —Davies was a distinguished writer on the theatre at the turn of the century.

VARIETY was first published in the now defunct Knickerbocker Theatre Bldg. (38th St. and Broadway) at $2 per annum; $3 foreign.

Tod Sloan, a champ jockey of his day, was taking a vaudeville flyer at Hammerstein's Victoria (where the Rialto Theatre now stands at 42d St. & 7th Ave.), and fate allotted him position in the paper's makeup as the first New Act review. Chicot (or *Chic*, as he was later known) reviewed him. Sime's first New Act review was Fred Hallen & Molly Fuller doing a sketch by Herbert Hall Winslow at Hyde & Behman's. Sime also reviewed in that issue The Military Octette, owned by Jesse Lasky (the same) and B. A. Rolfe (later the Lucky Strike radio bandmaster), but at that time partnered in producing vaudeville acts.

The leadoff stringer's position went to George Leslie Hutchinson, recording the Philadelphia show biz scene, and it is noteworthy that O. M. (Monte) Samuel was the New Orleans stringer, a post he held consecutively until his death 40 years later. He was the longest consecutive out-of-town correpondent for the paper, a distinction to which Sidney Burton Pfeiffer (Buffalo), dating from 1919, recently laid claim as the natural successor.

The first 16-page edition had 2½ pages of advertising about equally divided between music publishers and vaudeville agents.

In the fifth edition Sime was proud to announce that VARIETY "was not being distributed by the American News Co. Artists desiring copies may order through any dealer."

Me as King Farouk?—Tut, Tut!

Ratoff Warns That Any Inference of His Egyptian 'Abdullah' Being You-Know-Who Risks Litigation

Anyone drawing a direct parallel between Egypt's former King Farouk and the principal character in "Abdullah the Great" will have to do so at his own risk, says Gregory Ratoff who directed the film in Egypt and also stars in it.

Ratoff, who arrived in N. Y. last week and brought a print of the Technicolor pic with him, admitted that the notion was widespread that there was more than a passing resemblance between the "Abdullah" in the film and King Farouk. But the resemblance is misleading, he claims.

"Our man is some 20 years older than Farouk and he's not married. Also, we make it very clear that he resigned in 1937 (Farouk quit in 1952) and that he's 75 years old when the film starts," Ratoff commented. A French paper was sued by Farouk when it ran a layout from the pic.

"Abdullah" was shot in its entirety on Egyptian locations, principally in one of Farouk's former palaces in Cairo, Ratoff reported. It was financed by a wealthy Egyptian, Rodi Regelia, living in Italy and cost around $1,200,000. "That man (Regelia) has seen only two

(Continued on page 63)

Parents Dump Problems?

Detroit, March 22.

Parent - Teacher groups, alarmed at petting parties by 11 and 12-year-olds at film matinees, have been told by theatre managers that they are unable to cope with the problem and that parents are to blame.

Managers charged parents with giving children "too much freedom and too much spending money" and using theatres as a means of getting rid of their youngsters.

School Superintendent Arthur Dondineau said he didn't believe the problem was too serious and that it "can be controlled by the theatres."

PTA is trying to work out a "youth code" to curb the practices in cooperation with the children, parents and teachers.

San Francisco Very Coy On CBS' 'Donation' For Police Aiding 'Line-Up'

San Francisco, March 22.

Considerable off-camera entertainment was afforded locally when Charles Raudebaugh of the San Francisco Chronicle attempted to run down the facts behind the "cooperation" of the local police department with the CBS-produced television melodramas, "The Line-Up". How much money, specifically was CBS "donating" to the cops' benevolent arm, the Widows & Orphans Assn.?

Issue developed when the Police Commission decided that CBS was not paying enough. But everybody got very coy about what actually was ponied up, or what was asked. Everybody passed the buck, including Mayor Elmer Robinson who sent word that "he had no time to reply to questions."

Apparently producer Jaime Del Valle of CBS pays $100 per episode to the Widows & Orphans. Apparently he had been asked to up this to $500, and had declined. Neither the gendarmes nor the network cared for any spotlighting "The Line-Up" is described as CBS'—and San Francisco's—answer to NBC's "Dragnet" which has the cooperation of the Los Angeles police.

Which Show Gets The 'Tony' Is No Big Secret

It says in a publicity communique that names of winners of the Antoinette Perry Awards in legit are kept secret until the actual hour of presentation. The American Theatre Wing's "Tonys" will be handed out Sunday (27) at the Hotel Plaza in N.Y. How does one keep a secret when radio-tv displays are involved that day? An excerpt from the winning play i scheduled as a N.Y. cut-in to open NBC-TV's "Entertainment '55" spectacular (7:30 to 9) in dedication of the web's color studio in Burbank. It will also ride on radio (NBC but not N.Y.) at 11:30 p.m. The tv end (first homescreening on the "Tonys") also involves sponsors in addition to a multiplicity of other behind-scenes personnel.

NBC would appear to be a coincidental winner on the selection of the best play since the inside on this is that "The Desperate Hours" will grab the marbles. "Hours" was staged by Robert Montgomery of the NBC-"Montgomery Presents" camp.

3/23

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....

(Please Print Name)

Street

City ..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.

FILM SOCIETIES BOOM, NOW 258

United Artists Welcomes Brainpower Of Eastern Reps for Producers; Schwalberg Deemed Sales Asset

United Artists has the welcome mat out for eastern business reps of indie producers despite the fact that UA is providing the financing for the filmmakers. The eastern reps have the authority to approve exhibition contracts and otherwise handle business affairs for the producers.

In a sense, this costs UA some coin, for the eastern reps usually are cut in on a percentage of the gross rentals before the film company and the producers take their split.

UA spokesman said that indie producers are free to hire eastern reps without restriction, or, alternatively can elect to get along without such representation. Hecht-Lancaster Productions, for example, doesn't want a N. Y. rep, preferring to deal directly with the distrib's own homeoffice personnel.

UA acquiesces to producer rep setups, it's said, because these mean added exec talent that can aid in the selling of a pic. Notable newcomer to the ranks is A. W. Schwalberg, who's to bow out shortly as Paramount's domestic distribution chief. Schwalberg is a vet exec in sales and, as rep for Paul Gregory and other producers aligned with UA, his services will be an important asset to the company, said the UA source.

In an association set this week, Del Handel and I. H. Prinzmetal have become producer's reps for "Kiss Me Deadly," produced by the Parklane unit for UA release.

Graduation Day For Tyros at U

Universal, which spends $1,000,000 a year to "build" new talent, is also using it extensively in its pix.

Rundown of pix of U now shooting or editing shows the company casting one or two of the newcomers on its contract list in practically every one of its films. Idea is both to give the players the measure of required experience and to intro their faces to the public.

A number of theps who started out from the U talent school have by now attained star status. They include Rock Hudson, Tony Curtis, Jeff Chandler and Rory Calhoun, to mention a few.

It's the theory of U execs that, if there exists a star shortage in the industry, it can be cured only via determined and long-range planning. That includes the selection of likely marquee personalities, their training and the casting of fledgling performers alongside more experienced ones. In addition, U is sending out its new people in droves for p.a. stands in the field. This is figured to help the exhibs and also get the new names established in the press, on tv and with the public generally.

Among the up-and-coming names on the U lot, names which show up again and again in forthcoming U pix, are Colleen Miller, Pat Crowley, Myrna Hansen, David Janssen, Mamie Van Doren, Keith Andes, Paul Gilbert, John McIntire, Julie Adams, Piper Laurie, Barbara Rush, Rex Reason, Gregg Palmer, etc.

Mature to Produce

Hollywood, March 22.

Victor Mature is the latest Hollywood star to join the throng of actors who are risking ulcers to become indie producer under the banner of United Artists.

Arthur B. Krim, UA chief, revealed that Mature has closed a deal to produce six features in the next five years and to star in at least three of them.

Another Miracle Camera?

Hollywood, March 22.

New and revolutionary camera, capable of motion picture filming and live telecasting at the same time, has been developed here by Al Simon, production supervisor for Burns and Allen's McCadden Productions, in cooperation with RCA.

According to Simon, his video-film camera will transmit a live image via television while simultaneously recording the image on 35m motion picture film, both picked up by the same lens.

Future TV Rights Big Legal Issue To New Partners

A new wrinkle in eventual ownership of completed pictures is developing as a result of the increasing number of participation deals being signed by the major studios. New contracts being signed by the film companies and their actor, producer, or director partners has studio lawyers working overtime in getting down the subsidiary points, especially the relation to future sales to television.

In some cases, where a studio is particularly anxious for the services of a partner or a package, the tv rights may revert to the outsider. In other instances, where the studio provides the major portion of the coin, the film remains the property of the film company. In a third case, the video rights, when eventually sold, may be split according to a stipulated percentage.

All in all, it's a lot different from the days when a studio signed an actor, writer, or director, paid each a fee for services, and held an unbreakable grip on the completed property.

MORE CAPTAIN NEMO

Foy Seeks James Mason For Columbia's 'Island'

Hollywood, March 22.

Captain Nemo, the skipper in Walt Disney's "20,000 Leagues Under the Sea," is headed for another deep sea tour, this time in "The Mysterious Island," another Jules Verne story to be produced for Columbia by Bryan Foy, who recently acquired screen rights from the Verne estate in France.

Foy is talking a deal with James Mason, who played Nemo in the Disney production. Crane Wilbur is doing the screenplay for a July start on location in the South Seas.

Goldwyn Vs. Fox Sept. 19

San Francisco, March 22.

Samuel Goldwyn suit against Fox West Coast theatres is set for Sept. 19 takeoff before Federal Judge Edward P. Murphy.

Further pre-trial hearings set for April 22 and May 22.

SAMUELS, LEVY ON ROAD

Continuing on the hop, Leo F. Samuels, president of Buena Vista, and Charles Levy, ad-pub director, left N. Y. Monday (21) for territorial meetings in Memphis and Dallas.

Joining them in Dallas will be Card Walker, exec v.p. who headquarters on the Coast; Douglas Desch, southwest district sales head, and Ed Terhune, field rep.

THEY'RE SCREEN'S CEREBRAL FANS

Reflecting a rising public interest in the screen medium both artistically and historically, the number of film societies in the U. S. is moving up steadily.

Following a pattern long in existence abroad, and particularly in such countries as Britain, Canada, France, etc., the societies have multiplied, particularly in the past two years, until there are today an estimated 258 such groups in existence in this country.

Flourishing in the main at the universities but centering occasionally also on museums, libraries, etc., these societies today have a membership of approximately 100,000 and the audience attending their 16m showings of U. S. and foreign films, documentaries, etc., is said to reach as high as 160,000.

Come April 7 and 8, the Film Society Caucus will convene within the framework of the American Film Assembly at the Waldorf-Astoria Hotel, N. Y., to huddle on the possibilities of federation along the lines of the societies' counterparts in Britain and Canada.

The Assembly is the second such affair under the sponsorship of the nontheatrical Film Council of America. One of its features is the 16m Golden Reel Festival which launches April 4.

A recent survey based on questionnaire responses from various groups and societies indicated that 36% of them were interested in a national federation of film societies. Another 33% indicated they'd probably be interested and 23% said they weren't sure.

Changing Documentaries

Film societies are now springing up all over the country and many of them arrange local festivals combining showing of both documentary and feature pix. It's noted that, while the volume of docu-

(Continued on page 61)

Loos-Sale Team Spotlight 'Indie' Dominance of Overseas Producing; Paris Itself Star in 'Brunettes'

Hollywood, March 22.

"Independent film-makers, many of them financed by major studios and distributing through the major releasing organizations, have taken over foreign film production," report the producing-directing-writing team of Mary Loos and Richard Sale, just returned from England and France where they filmed "Gentlemen Marry Brunettes," a United Artists-financed release.

"When World War II finished," said Sale, "the major studios all jumped into Europe, using frozen funds and money that could not be converted in any way other than through production. For five or six years this condition existed with not many films being made and, honestly, many of them of poor quality.

"Sam Spiegel's 'African Queen' helped break the ice in 1951-52. John Huston moved right on over to 'Moulin Rouge' and with the boxoffice success of these two in-

(Continued on page 61)

Pure Logic

Gregory Ratoff on how he came to double in brass as director and star of his new pic, "Abdullah the Great," made entirely in Egypt:

"I just couldn't find anyone for the part. I finally realized I was the only one who could play the role. Also, I'm guaranteed not to quarrel with myself."

New York Distrib Circles to Watch 'Marty' for Omens

Pre-opening talk within the trade on Hecht-Lancaster's "Marty" rivals in volume the speculation attendant to many a high budget entry. "Marty" is in large sense unique as a first production fashioned directly from a television one-shot show, and brought in at a negative cost in the neighborhood of $300,000, with little name values — Ernest Borgnine is the star.

The film is regarded as important because it is well done (see VARIETY' review, this issue). An inept production would have meant simply a second-class entry from which no conclusions might be drawn. Having been well turned out, "Marty" is being looked upon

(Continued on page 15)

Blind Previews NG, Says Taurog

Hollywood's system of previewing pix is wrong and harmful to both the films and the studios that make 'em, according to vet film director Norman Taurog.

On an Eastern visit this week, Taurog said in N. Y. Monday (21) that the "blind" previewing of new attractions was a mistake in that it brought the wrong type of audience into the preview house.

"What's more logical than indicating to the potential preview patron what type of picture he's going to see?", Taurog asked. "Just take the Martin & Lewis pictures.

(Continued on page 15)

National Boxoffice Survey

Trade Tapers Off; 'Girl' Champ Second Time in Row, 'Battle' 2d, 'Untamed,' 'Line,' 'Horse' Next

Film grosses are lagging this session, with Lent, income tax problems and a tightening of money belts variously blamed. Some run-of-mill fare also is taking the rap in some localities. Mostly it's a problem of short supply of top-flight product.

"Country Girl" (Par) is champ again for second week running, making the third time it has finished first this month. "Battle Cry" (WB) again is second, the same as last week. Both pix are now mainly on extended-runs, indicating the stamina of each.

"Untamed" (20) is capturing third position, the first week out in release to any extent. "Long Gray Line" (Col), third a week ago, is taking fourth spot.

"Chief Crazy Horse" (U), another newcomer, is landing fifth money, with torrid to big showings in most key cities covered by VARIETY. "Hit Deck" (M-G) is winding up sixth as compared with fourth last session.

"Cinerama" (Indie) is placing seventh while "Conquest of Space" (Par), out for first time this stanza, is finishing eighth. "Racers" (20th) is ninth. "Bridges at Toko-ri" (Par) rounds out the Big 10 although it has completed nearly all principal playdates.

"Many Rivers to Cross" (M-G), "Gate of Hell" (Indie) and "Underwater!" (RKO) are the runner-up films.

"Man Without a Star" (U) shapes as real boxoffice contender predicated on results this week. It is the ace new pic in Pitt, with a sturdy stanza; mighty in Philly and bright in Washington. "East of Eden" looms as another great grosser for WB. It is sock in Detroit, wow in Frisco, terrific in N.Y. and stout in L.A. "Blackboard Jungle" (M-G), which is giving the N.Y. State its biggest opening week in many months, looks to be heard from plenty in the future.

Republic appears to have latched onto a winner in "Doctor in House." It is big in Chicago, socko in Frisco, good in Denver and smash in N.Y. "Long John Silver" (DCA) is rated so-so in Philly.

"Holiday For Henrietta" (Arde), another newie for the arty houses, is starting out as smash in Chi as it has been on extended-run in N.Y. "Jupiter's Darling" (M-G) is disappointing this round, ranging mostly from dull to fair. It is rated neat in K.C., however. "N.Y. Confidential" (WB) is in much same category, with not a good session in the lot.

"Big Combo" (AA) looms good in Minneapolis. "Leagues Under Sea" (BV) shapes stout in L.A.

"Capt. Lightfoot" (U), good in Louisville, is fair in Denver. "White Feather" (20th) is fancy in Providence and Denver.

(Complete Boxoffice Reports on Pages 8 & 9)

Stewart as Lindy

James Stewart has been signed to portray Charles A. Lindbergh in the Leland Hayward filmization of the aviator's biog, "The Spirit of St. Louis."

Picture rolls July 15 in Paris where Lindbergh's historic landing will be recreated. Billy Wilder is directing the Warner Bros. release.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

VARIETY

Trade Mark Registered

FOUNDED BY SIME SILVERMAN

Published Weekly by VARIETY, INC.

Harold Erichs, President

154 West 46th St. New York 36, N. Y.
JUdson 2-2700

Hollywood 28
6311 Yucca Street
HOllywood 9-1141

Washington 4
1292 National Press Building
STerling 3-5445

Chicago 11
612 No. Michigan Ave.
DElaware 7-6984

London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies..... 25 Cents

ABEL GREEN, Editor

Vol. 198 120 No. 3

INDEX

Bills	54
Chatter	62
Concert-Opera	60
Film Reviews	6
House Reviews	55
Inside Pictures	15
Inside Radio-TV	38
International	14
Legitimate	56
Literati	61
Music	40
New Acts	55
Night Club Review	52
Obituaries	63
Pictures	3
Radio-Video-TV Films	20
Radio Reviews	35
Record Reviews	40
Frank Scully	61
Television Reviews	26
Vaudeville	48
Wall Street	16

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

'Oklahoma' in Todd-AO Probably Hitting Broadway in Late July

Opening of "Oklahoma" at the Rivoli Theatre, N. Y., may be set back to late in July. Feature, first release in the Todd-AO wide-screen process, was to have preemed at the Broadway house in May.

Tentative decision to postpone the opening is said to be due to a variety of reasons. Lease on the house, which is owned by L. B. Mayer, is up within another year and George Skouras of Skouras Theatres Corp. and Magna Theatre Corp. (the "Oklahoma" distributing outfit) is reluctant to risk the considerable investment in Todd-AO equipment and installation without the certainty of his status as a tenant. This difficulty has now been resolved, with United Artists Theatres mulling a new long-term lease agreed to by Mayer.

The Rivoli is closed at the moment, ostensibly for alterations. House has shuttered before due to a lack of product. Extensive structural changes are required for the theatre to be able to show "Oklahoma."

Another reason for delaying the "Oklahoma" opening till the fall is the time element for subsequent preems of the Todd-AO feature in other cities. It's figured that, if N. Y. opens in May, other preems will have to string out into the summer. Magna execs feel that July or August would be a better kickoff point in that respect.

Whether the need to reshoot some of the "Oklahoma" sequences had anything to do with the delay isn't known. However, it's said that the retakes were merely routine. It's expected that the Todd-AO version of the Rodgers & Hammerstein musical will open in 40 to 50 cities. Subsequently, the CinemaScope and/or the "stepped down" version of the tuner will go into distribution, probably via Metro. Another delaying factor is the lag in the sound recording of "Oklahoma" which was held up.

If Hollywood's Exposition Clicks, Pay Deductions For Charity Will Cease

Hollywood, March 22.

Edmond L. DePatie, president of the forthcoming Motion Picture Exposition, told studio workers that the successful operation of the new venture is expected to do away with future payroll deductions for the Motion Picture Relief Fund.

Meetings are being held in a campaign to raise $1,000,000 to get the expo started through the sale of 5% debentures in $100 units offered to film workers. Exhibit will be staged at the old Warner Bunset studios.

Nat James Stands Again For Publicists' President

Hollywood, March 22.

Nat James will be a candidate for re-election as president of the Publicists Guild in the annual election to be held on May 26. Other nominees are Don Boutyette, Mort Lickter and Jerry Juroe, veepee; Barbara Best and Betty Mitchell, secretary; and Julian Myers and Clary Barbiaux, treasurer.

Guild inducted 12 new members: Paul Brandon, Gene Brooks, Stafford Clark, Bernard Bynes, Vance King, Laddie Marshack, Stuart Miller, Ray Parker, Paul Price, Ernest Solman, Jay Thompson and Wayne Thoms.

Folke Peterson on Own

Milwaukee, March 22.

Former Warner Theatres and Fox - Wisconsin Amusement Co. showman, Folke R. Peterson, resigns his post as Mayor Zeidler's secretary April 16, and opens a local public relations firm.

Peterson's concern will carry tag of Folke Peterson & Associates. He functioned as Mayor Zeidler's secretary for seven years. In addition Peterson served as secretary of the Civic Progress Commission, and P. R. director for three recent March of Dimes fund raising campaigns.

WHO'S GARBO?

Metro Questionnaire Uncovers Fleeting Fame in Detroit

Detroit, March 22.

Majority of local teenagers queried responded to a M-G-M questionnaire with: "Who's Garbo?"

Questionnaires were circulated in Detroit and suburban schools. One teacher noted: "The younger generation does not seem to be acquainted with Garbo." Another said: "I learned from experience that my gray hair is not without meaning. Very few had heard of her. Most didn't even know who she was."

Another teacher aroused some interest by referring to Garbo as "the Marilyn Monroe of your parents' time."

One school outside Detroit, which had cooperated with Metro's earlier survey before "Gone With the Wind" was re-released, refused to go along with the Garbo queries on the ground the questionnaire was not "of any value educationally."

Re-release of the Garbo-starrer, "Camille" began a run last Friday (18) at the Krim, 1,000-seat nabe artie.

U's Quarter Tops Yr. Ago; Earnings Equivalent To $1.08 (Previous: 70c)

Universal last week reported a substantial increase in profits for the first quarter ended Jan. 29, 1955. Net for the 13 weeks was $1,136,928 after Federal taxes of $1,015,000.

This compared to a net of $772,979 for the comparable period in 1953-54 after $800,000 in Federal taxes.

After dividends on the preferred stock, the first 1955 quarter represented earnings equivalent to $1.08 per share on the 998,349 shares of common outstanding as of Jan. 29, 1955. Comparable per share earnings in 1954 were 70c.

At the annual stockholders meet, U prexy Milton R. Rackmil predicted the good first quarter showing, but said that the second quarter's business volume would likely show a drop.

Horse Outclasses Mule To Win Animal Award

Hollywood, March 22.

This year's PATSY Award, meaning Picture Animal Top Star of the Year, went to Gypsy, a horse, for its work in Metro's "Gypsy Colt." More than 2,000 throughout the country voted in the poll conducted by the American Humane Association.

Second place went to Francis the Mule, for "Francis Joins the Wacs," and third place to Esmeralda the Seal, for "20,000 Leagues Under the Sea." Minor awards were presented to Flash, a horse; Shep, a dog; Satan, a tiger, and Outlaw and Beauty, stallions. Permanent award plaque went to Sam, a dog, last year's PATSY winner.

IT'S CORNELL BORCHERS

German Star Joining Universal On Coast—Previously 'Borgers'

Universal last week got the word from its new contractee, Cornell Borchers, on how she wants her name spelled.

German star, who reached the Coast over the weekend, said she preferred the Borchers monicker in the U.S. and Britain as well as in her native Germany.

In France, however, and wherever her latest film "Oasis," is booked in the French version, she wants it to read Borgers. There's been some confusion on both her first and last names.

20th-Fox, which made "Oasis," tagged her Cornel Borchers. Universal made it Cornell Borgers. Some predict she may change her name altogether if she clicks in Hollywood.

French 'Sins of Pompeii' To Get Turner Treatment Via Near-Saturation

General Teleradio, which entered the theatrical film production-distribution field with "Gang Busters," has acquired a French-dubbed-into-English film for distribution. Working through its subsidiary, Visual Drama Inc., GI will give the picture, "Sins of Pompeii," the same handling it accorded "Gang Busters."

Under the direction of Terry Turner, picture will be given saturation distribution starting in July. It will be backed by a radio-tv campaign to cover the distribution area, with states rights distribs acting as the local selling agents. Joe Levine's Embassy Pictures, which launched "Gang Busters" in the New England territory, will get first crack at "Pompeii."

Since only 50 prints of "Pompeii" are available, the film will receive a modified saturation distribution as compared to "Gang Busters." Following "Gang Busters" and "Pompeii," GT plans to either produce or acquire the distribution rights to other pictures suitable for the radio-tv type of selling devised by Turner. Latter left for the Coast over the weekend to set up the campaign for the opening of "Gang Busters" there.

Aldrich's Crawford Film To Columbia, Not DCA

Hollywood, March 22.

Robert Aldrich will produce "The Way We Are," starring Joan Crawford, under the William Goetz Productions banner for Columbia release, eliminating a proposed deal with Dist. Corp of America.

Other features on the Goetz program for Columbia are "The Brothers Rico," "The Babylonians" and "Captain Calico," starring Clark Gable.

Hail to Julius Gordon

Testimonial dinner for Julius Gordon, head of Texas Consolidated Theatres, is set for Saturday (26) at the Beaumont Hotel, Beaumont, Tex.

Citizens Committee of Texas is sponsoring the salute, with participants to include Gov. Alan Shivers and much Lone Star State civic and community brass. Film execs from N. Y. and L. A. along with screen personalities also are slated to sit in.

Du Pont to Field-Test Cronar

Thinner Than Regular Safety Film — But Splicing Remains a Possible Drawback

Du Pont company has pushed development of its new safety film base, Cronar, to the point where it's ready to field test the material to establish its wearing qualities.

The Cronar base, which comes from Britain, is not only thinner than regular safety film, allowing more feet per reel, but has greater tear-resistance quality and will burn only very slowly and without heat.

Whereas it's possible to break or tear safety film, it's impossible to do this with the new Cronar base which duPont will manufacture at a new plant at Parlin, N. J. It's expected that, when Cronar goes on the market in quantity, it'll be competitive with the safety film currently offered by duPont's competition.

One of the difficulties with Cronar is that it requires a new splicing technique and it can't be spliced easily to other safety stocks. DuPont has developed a splicing method involving a transparent material resembling scotch tape. It covers an entire frame.

DuPont has also made progress on its new color film positive which is said to give better results on widescreen projection. Paramount is considering using it on its "Strategic Air Command," a VistaVision picture.

New York Sound Track

Shapely **Silvana Pampanini**, star of "Mlle Gobette," is currently advertised in a very brief chemise displaying much white thigh above the black silk stockings. Showbiz and sophisticates were amused last week to contrast the copy accepted by the N. Y. Post and the same pose as published in the staid N. Y. Times with the bare flesh covered up, an artist having re-designed the chemise.

Ludwig Polsterer, an Austrian producer, says the Russians producing films in Vienna have become so adept in editing out their propaganda content, that some have been fooled into thinking that these were actually Austrian pix. Actually, the Soviets are playing a clever double game. To insure their investment, they turn out several versions of each pic, one for the western countries and the rest for "home consumption" in the satellites.

Eugene W. Castle, the former home-film entrepreneur whose book, "Billions, Blunders and Baloney," hit No. 17 on the N.Y. Herald-Tribune bestseller list, will address the Economic Club of Detroit April 11 and Press-Union League Club of San Francisco April 16. He'll be introduced at the latter, and his book given a verbal reviewing, by novelist **Kathleen Norris** . . . Hollywood story interest in new A-Bomb novel, "The Accident," by **Dexter Masters** due out in April . . . Playwrights Co. also showed some curiosity on possible play adaptation for **Maxwell Anderson**.

Paul Raibourn relaxing for a week in Sea Island, Ga. . . . **Lyn Jones** called off her suit against RKO. She claimed a likeness of her body was used in **Jane Russell** ad illustrations, got the publicity and that's that . . . Speakers at next month's American Film Assembly at the Waldorf-Astoria include the N.Y. Times' **Bosley Crowther**, **George V. Denny Jr.**, founder of America's Town Meeting of the Air; **Paul Rotha**, head of the documentary department of the British Broadcasting Commission . . . **Ted Sebern**, who was named assistant to president **Stephen Bosustow** of United Productions of America last September, has exited the outfit . . . **Paul N. Lazarus Jr.** is back from Nassau.

Eric Johnston reported last weekend to Secretary of State **John Foster Dulles** on his recent Middle Eastern mission to use the water of the Jordan River for the benefit of several Arab states and Israel. Johnston will have to make still another trip to the area.

Buddy Hackett, currently appearing in "Lunatics and Lovers," to do a takeoff on the film biz at New York Variety Club's luncheon at Toots Shor's Tuesday (29) . . . It's always a typical American housewife who wins a contest and **Mrs. William T. Saunders** of Naugatuck, Conn., is no exception, copping a trip to Switzerland for her prize-winning "Cinerama Holiday" essay . . . **Seymour Moses**, who spent eight years in various managerial assignments for Metro abroad, exited the company to join the international travel firm of Paul Taussig & Son . . . **Walter Slezak** emceeing the first annual Academy Award Nominees Tribute Luncheon tomorrow (Thurs.) at the Hotel Shelbourne. Proceeds go to the Variety Club Foundation to Combat Epilepsy . . . **Harry Brandt** chairmaning today's (Wed.) AMPA luncheon at the Hotel Piccadilly devoted to Metro's Ticket Selling Workshop . . . As indicated in VARIETY last week, the juvenile delinquency film cycle has started. In addition to Metro's "The Blackboard Jungle" and Filmakers' "Mad at the World," Warner Bros.' is readying "Rebel Without a Cause." . . . Exhibitors are doing a burn at Zenith prexy **Eugene F. McDonald's** statement that "the only thing they (meaning theatremen) create is pop-corn. They change it from yellow kernels to white." . . . **Dartmouth Glee Club**, which is featured in "Cinerama Holiday," to attend a matinee performance at the Warner Theatre Sunday (27) before appearing on **Ed Sullivan's** "Toast of Town" tv show . . . **Nina Foch** (Mrs. Jimmy Lipton) back in Gotham after completing her role in Warners' "Illegal."

Trade paper reporters, plus **Alice Hughes**, of King Features, and **Charles Houseman**, of the N. Y. Journal-American to Albany Monday afternoon (21) to cover the two-day visit of **Kirk Douglas** on behalf of his "Man Without a Star" and attend a Variety Club dinner dance given that night. **Charles Simonelli**, **Phil Gerard** and **Milt Livingston**, of the Universal exploitation staff came along joining **Maurice (Bucky) Harris** in the capital city.

Goffredo Lombaro Jr., Italian Producers Assn. prexy and head of Titanus Films, and **Alberto Lattuada**, noted Italian director, were guests of honor Monday (21) at the opening program of the Museum of Modern Art's "50 Years of Italian Cinema" series. They were introed by **Richard Griffith**, curator.

Foreign correspondents covering the Hollywood beat are continuing their beef that they're often serviced with only dated news and brushed by the Johnston Office. So relates **Nora Laing** in London's World's Press News . . . **Leon Brandt** to handle promotion and supervise distribution of "Rebellion of the Hanged," produced in Mexico by **Jose Kohn** . . . **Lester Dember** switched from Buchanan & Co. to ad copy chief at Columbia.

Bob O'Donnell will be in Gotham April 2 to present **Doris Day** with the "Golden Script" citation. O'Donnell's Interstate Theatres, Dallas, intends to make the award an annual one in recognition of screen performances and boxoffice drawing power . . . **Dick Powell** and **Jerry Wald** working together (on the remake of "It Happened One Night") for the first time since 1932. In that year Wald scripted and Powell starred in "20,000,000 Sweethearts" . . . N. Y. University hosting a cocktail reception April 11 for alumnus **Stanley Kramer**.

N. Y. to Europe

Paul Vincent Carroll
George Davis
Lotte Lenya Weill-Davis
McHarris & Dolores
Rudy Horn
Marie Lang
Michael Lewis
Arthur L. Mayer
Gladys Swarthout
Spencer Tracy

Europe to N. Y.

Robert Bassler
Geraldine Brooks
Renee Cosima
Charles K. Feldman
Henry Fonda
Kenneth S. Giniger
Gail Kubik
Alan Jay Lerner
Fulton Lewis
Joan Seidel
Rudi Tolnay

N. Y. to L. A.

Fred Allen
Jacques Bergerac
Martin S. Davis
Susan Hayward
Sonja Henie
Gene Milford
Michael O'Shea
Ginger Rogers

L. A. to N. Y.

Kaye Ballard
Mike Beck
Sam Bischoff
Ray Bolger
Frederick Brisson
Valentine Davies
Fay DeWitt
David Diamond
Nina Foch
Leopold Friedman
Sonja Henie
Jean Hersholt
Shirley Herz
William Hornung
Phil Karlson
Stanley Kramer
Hedy Lamarr
Miriam Laserson
Janet Leigh
George Liberace
Jack Lord
Patricia Medina
Gary Merrill
Terry Moore
Victor Moore
Marisa Pavan
Robert L. Quinn
Debbie Reynolds
Hal Roach Jr.
Wynn Rocamora
Aaron Rosenberg
George J. Schaefer
Joseph M. Schenck
Howard Strickling

'IF FCC OK'S TOLL, WE'RE BEAT'

Next M&L Starrer to Be VV Western; Need for More Family Films Seen

What this country—and the film biz—need right now is a new child star in the tradition of Shirley Temple and Margaret O'Brien, says director Norman Taurog.

Vet filmmaker, was in N.Y. this week to finalize production plans for the first pic via his own indie unit, Tauream Productions. It'll be a family film, he stressed, and it's expected to roll in early 1956 after he gets the George Gobel pic and another Martin & Lewis starrer under his belt.

Taurog made his remark anent the need for a child star in commenting on the desirability of more film entertainment for the entire family. He admits that there is a good deal of that type of pic being turned out, but feels there isn't enough universal family appeal in the overall programming. As for the grooming of a new juve star, "the time is just ripe for it," Taurog said. "These things come in cycles." He mentioned Tommy Rettig of the Lassie series as a kid with considerable appeal.

The next Martin & Lewis pic probably will be a western, the first time the comics have ventured into that field, Taurog revealed. He added that the boys, Paul Jones, the producer, and he himself were in agreement that this would be a good subject for the duo since it would tend to exploit the widescreen VistaVision potential to the fullest. The last M & L pic, still unreleased, which he directed was "You're Never Too Young" and it was made under the banner of York Productions, the comedians' own unit.

The new title of the Gobel film, which rolls in the early part of July, will be "So There You Are," an expression closely identified with Gobel from his tv shows. Film will be made for Paramount release by Gomalco Pictures, in

(Continued on page 15)

Resentful Generation

Des Moines, March 22.

A Des Moines theatre usher was charged with attempted arson after admitting he started two fires in the theatre this week. He signed a statement that he had tossed lighted cigarettes into piles of papers on two different days but fire department action brought both fires under control promptly without damage. In both fires the usher helped the firemen to put out the fires.

The boy, who had claimed to be 18, was arraigned in municipal court but the charge was referred to juvenile court when it was found he was only 15. The boy said he started the fires because he resented being reprimanded for not doing his work properly.

SDG Beefs to Metro As Pan, Stoll Plug 'Director' Billings

Hollywood, March 22.

Screen Directors Guild has protested to Metro over use of certain individuals' ads in the studio's "Hit the Deck" section in last week's tradepapers, claiming the ads violated the studio's agreement with SDG concerning use of the word "director." Guild specifically objected to George Stoll's use of the credit, "musical director," and Hermes Pan's "musical numbers conceived, directed by" choreographer credit.

Under terms of the Guild's basic agreement with major studios no one is entitled to use of the designation "director" except film directors themselves. Excepted are those with existing contracts, including art directors and cameramen. Music Directors Assn. of America for long has been pressing for "director" recognition. A friendly test case, in behalf of this org, is now pending, having been filed by Ray Heindorf, head of Warners' music dept.

'OMNIBUS' TO GINGERLY TREAD HOME-TOLL ISSUE

"Omnibus" tv show on CBS March 27 will carry a short "feature" piece on subscription television, making carefully sure to stay clear of the controversial issues involved.

This is the first time, as far as is known, that the subject of toll-tv has been introed on a commercial tv show. "Omnibus" is produced under grant-in-aid from the Ford Foundation and is given to the exploration of unusual topics and program subjects.

Show will be concerned primarily with the technical end of pay-as-you-see and the possible impact it may have on the entertainment world. There'll be no specific mention of any of the fee-tv companies.

If FDR Biopic Okayed, Terms Are Called Private By President's Widow

Mrs. Eleanor Roosevelt had some execs in the picture business puzzled this week with her comments on whether there's to be, or not to be, a film based on the life of Franklin D. Roosevelt. Mrs. Roosevelt insisted there was no "deal" for such a Ciopic. But she also indicated that an "agreement" of some sort had been entered with unnamed parties.

Her comments re reports of an FDR film were made in a question and answer page which she conducts in McCall's. Mrs. Roosevelt's "a" to a reader's "q" was this:

"I am not surprised that you have only found fragmentary reports because no 'deal' has been made. I doubt very much that I will ever give you all the details, since I don't think it is anybody's business except the members of the family and those who made the agreement with us.

"It would be impossible for me to give you any information now, because I have only said I would be willing to consider a proposition should it be made. The choice as to who will play the parts will be in the hands of people more accustomed to casting than I am."

METRO'S AIR ACADEMY IDEA IN DISCUSSION

Hollywood, March 22.

Metro is negotiating with the U.S. Air Force on the possibility of producing a high budget picture based on the new Air Academy in Colorado Springs, Col. Allen Rivkin is currently doing research work on the story.

Air Force Academy, ranking with West Point and Annapolis, is due to open in June.

THAT'S EXHIB IDEA BUT FIGHT LAGS

Exhibitor leaders, full of hard-hitting anti-coinbox tv plans, are somewhat taken aback by the lack of support their campaign is getting from networks, advertising agencies and (they thought) interested parties.

While some groups have rallied to the exhib cause, others who, the theatremen feel, might be most closely concerned with the advent of toll-tv, are hanging back. At the same time, there is every indication that the exhibition rank-and-file also isn't getting overly worked up about the pay-as-you-see issue. This despite some almost frantic pleas on the part of leaders of the Committee Against Pay-as-you-See TV.

Explanation offered is that, for a great many theatres, the issue of toll-tv is a distant one. What's more puzzling to the fee-tv foes is the lack of support they're been getting from the major circuits in N. Y., such as Loew's and RKO.

Solo Role Bad

It's felt in quarters close to the planing of the anti-subscription tv strategy that the lack of outside support so far is unfortunate for one specific reason. It's realized that, with the theatres carrying the ball before the Federal Communications Commission, the latter might be inclined to eye their testimony with a degree of suspicion as to selfish motives.

On the other hand, with a large movement, exhibition would represent just one of many opposing views. It had therefore been hoped to integrate and subordinate the exhibitors' voice into a much wider protest. To date, this hasn't been possible.

Exhibs also would dearly like for the distributors to take a stand on

(Continued on page 16)

Rental Units To Enlarge Network For May 16 Bout

Theatre Network Television, hoping to bolster size of its closed-circuit telecast of the Marciano-Cockell heavyweight bout from San Francisco, May 16, is offering theatres the use of portable units. The rental charge varies from $100 to $500 depending on the size of the projection equipment.

TNT has a total of 50 units available for rental, including 20 regular large-screen theatre outfits made by General Precision. These, it's expected, will go to drive-ins which have proved potent draws for the championship bouts. The remainder of the units, the so-called "intermediate sizes," are those which TNT's Telesessions subsidiary has used in hotels for business meetings. The smaller units may make it possible for many nabe theatres to book the fight.

(Continued on page 55)

Starr Slams Zenith's Publicity Vows; Warns Home-Toll Hurts All Who Cater

Walter Mitty Stuff

San Antonio, March 22.

Bill Leslie, former usher at the Majestic Theatre here returned this week, but not as an usher. He returned to sign autographs as one of the stars of the motion pic "The Long Gray Line."

Leslie will return to Hollywood following appearances here, Forth Worth, Dallas and Houston to appear in "The Queen Bee" with Joan Crawford, another San Antonian.

Columbia has given him title role in "The Valiant Virginian" this summer which is expected to make the ex-usher a star.

Boston, March 22.

The seriousness of the threat of home-toll television to the motion picture exhibitor and industry in general was stressed by Alfred Starr, co-chairman of the National Committee against Pay-As-You-Go TV, at a meeting of exhibs, managers and theatre owners at the Hotel Bradford last week. Attended by about 350, it was the first of a series of similar meetings skedded by the organization throughout the country.

Although Starr mentioned the three forms of subscription-tv patents under consideration by the FCC (Skiatron, Telemeter, Phonevision) he focussed his blasts on Phonevision, controlled by Zenith, claiming, "the company has the facilities to hire economists, legal talent and expert public relations counsels to easily sway the unsuspecting public into buying the extra gadgets necessary for Phonevision." He declared that "Zenith is flooding the country with propaganda promising all sorts of attractive programs, only available on toll-tv" but pointed out that "some of the promises are ludicrous." Starr also expressed surprise that the large advertising agencies and tv networks are not fighting the proposed innovation with vigor.

His main pitch was the urgent need for (the industry) speedily financing rebuttals by engineering, economic and legal experts before the May 5 deadline set by FCC. "After that," Starr continued," will come the time for intensive and extensive public relations work with the emphasis on the extra cost to the average family for buying the unscrambling device (estimated at between $75 and $100) and the continuing cost of servicing."

Starr also pointed out that home-toll would have a decidedly bad effect on the receipts of transportation companies, downtown restaurants, etc., with the family of the future becoming "stay-at-homes."

Maurice Goldstein Sure Companies Will Replenish Kid Library Very Soon

The companies have no intention of letting the Motion Picture Assn. of America's Children's Film Library die and the matter will be taken up at the next meet of the sales managers committee within three or four weeks.

In stating this in N.Y. this week (21), Maurice Goldstein of Allied Artists, current chairman of the sales toppers' group, said the matter would definitely be on the agenda of the next powwow.

He added he was confident that, in response to exhib pleas, the companies would replenish the library's print supply and add new titles. "I think this whole thing has been exaggerated," Goldstein remarked. He noted, however, that a problem did exist.

Story in last week's issue of VARIETY outlined the dearth of prints of library-recommended children's pix in the branches and pointed out that, unless some action was taken, the whole setup may have to fold. A whole long list of children's "classics" is no longer available, including such pix as "Huckleberry Finn," "The Biscuit Eaters," etc. In many cases the prints have either worn out or, since they were nitrate, have been taken out of circulation and never replaced with acetate copies.

CAST 'PHENIX CITY' FROM VIDEO IN N.Y.

Hollywood, March 22.

Producers Sam Bischoff and Dave Diamond plane to New York tomorrow (Wed.) to cast their Allied Artists venture, "Phenix City," from the pool of eastern stage and tv players.

Casting of the film's principals by signing new faces is being done for realism, according to the duo, who'll be accompanied by director Phil Karlson on the junket. Additional casting will be done in the Alabama city.

Chicago Local Sues, Says 'Waterfront' (NJ) Libels Longshoreman's Repute

Chicago, March 22.

American Federation of Labor's Chicago Local 374 of the International Bhotherhood of Longshoremen filed a $750,000 damage suit against Columbia Pictures in U. S. District Court here last week.

The longshoremen's union claims Columbia's "On The Waterfront" has damaged its reputation by depicting a hood-dominated New York dockworker's local with the same number. An injunction against further showing of the film is also sought in the court action.

SAM SPIEGEL SECURES SETTLEMENT OF SUITS

Separate suits brought in N. Y. Supreme Court by Republic Pictures and Beverly Hills attorney Bernard Reich against Sam Spiegel and Horizon American Enterprises were settled and discontinued last week according to Horizon attorneys Margulies & Heit. Settlements, of which terms were undisclosed, were also confirmed by Republic's legalite, Meyer Lavenstein.

Filed last May, Rep's action charged Spiegel and Horizon failed to repay a $24,000 loan. In the following month Reich lodged a complaint claiming the same defendants owed him $24,000 for services rendered. Among chores he performed, Reich asserted, was repping Spiegel in a divorce suit.

Almost simultaneous with the settlement disclosures, Justice Matthew Levy denied motions by Rep and Reich to prevent the sheriff from returning certain attached monies to United Artists which he held in connection with an action brought by Horizon against UA. Discontinuance of the

(Continued on page 15)

Color: Now 58.4% of U. S. Films

For the first time in the history of the industry, films in color have become more numerous than black-and-white entries. The trend for years has been toward more tinters, of course, and particularly accented since filmmakers in 1948 got underway in earnest with efforts to further distinguish their pix from the non-hued images on television.

A checkup made by the Motion Picture Assn. of America showed that of all Hollywood features and the major imports submitted to the Production Code Administration over the past year, the films in color amounted to 58.4% of the total. In 1953, as in all preceding years, the black-and-whiters were in the majority.

Major factor behind the big jump in color output last year was the widened use of CinemaScope. All films in this 20th-Fox-fostered process were tinted.

Film men believe the dyeworks treatment of pix will continue on the incline in the future but they add there'll always be some lensing in B&W. Cost factors must be considered, it's said. Also, a certain number of producers feel that a "poverty row" scene or the like looks more realistic in B&W.

Following table shows the climb made by multi-toned pictures:

	Percentage In Color	Percentage In B&W
1948	16.8	83.2
1949	18.0	82.0
1950	18.5	81.5
1951	23.8	76.2
1952	39.8	60.2
1953	42.7	57.3
1954	58.4	41.6

A Man Called Peter
(C'SCOPE—COLOR)

Modern religioso pic on the life of the late Peter Marshall. Tender yet forthright, it shapes up for sock b.o. impact, if sold smartly.

Twentieth Century-Fox release of a Samuel G. Engel production. Stars Richard Todd, Jean Peters; features Marjorie Rambeau, Jill Esmond, Les Tremayne, Robert Burton, Gladys Hurlbut, Richard Garrick. Directed by Henry Koster. Screenplay, Eleanore Griffin; from the book by Catherine Marshall; camera (color by De Luxe), Harold Lipstein; editor, Robert Simpson; music, Alfred Newman. Previewed in N.Y. March 18, '55. Running time, **119 MINS.**

Peter Marshall ..... Richard Todd
Catherine Marshall ..... Jean Peters
Miss Fowler ..... Marjorie Rambeau
Mrs. Findlay ..... Jill Esmond
Senator Harvey ..... Les Tremayne
Mr. Peyton ..... Robert Burton
Mrs. Peyton ..... Gladys Hurlbut
Col. Whiting ..... Richard Garrick
Barbara ..... Gloria Gordon
Peter John Marshall ..... Billy Chapin
Mrs. Whiting ..... Sally Corner
Senator Wiley ..... Voltaire Perkins
Emma ..... Marietta Canty
Senator Prescott ..... Edward Earle
College Girl ..... Mimi Hutson
Grandmother ..... Agnes Bartholomew
Peter Marshall (Ages 7 & 14) ..... Peter Votrian
Nancy ..... Janet Stewart
Ruby Coleman ..... Ann Davis
Usher ..... Arthur Tovay
Maitre D' ..... Sam Nicholson
Jane Whitney ..... Betty Caulfield
Miss Crilly ..... Dorothy Neumann
Janitor ..... Oliver Hartwell
Miss Hopkins ..... Doris Lloyd
President ..... William Forrest
Miss Standish ..... Barbara Morrison
Dr. Black ..... Carlyle Mitchell
Willie ..... Amanda Randolph
Peter (Age 5½) ..... Rick Kelman
Peter (Age 6½) ..... Louis Tovar, Jr.
Mr. Briscoe ..... Emmett Lynn
Butler ..... William Walker
President of Senate ..... Charles Evans
Elders ..... Alexander Campbell, Jonathon Hole
Chaplain ..... Lorry Kent
Holden ..... Roy Glenn Jr.
Nurse ..... Ruth Clifford
Mr. Findlay ..... Ben Wright
Mrs. Ferguson ..... Florence MacAfee
Bob Hooker ..... Christopher Cook
David Weed ..... Winsten Severn
Mrs. Pike ..... Maudie Prickett

(*Aspect ratio*: 2.55-1)

Hollywood has at times been accused of sloughing off truly spiritual values. The critics now have their answer in 20th-Fox's "A Man Called Peter," the life story of the late Peter Marshall, Protestant Minister and chaplain of the U.S. Senate.

If there is such a thing as "living religion" on the screen, moulding a message of faith, love and decency into the framework of good entertainment, producer Samuel G. Engel, director Henry Koster and scripter Eleanore Griffin have caught the essence of it in this film.

What's more, they've resisted what must have been a considerable temptation to sugarcoat this intensly personal story. Instead, they have presented it for the most part as just what it is—the portrayal of a man of God who, all his life, stood squarely on his beliefs and who, in his sermons, preached a new, vibrant, hopeful religion that had immense appeal to young and old.

"A Man Called Peter", in CinemaScope and excellent Color by De Luxe, is certainly an unusual entry and while it will reap the benefits of such a tag, it may also suffer from it unless sold carefully. Film manages to carry a message without becoming topheavy from it. It also allows itself the privilege of sacrificing some visual effects for those of the spoken word, with penetrating effect.

Again and again, the camera picks up Richard Todd as Peter Marshall mounting the pulpit to deliver the sermons for which he was famous and which drew overflow crowds Sunday after Sunday to the New York Ave. Presbyterian Church in Washington. These sermons are things of beauty and Koster and Engel deserves kudos for allowing them to run on for several minutes at a time. One thing is guaranteed—they pack such a punch and m / e so much common sense, few will be bored by them.

Todd does such a masterful job of preaching the sermons, the camera staying on him most of the time, they're almost the best thing in the picture. Marshall's religion was one all men could understand and such, too, is the message of the picture. The two sermons—one when he takes over stewardship of the Washington church and the other at Annapolis, when he talks of the meaning of death—are not only beautiful but greatly moving.

"Peter," based on Catherine Marshall's book of the same title, derives a good deal of its strength from the performance of Todd who lives the part to perfection. His Peter Marshall, an immigrant from Scotland, is a man of towering strength and great devotion to his ministry. He is completely believable even though it's unfortunate that Miss Griffin didn't choose to transplant from the book more of the small human touches which bring it humor.

There will be some who will quarrel over the casting of Jean Peters as Mrs. Marshall but on the whole she does a nice job as the devoted wife who copes with her own tragedy (tuberculosis) and later her husband's heart attack and death by deriving her strength from her belief in God. There are scenes in which she doesn't ring true, but that's in part the script's fault. At any rate, Miss Peters is easy on the eye. (She barely ages in the film.)

The minor roles have been well cast. Marjorie Rambeau as a crusty remnant of the Washington "aristocracy" who opposes Todd and his "upbeat" approach to religion, turns in a priceless bit. So does Gladys Hurlbut as a scatterbrain society dame with her heart in the right place. Les Tremayne is mild and effective as the Senator who derives from Todd's sermons the courage to oppose his political machine at home. Gloria Gordon is cute as a teenager. Jill Esmond as Todd's mother sketches a sympathetic portrayal.

Making the most of the wide screen, "Peter" features some outstanding lensing by Harold Lipstein, including radiant shots of Washington landmarks and a very beautiful one of the Lincoln memorial at night. But it isn't all preaching and scenery. Miss Griffin has worked into the script a number of incidents that variously touch the heart and uplift the soul.

There is much charm, warmth and sensitivity in Todd's and Miss Peters' courtship; in their carefree honeymoon; their introduction to Washington and Todd's deliberate flouting of the traditional in his belief that religion must have a meaning primarily for the present and the future. Inevitably, some of the scenes are highly theatrical and there is a tendency to put into words—for cinematic purposes—the most private feelings and emotions an individual can have those relating to himself and his God.

Koster's direction is unaffected and keeps the need for entertainment values in quite sharp focus. Miss Griffin's script is expert for the most part. Editing by Robert Simpson is fine except for the last reel when Todd addresses the Senate. That sequence is curiously chopped up.

Exhibs should handle "Peter" with care. It's the perfect Easter release and should attract great numbers of people who don't ordinarily see films. At the same time, even though Protestant church organizations will undoubtedly get behind it, the pic may lack "want-to-see" appeal for some who prefer their religious pix done up in more flamboyant style. To them it should be pointed out that "Peter" has a great deal of "heart", its comparative simplicity being a part of its virtues. In any case, it's a film to which 20th and the industry can point with considerable pride both at home and abroad. *Hift.*

Marty

Sock film version of a Paddy Chayefsky teleplay. Proper selling should make it a b.o. click.

United Artists release of Hecht-Lancaster production. Produced by Harold Hecht. Stars Ernest Borgnine and Betsy Blair. Directed by Delbert Mann. Screenplay by Paddy Chayefsky, from an original teleplay by Chayefsky; camera, Joseph LaShelle; editor, Alan Crosland Jr.; music, Roy Webb; song, "Hey, Marty," by Harry Warren. Previewed in N.Y. March 16, '55. Running time, **93 MINS.**

Marty ..... Ernest Borgnine
Clara ..... Betsy Blair
Mrs. Pilletti ..... Esther Minciotti
Catherine ..... Augusta Ciolli
Angie ..... Joe Mantell
Virginia ..... Karen Steele
Thomas ..... Jerry Paris
Ralph ..... Frank Sutton
The Kid ..... Walter Kelley
Joe ..... Robin Morse

If "Marty" is an example of the type of material that can be gleaned, then studio story editors better spend more time at home looking at television. Based on Paddy Chayefsky's one-shot Television Playhouse (NBC-TV) teleplay, and screenplayed by the author, "Marty" has been fashioned into a sock picture. It's a warm, human, sometimes sentimental and an enjoyable experience.

"Marty" will further point up importance of the video showcase. Several Broadway plays have derived from that source. Warner Bros. had a b.o. click in the film version of Jack Webb's tv "Dragnet" and a number of film producers are currently readying film treatments of other video entries, both series and one-shots.

"Marty" is offbeat in theme and lack of big Hollywood names will require selling both by the distributor and the theatre. But it should rack up runs in specialized houses in big cities. Word-of-mouth will bring 'em in general situations, if exhibitors give the picture the ride it deserves.

Like "On the Waterfront," it demonstrates that story, performance, and direction always count. Neither color nor new projection and sound techniques could make "Marty" any better than it is now. Although filmed on a modest budget (reportedly about $300,000), there is no evidence of any stinting in the production values, a factor the industry will note.

Despite the picture's north Bronx locale and concern with an Italian-American family, the theme is universal and many viewers may experience a degree of identification. It's a quiet, simple story. While lacking in general excitement, it's sparked with sufficient comedy.

Basically, it's the story of a boy and girl, both of whom consider themselves misfits in that they are unable to attract members of the opposite sex. The boy, sensitively played by Ernest Borgnine, is a friendly, mild-mannered guy in his thirties who feels he hasn't the handsomeness or the necessary savoire faire to impress girls. He is constantly needled by his mother, with whom he lives, and the customers at the butcher store where he works, to get married.

The girl, beautifully played by Betsy Blair, is a plain schoolteacher whom everybody is always trying to fix up with dates. Pair come together at a boy-meets-girl dance where Miss Blair is ditched by her blind date. A blossoming romance brings both out of their shells as each is able to pour out pent-up emotions to the other.

Borgnine, remembered as the sadistic sergeant in "From Here to Eternity" and the brutal heavy in "Bad Day at Black Rock," does a complete switch in his portrayal of Marty and comes through with a performance that will be recalled next time thespian awards are distributed. Miss Blair is equally impressive in her finely etched delineation of the sensitive schoolteacher.

In the selection of Esther Minciotti, as Marty's mother who first urges his marriage and then opposes it for fear of being left alone, and Augusta Ciolli as his aunt who is the unwanted mother-in-law in her son's household, Hecht-Lancaster have come up with a pair of veteran Italo-American thesps who breathe realism into their roles. Joe Mantell, as the buddy who talks down Marty's girl to protect his own impending loneliness, contributes another gem to the topnotch dramatics. Frank Sutton, Walter Kelley, and Robin Morse are excellent as neighborhood pals who talk about conquests and likely prospects for dates. Jerry Paris and Karen Steele score as a bickering husband-and-wife faced with a mother-in-law problem.

Chayefsky has caught the full flavor of bachelor existence in a Bronx Italian neighborhood. The meetings at a bar and grill, the stag-attended dances, the discussions about girls and "what do we do tonight?" poser ring with authenticity. The film has sociological implications, but it's presented in an easy to take manner.

Delbert Mann, who directed the teleplay, dittoed on the film and deserves a large share of the credit for its overall excellence. All technical aspects are first-rate. *Holl.*

Gang Busters

Dull, repetitive cops 'n' robbers affair; strictly a dualler except where exploitation efforts push it into b.o.

Film Division of General Teleradio release (via states-rights distribution) of Visual Drama Inc. presentation in association with Terry Turner. Produced by William J. Faris and William J. Clothier. Directed by Bill Karn. Features Myron Healey, Don C. Harvey, Sam Edwards, Frank Gerstle. Screenplay, Phillips H. Lord (with revisions by Karn); camera, Clothier; editor, Paris; music, Richard Aurandt. Previewed in New York, March 1, '55. Running time, **78 MINS.**

Pinson ..... Myron Healey
Detective Walsh ..... Don C. Harvey
Long ..... Sam Edwards
Detective Fuller ..... Frank Gerstle
Bennett ..... Frank Richards
Aunt Jenny ..... Kate MacKenna
Mike ..... Rusty Wescoatt
Loule ..... William Justine
Slick Harry ..... Allan Ray
Truck Driver ..... William Fawcett
Pool Hall Operator ..... Ed Colbrook
Officer Rondeau ..... Charles Victor
Doctor ..... Bob Carson
Girl in Car ..... Joyce Jameson
Police Officer ..... Mike Ragan
1st Guard ..... Ed Hinton
2d Guard ..... Robert Bice

Boxoffice success of "Dragnet" apparently prompted General Teleradio, which had acquired all rights to the "Gang Busters" radio and television series, to try a picture version, its first entry in the field. Pic has had some striking successes in New England, where it's being distributed under a states-rights pattern, but it would appear it's strictly on the basis of the heavy television exploitation campaign being waged by Terry Turner (samples of the tv spots were heavy on the lurid violence aspect, thus probably accounting for some of that b.o. success). The film itself is a dull, repetitive affair that falls into the dualler category except in situations where Turner and Teleradio guarantee heavy video plugging. With the kind of tv exploitation demonstrated, the film's name and the plugs could draw fair to good returns.

Essentially, the William J. Faris-William Clothier production is a string of episodes wrapped around the repeated escapes of John Omar Pinson, at one time listed as Public Enemy No. 4. It's done in semi-documentary style with lots of location shooting in Oregon and concerns Pinson's final tracking-down by a pair of persistent detectives. Sum total of the drama is repetitiveness, and after the first escape it's kind of on the dull side. Script by Phillips H. Lord, originator of the radio series, is lifeless, despite the frequent scenes of violence, and director Bill Karn's revisions, for which he gets screen credit, apparently did little good.

Myron Healey is convincing as Pinson, an arrogant type of heavy with a brilliant mind and a fund of knowledge and tricks. Don C. Harvey, as the detective, is less so, apparently more concerned with being charming than a down-to-earth cop. Frank Gerstle is a bit more natural as Harvey's sidekick, Sam Edwards good as a fanatical follower of Pinson and Frank Richards effective as a co-escapee. Remainder of the cast is good. Clothier's camerawork has a realistic touch to it, but coproducer Faris' editing is spotty and somewhat jerky. Music, composed and conducted by Richard Aurandt, fits the dramatic moods.

Producer of the picture is listed as Visual Drama Inc. in association with Turner. Visual Drama is a subsid of General Teleradio, a wholly-owned subsid of General Tire & Rubber Co. which controls the Mutual Broadcasting System and owns a number of radio and television stations, apart from some tv-film activities. Turner works for Teleradio, his exact position never having been defined, the ex-RKO exploitation chief's in complete charge of "Gangbusters." *Chan.*

An Annapolis Story
(COLOR)

Strong Allied Artists entry built around the Naval Academy and the war in Korea; excellent boxoffice prospects.

Hollywood, March 21.

Allied Artists release of Walter Mirisch production. Stars John Derek, Diana Lynn; costars Kevin McCarthy. Directed by Don Siegel. Screenplay, Dan Ullman, Geoffrey Homes; story, Ullman; camera (Technicolor), Sam Leavitt; editor, William Austin; score, Marlin Skiles; songs, Joseph W. Crosley, Marlin Skiles; technical advisor, Commander Marcus L. Lowe Jr., USN. Previewed March 17, '55. Running time, **81 MINS.**

Tony ..... John Derek
Peggy ..... Diana Lynn
Jim ..... Kevin McCarthy
Willie ..... Alvy Moore
Dooley ..... Pat Conway
Watson ..... L. Q. Jones
Macklin ..... John Kirby
Mrs. Scott ..... Barbara Brown
Mrs. Lord ..... Betty Lou Gerson
Connie ..... Fran Bennett
Austen ..... Robert Osterloh
Coach ..... John Doucette
McClaren ..... Don Kennedy
Announcer ..... Tom Harmon
Prentiss ..... Don Haggerty

(*Aspect ratio*: 1.85-1)

A strong bid for important playing time is made by this Allied Artists entry. It's a Technicolor feature backdropped by the U. S. Naval Academy and the war in Korea and holds high exploitation potential. The production is expensive-looking and handsomely mounted, forcefully narrated and well enacted by a cast which has John Derek, Diana Lynn and Kevin McCarthy for marquee dressing. Hefty returns in all situations look likely.

The Walter Mirisch production was lensed partially at Annapolis and aboard an aircraft carrier to give authenticity and heightened interest in its story of midshipmen in training and later when they graduate into service. Don Siegel's direction blends colorful Annapolis parade and spectacle with the tale of two brothers seriously at outs over a girl, and subsequently melodramatizes their experiences as Naval airmen over Korea for exciting effect.

The script by Dan Ullman and Geoffrey Homes, from the former's original, is a straightforward piece of writing which effectively builds up the bitterness between the two brothers, Derek and McCarthy. Miss Lynn is the girl whom McCarthy loves but loses temporarily to Derek, the younger brother, when the latter is injured at the beginning of a summer Academy cruise and has an opportunity to escort her during his post-hospitalization. This bitterness extends through graduation and later to the Orient after both get their wings. Finale has Derek saving his brother after McCarthy is shot down into the ocean off Korea.

The three principals score in their respective roles, with the sympathy going to McCarthy for the theft of his girl. Derek is smoothly persuasive in a part which allows dramatic acting. Miss Lynn is charming. Top support is afforded by Alvy Moore, Pat Conway, L. Q. Jones and John Kirby, all servicemen. Expert photography by Sam Leavitt and a particularly atmospheric score by Marlin Skiles are added assets to the film's general overall excellence. Skiles' song, "The Engagement Waltz," is basis for a romantic production number, well staged, and Joseph W. Crosley's "Navy, Blue and Gold" also provides a striking musical sequence. *Whit.*

Run for Cover
(V'VISION—COLOR)

James Cagney in good combo drama-western; medium returns overall.

Paramount release of William H. Pine-William C. Thomas production. Stars James Cagney, Viveca Lindfors, John Derek; features Jean Hersholt, Grant Withers. Directed by Nicholas Ray. Screenplay, Winston Miller; from a story by Harriet Frank Jr., and Irving Ravetch; camera (Technicolor), Daniel Fapp; editor, Howard Smith; score, Howard Jackson; song, Jackson and Jack Brooks. Previewed March 15, '55. Running time, **92 MINS.**

Matt Dow ..... James Cagney
Helga Swenson ..... Viveca Lindfors
Davey Bishop ..... John Derek
Mr. Swenson ..... Jean Hersholt
Gentry ..... Grant Withers
Larsen ..... Jack Lambert
Morgan ..... rnest Borgnine
Scotty ..... Irving Bacon
Paulsen ..... revor Bardette
Sheriff ..... Ray Teal
Mayor Walsh ..... John Miljan
Harvey ..... Denver Pyle
Banker ..... Emerson Treacy
Doc Ridgeway ..... Gus Schilling
Andrews ..... Phil Chambers
Devers ..... Harold Kennedy
Miller ..... Joe Haworth

(*Aspect ratio*: 1.85-1)

Well-valued character and plot development stand in most of the time for straight giddyap action in "Run for Cover," making it more of an outdoor drama than a western. This in-between quality, while having appeal for those who are not formula-and-sixgun fans, may lessen its chances in the regular outdoor market, so overall grossing prospects appear medium at best. The appearance of James Cagney as the chief star and the use of VistaVision for the lensing are in its favor.

Production by William H. Pine and William C. Thomas for Paramount release is marked by generally smart casting and the use of fresh-appearing location sites in Colorado as the setting for the story by Harriet Frank Jr., and Irving Ravetch. Winston Miller's script provides Nicholas Ray's direction with a good basis for screen story-telling and the guidance brings out depth in the characters, plus hitting hard in the action moments.

Viveca Lindfors and John Derek co-star with Cagney and all are excellent in varied roles. Cagney takes easily to the outdoor saddle chores as a man turned wanderer after having served six years in prison on a mistaken identity rap. He performs with his usual authority, although his fans probably would have liked for him to have turned on more of the flamboyant toughness that has featured most of his past characterizations. It's still there to a degree, but quieter. Miss Lindfors does a warm, intelligent portrayal of a Swedish immigrant girl with whom the wanderer falls in love during a stay on the farm of her father, Jean Hersholt. Derek is very good as the young man in whom Cagney sees his dead son, but who has a basic weakness that prevents him from facing up to life honestly. Hersholt makes his scenes show up excellently.

This trio of leads is brought together when Cagney comes to a small western town and is mistaken, along with Derek, of being a train robber. They are nearly lynched and Derek is crippled. To make amends, the mob-minded townsters appoint Cagney sheriff with Derek as deputy. The basic flaws begin to show up in the youth. First, he permits a lynching while Cagney is away, then allows a prisoner to escape after making a deal to aid in a bank robbery. This comes out during Cagney's pursuit of the bandit gang with Derek at his side. The youth tries to kill Cagney twice and then dies himself at the finale as he is protecting the sheriff in a last-minute flash of honesty.

The cast toppers are given competent support by such players, among others, as Grant Withers, Jack Lambert, Ernest Borgnine, Irving Bacon, Trevor Bardette, Ray Teal and John Miljan. Daniel Fapp's Technicolor lensing demonstrates the ability of Vista-Vision's lazy-eight process to capture and make real outdoor vistas. Other technical credits are good, as is the score by Howard Jackson. Latter did a title tune, sung behind the credits, with Jack Brooks. *Brog.*

AUSTRIA: A GERMAN SATELLITE

Takes a European to Do This—

Italian producers aren't altogether happy over their government's pressure to force foreign importers to do a share of their color prints in Italo labs. In fact, the policy has begun to backfire.

Italians have been informed by several countries that, if they persist, these countries will put through a similar edict, forcing Italian exporters to do their color printing in foreign labs for local release.

Uneasy Peace In Italian Lab Case

Color print situation in Italy, while temporarily straightened out, has left a decidedly bitter taste with film companies execs in touch with their Rome offices. New York distribs say the U. S. industry hasn't heard the last yet on the problem.

Specifically, they get the decided impression that the Italians didn't retract without reservations when they lifted the import ban on U. S. tint pix. Also, there remains the question of imports of material for future releases over and above the films going to the theatres immediately.

In a communication to the companies dated March 11, Eitel Monaco of ANICA, the Italian industry org which works very closely with the government, informed the U. S. distribs that the ban on color pix imports was at an end. However, he noted that the government reserved the right to impose certain restrictions if and when it felt that the Americans had broken their contracts, i.e. hadn't lived up to the agreement to do a certain percentage of their tint work in Italy.

The Italians, fearing unemployment in their labs, want the Americans to do their color printing for local release in Italian labs. Status now is that the U. S. outfits have agreed, by March 31, to enter into negotiations with individual Italo processing plants.

Monaco's reference to restrictions conjures up the prospect of

(Continued on page 15)

GERMANS WANT OUT GATT'S TARIFF 3708

Frankfurt, March 22.

The Germans, long smarting under a section of the General Agreement on Trade and Tariffs which forbids them to raise their domestic screen quota above 27%, are trying to withdraw from the section of the agreement relating to this limitation.

Arguing point is Tariff 3708 of the Torquay Agreement which supplements the GATT agreement. Annex two of this particular tariff states that the Germans cannot impose a quota greater than 27% for their own films. The remaining 73% of the German screens must remain open for the use of U. S. and other foreign pix.

On March 5, in the closing hour of the Geneva meet on GATT, the German government served notice of its intentions to withdraw from Annex two. The matter is now set for discussion between U.S. and German officials in early April. The trade here is rife with rumors that Germany has withdrawn, plans definite withdrawal and is holding out for better terms. Question remains whether the Germans can withdraw from Annex two without withdrawing from the entire agreement.

Trenton Drive-In Opening

Lawrence Drive-in Theatre, Walter Reade unit in the Trenton, N.J. area, reopens March 25 following a refurbishing job and installation of a screen measuring slightly over 100 feet in width.

New projection machines will have a 400-foot "throw." Ozoner ranks as one of the largest in the east.

Reade operates eight al fresco situations and 30 conventional houses in all.

7 Get Legion 'B'

List of pictures given the "Class B" rating—morally objectionable in part for all—by the National Legion of Decency continues to expand. Seven new films were placed in this classification by the Catholic reviewing group this week, for reasons of "suggestive" material, "low moral tone" and/or "excessive brutality."

Group comprises "Big House, U. S. A.," United Artists; "Cell 2455, Death Row," Columbia; "Hell's Island," Paramount; "Hit the Deck," Metro; "Love in the City" and "Too Young for Love," Italian Films Export, and "Untamed," 20th-Fox.

"Hit the Deck" is current at N. Y.'s Radio City Music Hall, this being one of the rare instances in which a "B" entry has played the house. However, the pic opened prior to promulgation of the Legion's ratings.

In another unusual situation, "Cinerama Holiday" has been given the Legion's clean bill of moral health via "Class A-1" rating but this is applicable only to prints shown in the U. S. Indication is that the domestic exhibition of the film will not include the total footage to be shown abroad.

Promise Belgium Print Decision

With the Italian color print problem resolved for the moment, Motion Picture Export Assn. has given assurances to the Belgian government that it will study the Belgian labs' request to do local color printing.

The U. S. distribs are to give their decision to the Belgians within four months. However, there is practically no possibility of MPEA acceding to the Belgian labs' bid that the Americans do 80% of their tint processing there.

Involved in the Belgian situation are not only the technical end but a number of economic questions. Only two or three prints of a pic are required for the Belgian market and per unit cost on that basis would come very high if these copies had to be made in local plants. In Italy, by comparison, a U. S. distrib may use as many as 30 prints on a picture.

EAU CLAIRE LEADER LED BACK TO FILMS

Minneapolis, March 22.

The one daily newspaper in nearby Eau Claire, Wis., the Leader, which for 15 years has nixed material publicizing pictures, has now opened its pages to film yarns and a listing of the current attractions at the three local theatres.

Credit for bringing about this policy change is attributed to Norman Levinson, new Metro exploiteer out of Minneapolis visiting Eau Claire for the first time.

Levinson's pitch to the newspaper executives, resulting in the switch, pointed out that (1) newspapers derived no revenue for radio-tv listings, (2) that video actually had caused a drop in the newspaper's advertising whereas theatres pay thousands annually for space, (3) that theatres bring people downtown, helping stores, restaurants, parking lots which, in turn, advertise in newspapers.

Levinson convinced the sheet that theatres are helpful to newspapers while radio and tv, competing media, could hurt newspapers financially.

THEMES MUST FIT REICH THEATRES

By FRED HIFT

Austrian film industry's bid for the international market is hampered by its almost complete dependence on German market returns, according to Ludwig Polsterer, indie Austrian producer and head of Cosmopole Film in Vienna.

In N. Y. to discuss distribution arrangements for two pix and for huddles with United Artists, whose product he handles in Austria, Polsterer said Austrian filmmakers couldn't get any kind of financial assistance from their government and were therefore dependent on distribution contracts and advances from the five major German releasing orgs.

"It's the German distributors who in effect determine the subject matter of our films," Polsterer said, adding that there were only one or two outfits, including his own, that could afford to be independent of the dictates imposed by the presumed taste of the German audiences.

Like Rank, In Flour

Polsterer, whose family owns flour mills in Austria (a curious parallel here with Britain's J. Arthur Rank, who also segued from flour mills into pix), is active in many fields. He recently took over the Wiener Kourier, formerly the U. S. occupation paper in Austria. With a circulation of some 150,000, it's the leading daily in the country.

Austria now produces between 15 and 20 films a year, costing an average of $100,000 to $150,000, with some going higher. Under a governmental arrangement designed to protect the German industry, the Austrians are allowed to import into Germany about 15 pix a year. The Germans, in turn, can bring into Austria 95 films annually.

The Austrian market being quite small, a film made in Vienna will

(Continued on page 54)

Yank Pix Slip At Swiss B.O.

Zurich, March 15

The first six months, ending last month, in the current season shows European product to be clearly on top in all five key cities (Zurich, Basle, Berne, Geneva and Lausanne). A check reveals that Yank pix copped a total of 583 weeks of playing time so far as against 891 for European screenfare. In Zurich, most important of the five cities, the difference is more than double with U. S. pix getting 150 weeks and others 310.

While in some situations the elevation of import duties on Swiss

(Continued on page 16)

U.S. Returns Disappoint Italians; Trend to 2d Version in English

Main interest of the Italian producers now centers on arranging coproduction deals with major American companies which then take on the resultant films for worldwide distribution, according to Gianni Hecht, prez of Documento Film, Italo outfit making both documentaries and features.

Hecht, who's in N. Y. on his first U. S. visit, and is accompanied by his wife, the actress Tania Weber, said Monday (21) that his company next year hoped to make a number of films with American interests, starring Hollywood players and aimed at the world market via distribution by his U. S. partners. He noted that, with some exceptions, a coproduction could return $500,000 tops from the local Italian market.

Italian producers are not at all happy with their returns from the American market, Hecht maintained. He added that Italian producers "never consider the English speaking markets" in their production planning since they were acutely aware of the limited revenues. Hecht, who said he thought dubbing might be an effective answer, paid a compliment to Italian Films Export which, he observed, had done a very fine job in selling Italo pix in the U. S.

Hecht noted that on at least one of the Documento features, "Prohibito," starring Mel Ferrer, an

(Continued on page 54)

Kramer, Rocket Man

Stanley Kramer's sked: Arrived in N. Y. from the Coast Monday (21); for next few weeks will trek to Boston, Washington, Chicago and other east-of-the-Mississippi points plugging his latest, "Not As a Stranger"; to Europe April 27 for two-month swing of the various capitals, including Madrid for location scouting for next production, "Pride and Passion."

Continued: Back in N. Y. the end of June for the opening of "Stranger"; to the Coast for a month of "P and P" casting (he needs two male stars—an Englishman to represent "Pride" and a "Spaniard" for "Pashion"; back to Europe for seven to eight months, beginning August or September, for the "P and P" shooting.

Latter will wind up Kramer's two-picture deal with United Artists. He hasn't made any decisions yet on production and distribution tieups beyond that point.

Pathe Labs Into Diversification

Pathe Laboratories, division of Chesapeake Industries, is underway with a program of diversification in its lab setup, states Kenneth M. Young, head of the unit. The "big step" already has been made via application to Eastman Kodak for license to process and print Eastman-manufactured films sold to the public, including motion pictures and stills.

Pathe has one lab each in N.Y. and the Coast and handles developing and printing motion pictures from 3D to CinemaScope for theatrical producers and telepix makers.

William C. MacMillen Jr., president of Chesapeake, told stockholders in an annual report this week that film processing revenues for 1954 climbed to $8,724,728, compared with $7,926,896 in 1953. Pathe is the biggest revenue-producer among all Chesapeake subsidiaries. Chesapeake's net earnings for the year amounted to $1,001,496, against $1,031,080 for 1953.

Promote Bob Selig

Denver, March 22.

Robert W. M. Selig, assistant to president of Fox Inter-Mountain theatres, has been named division manager of the 65 theatres in the group.

Frank H. Ricketson Jr., president, made the promotion.

'BATTLE CRY' 5-WEEKER IN COLUMBUS, DAYTON

Columbus, March 22.

"Battle Cry" winds up its run here today to become the first film in recent memory to hold five weeks at downtown houses. Picture played two weeks at RKO Palace and then was moved to RKO Grand for last three weeks.

"Battle Cry" also equaled a record in Dayton by staying five weeks at the Victory. Only other picture ever to hold so long there was "This Is the Army" and its mark was set in the plush war years.

Invites Destruction!

Minneapolis, March 22.

St. Paul newspapers are continuing to publish letters from readers protesting against "Battle Cry" and denouncing it for its sexiness.

The papers' own critic, Bill Diehl, praised the picture, resulting in letters to the editor assailing him, which the sheets published.

One lengthy epistle described picture as a "sex orgy" and concluded with the assertion that "to continue in the ungodly spirit set forth in 'Battle Cry' is to make our nuclear destruction certain."

Print Shortage Consequence

Holdover dates for Warner Bros.' "Battle Cry," while a sign of sock boxoffice, is nevertheless causing the film company a print distribution problem.

Playdate department is faced with the task of corralling enough prints for the first New York subsequent run engagement which includes the RKO, Skouras, Randforce, Century and other circuits. At the same, a similar run is breaking in the Chicago territory. Company has a total of 350 prints in circulation.

As a result of the demand of the two metropolitan areas, company can expect beefs from exhibs who are expecting the picture but may not get it at booking availability because of the printshortage.

Perkins in From London Temporarily

Will Aid George Weltner During Latter's Break-In Period as Paramount's World-Wide Sales Chief

James E. Perkins, Paramount's managing director of operations in the British Isles, has been switched to the homeoffice on a temporary assignment, perhaps about three months. He arrived in N. Y. from London late last week.

Perkins' pro-tem job is to assist George Weltner in running the foreign department while the latter gives more time to acquainting himself with the domestic operation. Weltner, formerly in charge of foreign, recently was named head of both foreign and domestic.

In the wake of his appointment to the global role, Weltner has yet to name domestic and foreign managers to work under his supervision. He prefers to move slowly in deciding on the new exec personnel setup, it's understood.

Perkins was brought to Gotham because the Great Britain operation is not so complex that it requires his constant on-the-spot direction. That is, in contrast with John B. Nathan's territory, which covers the Continent, North Africa and the Middle East. It would have been more difficult for Nathan to take the time off from his Paris post to come to N. Y.

As for those future decisions, trade conjecture still has E. K. (Ted) O'Shea as the strongest candidate for the domestic sales chief spot. He had been second in command under A. W. Schwalberg, whose bowout led the shifts. And, it's figured, the top job in foreign will go to either Perkins or Nathan.

WB's 30c Dividend

Board of directors of Warner Bros. at New York meeting last week declared a regular quarterly dividend of 30c. per share on common stock.

Melon is payable May 5 to stockholders of record on April 15.

L.A. Holds Well; 'Eden' Lush $45,000, 'Horse' Stalwart 72G in 10 Spots, 'Deck' Fair 12G, 'Racers' NSH 17G

Los Angeles, March 22.

Local firstrun grosses are maintaining about an average pace, few newcomers being standout and most holdovers tapering off. Stoutest new fare looks to be "East of Eden" with big $45,000 in two theatres.

However, a strong showing is being made by "Chief Crazy Horse," with a neat $26,000 shaping in three hardtops plus a solid $46,000 in one nabe and six ozoners. Only fair $12,000 or near looms for "Hit the Deck" in upped-scale pre-release date at Warner Beverly. Popscale run of "Racers" is only moderate $17,000 in three houses.

Best of extended-runs continues to be "Hulot's Holiday," with big $6,000 in eighth week. "Cinerama" is fine $24,200 in 98th week. "Gate of Hell" looks steady $3,200 in 13th week.

Estimates for This Week

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"East of Eden" (WB). Stout $45,000. Last week, "Battle Cry" (WB) (6th wk), $18,200.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (M-G). Fair $12,000. Last week, "Country Girl" (Par) (12th wk-8 days), $9,000.

Los Angeles, Iris, Ritz (FWC) (2,097; 816; 1,363; $1-$1.50)—"Racers" (20th) and "Sabaka" (UA). Modest $17,000 or near. Last week, with Loyola combo.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 965; 80-$1.25) — "Chief Crazy Horse" (U) and "Land of Fury" (U). Neat $26,000, plus $46,000 for one nabe, 6 ozoners. Last week, with New Fox combo.

Chinese (FWC) (1,905; $1-$1.75) —"Untamed" (20th) (2d wk). Light $9,500. Last week, $15,000.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.50)—"Jupiter's Darling" (M-G) and "Tanga-Tika" (Indie) (State only) (2d wk). Slim $9,500. Last week, $16,300.

Orpheum, Vogue (Metropolitan-FWC) (2,213; 885; 80-$1.25)—"Bridges Tok-ri" (Par) and "Tonight's Night" (AA) (2d wk). Slow $10,000. Last week, $16,400, plus fat $48,600 for one nabe, four ozoners.

New Fox (FWC) (965; 80-$1.25) —"Smoke Signal" (U) and "Capt. Lightfoot" (U) (2d wk). Slow $3,200. Last week, with Warner Downtown, Wiltern, $21,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Underwater!" (RKO) (3d wk). Medium $8,000. Last week, $11,700.

Loyola (FWC) (1,248; $1-$1.50)— "Show Business" (20th) and "Bowery to Bagdad" (AA) (3d wk). Fair $3,500. Last week, with Los Angeles, Iris, Ritz, $19,600.

El Rey (FWC) (861; $1-$1.50)— "French Touch" (Indie) (4th wk). Small $1,700. Last week, $2,100.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.50)—"Long Gray Line" (Col) (5th wk). Light $10,000. Last week, $11,900.

Four Star (UATC) (900; 90-$1.50) —"Aida" (IFE) (6th wk). Slow $2,800 in 9 days. Last week, $2,900.

Fine Arts (FWC) (631; $1-$1.50) —"Hulot's Holiday" (GBD) (8th wk). Happy $6,000. Last week, soared to $6,400.

Fox Wilshire (FWC) (2,296; $1-$1.50) — "20,000 Leagues" (BV) (13th wk). Stout $9,000. Last week, $9,800.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (99th wk). Started current session Sunday (20) after fine $24,200 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (13th wk). Neat $3,200. Last week, $3,400.

Broadway Grosses

Estimated Total Gross
This week $487,400
(Based on 19 theatres.)
Last Year $468,000
(Based on 21 theatres.)

'Space' Stout 22G, Hub; Russell 20G

Boston, March 22.

Biz is holding fairly steady this stanza with newcomers in the "good if not gaudy" bracket. "Conquest of Space" shapes strong at the Paramount and Fenway, with afternoon and weekend biz especially good. "Underwater!" is rated fine at the Memorial, and holds a second. "Jupiter's Darling" looms barely okay at the Orpheum and State. "Country Girl" in sixth week at the Astor is holding up stoutly.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)— "Country Girl" (Par) (6th wk). Still in the chips at $13,000 following $15,500 for fifth.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Camille" (M-G) (reissue). Opened Sunday (20). Last week, "Intimate Relations" (UA) (2d wk), thin $2,500.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (64th wk). Still holding on with okay $16,000. Last week, $16,500.

Exeter (Indie) (1,300; 60-$1) — "The Detective" (Col) (6th wk). Neat $5,000 in final week. Last week, $6,100.

Fenway (NET) (1,700; 60-$1)— "Conquest of Space" (Par) and "5 Guns West" (SG). Good $5,000. Last week, "N. Y. Confidential" (WB) and "Black Pirates" (Lip), same.

Memorial (RKO) (3,000; 60-$1)— "Underwater!" (RKO) and "Sleeping Tiger" (Indie). Good $20,000 for Jane Russell starrer. Last week, "Far Country" (U) and "A&C Meet Keystone Kops" (U), $14,000.

Metropolitan (NET) (4,367; 60-$1)—"Untamed" (20th) and "Bob Mathias Story" (AA). Opens today (Tues.). Last week, "Battle Cry" (WB) (4th wk), fine $16,500.

Orpheum (Loew's) (3,000; 60-$1) —"Jupiter's Darling" (M-G) and "Golden Mistress" (UA). Fair $15,000. Last week, "Gray Line" (Col) (4th wk), $16,500.

Paramount (NET) (1,700; 60-$1) —"Conquest of Space" (Par) and "5 Guns West" (SG). Slick $17,000. Last week, "N. Y. Confidential" (WB) and "Black Pirates" (Lip), $14,500.

State (Loew's) (3,500; 60-$1)— "Jupiter's Darling" (M-G) and "Golden Mistress" (UA). Light $8,500. Last week, "Athena" (M-G) and "Crest of Waves" (M-G), $11,000 in 10 days.

'RIVERS' FAST $15,000, ST. L.; 'BRIDGES' SAME

St. Louis, March 22.

Biz is spotty this session, with "Many Rivers To Cross" making best showing of newcomers. It is lusty at Loew's. "6 Bridges To Cross" also is solid with the same amount of coin at the Fox. "Cinerama Holiday" still is smash in fifth round at Ambassador. "Long Gray Line" shapes neat in second frame at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (5th wk). Swell $20,000. Last week, $21,600.

Fox (F&M) (5,000; 75)—"Capt. Lightfoot" (U) and "Timberjack" (Rep). Opened today (Tues.). Last week, "6 Bridges To Cross" (U) and "Smoke Signal" (U), solid $15,000.

Loew's (Loew's) (3,172; 50-85)— "Many Rivers To Cross" (M-G) and "Fire Over Africa" (Col). Lusty $15,000 or over. Last week, "Jupiter's Darling" (M-G) and "They Rode West" (Col) (2d wk), $7,500.

Orpheum (Loew's) (1,400; 50-85) — "Black Tuesday" (UA) and "Shield for Murder" (UA). Good $7,000. Last week, "Black Knight" (Col) and "Black Dakotas" (Col) (2d wk), $5,000.

Pageant (St. L. Amus.) (1,000; 82)—"Bitter Rice" (Indie). Nice $3,500. Last week, "Prince of Players" (20th), $2,500.

Richmond (St. L. Amus.) (400; 82)—"Prince of Players" (20th). Fair $2,000. Last week, "Bread, Love and Dreams" (IFE), $3,000.

St. Louis (St. L. Amus.) (4,000; 60-85)—"Long Gray Line" (Col) (2d wk). Neat $12,000 following $14,500 opening frame.

Shady Oak (St. L. Amus.) (800; 82)—"Ugetsu" (Indie) (2d wk). Good $2,500 after $3,000 for opener.

'Star' Boffo 22G, D.C.; 'Untamed' 15G

Washington, March 22.

Four newcomers on mainstem will help biz here currently. Standout of new pix is "Man Without a Star" at Loew's Capitol, with a big session. Got help from personals by star Kirk Douglas. "N.Y. Confidential" shapes slow in two houses. "Untamed" at Loew's Palace also is solid. Holdovers are generally steady, with top honors again going to "Country Girl" in seventh session at Trans-Lux. "Long Gray Line" shapes bright on Keith's sixth round.

Estimates for This Week

Ambassador (SW) (1,490; 60-85) —"N.Y. Confidential" (WB). Weak $4,000 for Broderick Crawford starrer. Last week, "Underwater!" (RKO), $4,500.

Capitol (Loew's) (3,434; 70-95)— "Man Withtout a Star" (U). Big $22,000, with personals by the film's star Kirk Douglas helping. Last week, "Jupiter's Darling" (M-G), $16,000 for 8 days.

Columbia (Loew's) (1,174; 60-85) —"Women's Prison" (Col). Above average $8,000. Last week, "Black Tuesday" (UA) (2d wk), $5,500.

Dupont (Lopert) (372; 65-$1)— "Gate of Hell" (Indie) (4th wk). Okay $3,500 after $4,000 last week. Stays.

Keith's (RKO) (1,939; 90-$1.25) —"Long Gray Line" (Col) (6th wk).

(Continued on page 16)

Cincy OK; 'Space' Snappy $12,000, 'Racers' Hep 10G, 'Girl' Big 11G, 3d

Cincinnati, March 22.

Easter's approach is having little quieting effect on firstrun trade here this week. Two new bills, "Conquest of Space" and "Racers," loom above par at the Palace and Keith's. Holdovers of "Country Girl" at the Albee and "Battle Cry" at the smaller Grand shape well. "Girl" is big in third round while "Battle" looks strong on third moveover stanza.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)— "Country Girl" (Par) (3d wk). Still big at $11,000 pace after $16,000 second stanza.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (40th wk). Potent $16,500 in the absence of extra shows which boosted last week's total to $18,200.

Grand (RKO) (1,400; 75-$1.25)— "Battle Cry" (WB) (m.o.) (3d wk). Sock $7,500 looming after last week's $8,500.

Keith's (Shor) (1,500; 75-$1.25)— "Racers" (20th). Pleasing $10,000 or near. Holds for second frame. Last week, "Bridges at Toko-ri" (Par) (4th wk), $6,900.

Palace (RKO) (2,600; 75-90)— "Conquest of Space" (Par). Snappy $12,000 or near. Last week, "Carmen Jones" (20th), $11,000.

Key City Grosses

Estimated Total Gross
This Week $2,504,700
(Based on 25 cities and 228 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,462,400
(Based on 23 cities and 228 theatres.)

'Star' Mighty 23G, Philly's New Ace

Philadelphia, March 22.

Kirk Douglas' personal appearances kited "Man Without a Star" into the higher brackets, with a mighty $23,000 or better likely at the small-seater Goldman. It's the biggest money in town for a pic playing regular scale. However, biz generaly is spotty with pre-Easter lull already being felt here. "Long John Silver" is rated only so-so at the Mastbaum although the juveniles are helping matinee trade. "Gangbusters" is only okay at the Stanton. "Cinerama Holiday" is pushing to a terrific total at Boyd in fifth stanza.

Estimates for This Week

Arcadia (S&S) (625; 90-$1.35)— "Jupiter's Darling" (M-G) (4th wk). Fair $6,000. Last week, $8,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (5th wk). Pacesetter in city, wow $29,000. Last week, $28,000.

Fox (20th) (2,250; 90-$1.40)— "Untamed" (20th) (2d wk). Off to fair $16,000. Last week, $28,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Man Without Star" (U). Whopping $23,000, unusually big for this type of pic. Last week, "Capt. Lightfoot" (U), $12,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Long John Silver" (DCA). So-so $17,000. Last week, "Vera Cruz" (UA) (5th wk), $11,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (7th wk). Solid $13,000. Last week, $17,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB) (4th wk). Lusty $17,000. Last week, $20,000.

Stanley (SW) (2,900; 74-$1.40)— "Gray Line" (Col) (4th wk). Moderate $11,000. Last week, $13,000.

Stanton (SW) (1,473; 50-99)— "Gangbusters" (Indie). Okay $9,500. Last week, 'Davy Crockett" (EPI) (reissue), $10,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Animal Farm" (Indie) (2d wk). Poor $3,600. Last week, $6,000.

Viking (Sley) (1,000; 74-$1.50)— "Hit Deck" (M-G) (2d wk). Bright $14,000. Last week, $16,000.

Trans-Lux (T-L) (604; 99-$1.50) —"Stranger's Hand" (DCA). Weak $3,000. Last week, "Green Fire" (M-G) (5th wk), ditto.

'Lightfoot' Lively 11G, L'ville; 'Streets' $8,500, 'Girl' Rugged 6½G, 3d

Louisville, March 22.

General b.o. trend is on the light side here this week, with just two houses, the Rialto and State, showing fresh product. "Battle Cry" at the Mary Anderson is currently riding high in sixth week with possibility of a seventh round while the Kentucky with third week of "Country Girl" is continuing its socko pace. "Captain Lightfoot" and "West of Zanzibar" at the Rialto shapes good. "Down 3 Dark Streets" "Shield For Murder" combo at the State is only fair.

Estimates for This Week

Kentucky (Switow) (1,000; 75-$1) —"Country Girl" (Par) (3d wk). Likely to do big $6,500 after last week's $7,500.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (6th wk). Dandy $6,500 after last week's $7,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Capt. Lightfoot" (U) and "West Zanzibar" (U). Looks good $11,000. Last week, "White Feather" (20th), same.

State (United Artists) (3,000; 50-75)—"Down 3 Dark Streets" (UA) and "Shield For Murder" (UA). Fair $8,500. Last week, "Women's Prison" (Col) and "10 Wanted Men" (Col), ditto.

Douglas Virile $2,000, Ace Newcomer in Pitt; 'Holiday' Loud 18G, 5th

Pittsburgh, March 22.

Big weekend was stymied here Saturday night (19) by telecast of Duquesne-Dayton NIT championship basketball game (Dukes are a local team) and the dent at the wickets was noticeable everywhere. However, trade was doing well before that, and should be brisk down the stretch. "Man Without a Star" looks sturdy at Fulton. Both "Battle Cry" in fourth stanza at Stanley and "Camille" in second at Guild are strong, and likely will hold again. "Many Rivers to Cross" a slight improvement over recent pix at Penn but only oke. "Cinerama Holiday" continues to hold steady which means sock at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1) — "Man Without Star" (U). Kirk Douglas in for two days of drumbeating and three personals to help launch his starrer. Should hit socko $12,000. Last week, "Long John Silver" (DCA) (2d wk), only $1,000 in 3 days.

Harris (Harris) (2,165; 65-$1)— "Gray Line" (Col) (2d wk). Stretching to okay $8,500, and probably will hold again since product is short here. Last week, $12,000.

Guild (Green) (500; 65-$1)— "Camille" (M-G) (reissue) (2d wk). Second stanza should be bigger than any pic ever did here in a week. Shooting for great $3,200 after record $4,600 opener.

Penn (UA) (3,300; 65-$1)—"Many Rivers to Cross" (M-G). Pushing ahead to oke $13,000. Last week, "Bad Day Black Rock" (M-G), $12,000.

Squirrel Hill (SW) (900; 65-$1)— "Tonight's the Night" (AA) (2d wk). Fair $2,000 or less. Last week, $3,000.

Stanley (SW) (3,800; 75-$1.25)— "Battle Cry" (WB) (5th wk). Plenty of staying power, with sturdy $14,000. This is great here at this stage of run. Last week, $18,500.

Warner (SW) (1,365; $1.60-$2.40) —"Cinerama Holiday" (Indie) (5th wk). Pace very steady. Great $18,000 again this week, only a bit under last week.

'Untamed' Smash 13G, Seattle; 'Girl' 14G, 2d

Seattle, March 22.

Of the big-seaters, only the Coliseum, with "Untamed" and Music Hall with "New York Confidential" have new programs. Former is great, and one of biggest entries currently. "Confidential" is lightweight. "Country Girl" is rated smash in second Fifth Avenue session. "Gate of Hell" looms okay at Music Box. "Long Gray Line" is slow in second frame at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1)—"Mr. Hulot's Holiday" (GBD). Good $4,500. Last week, "Far Country" (U) and "West Zanzibar" (U), (4th wk), $2,900.

Coliseum (Evergreen) (1,830; $1-$1.25) — "Untamed" (20th) and "They Rode West" (Col). Great $13,000 or over. Last week, "Amer-

(Continued on page 16)

'Space' Sockeroo 18G, Det.; 'Untamed' 28G, 'Eden' Big 20G, 'Horse' 10G, 2d

Detroit, March 22.

Downtown biz is above average this week. "Untamed" shapes good at the Fox. However, "Conquest of Space" is standout with great total at the Palms. "East of Eden" is still sock in second round at the Michigan. "Cinerama Holiday" continues great in sixth week at the Music Hall. "Chief Crazy Horse" looms trim in second stanza at Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Untamed" (20th) and "Devil Girl from Mars" (AA). Good $28,000. Last week, "Big House" (UA) and "They Were So Young" (Lip) (2d wk), $17,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"East of Eden" (WB) (2d wk). Socko $20,000. Last week, $32,000.

Palms (UD) (2,961; 80-$1)— "Conquest of Space" (Par) and "Bob Mathias Story" (Col). Great $18,000. Last week, "Capt. Lightfoot" (U) and "Land of Fury" (U), $10,000.

Madison (UD) (1,900; 95-$1.25)— "Battle Cry" (WB) (5th wk). Strong $9,000. Last week, $12,000.

Broadway-Capitol UD) (3,500; 80-$1)—"Chief Crazy Horse" (U) and "Explosive Kid" (AA) (2d wk). Trim $10,000 in 6 days. Last week, $17,000.

United Artists (UA) (1,938; $1-$1.25)—"Hit Deck" (M-G) (3d wk). Slipping to oke $8,000. Last week, $10,500.

Adams (Balaban) (1,700; 95-$1.25)—"Gray Line" (Col) (3d wk). Still good at $7,500. Last week, $10,200.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (6th wk). Great $32,000. Last week, same.

Surplus of Longruns Bops Chi Biz; 'Doctor' Fat $9,000, 'Henrietta' Wow 6G, 'Girl' 22G, 5th, 'Battle' 21G, 4th

Chicago, March 22.

Downbeat here continues this round with too many holdovers flamed. Situation has film row headscratching since for no apparent reason grosses this Lent are not as hefty as last year's even though product is considered stronger by some.

"Doctor in House" at Esquire looks smash $9,000 in first frame while "Holiday for Henrietta" at the Ziegfeld shapes big $6,000 or close also opening week.

"New York Confidential" with Vic Damone helming stage bill at the Chicago shapes dull in second stanza. "Jupiter's Darling" at the McVickers looks okay in same round. "10 Wanted Men" and "Unchained" combo at Roosevelt is slowing down in first holdover session. "The Americano" and "Tarzan's Hidden Jungle" is dullish in same week at the Grand.

In the third round at the Woods, "Far Country" is not holding well. "Long Gray Line" shapes disappointing in same stanza at the Oriental.

"Battle Cry" is still nice in fourth stanza at State-Lake. "Country Girl" is holding well enough in fifth week at United Artists. "Cinerama" is still in the running at Palace in the 86th week.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Belles St. Trinian's" (Indie) (3d wk). Strong $3,000. Last week, $3,700.

Chicago (B&K) (3,900; 98-$1.50)—"N. Y. Confidential" (WB) (2d wk) with Vic Damone topping vaude. Dull $34,000. Last week, $45,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Doctor in House" (Rep). Smash $9,000. Last week, subsequent-run.

Grand (Nomikos) (1,200; 98-$1)—"Americano" (RKO) and "Tarzan's Hidden Jnugle" (RKO) (2d wk). Dull $7,500. Last week, $9,500.

Loop (Telem't) (606; 90-$1.25)—"Gate of Hell" (Indie) (3d wk). Sturdy $8,500. Last week, $10,500.

Monroe (Indie) (1,000; 98-$1.50)—"Romeo and Juliet" (UA) (3d wk). Fair $6,500. Last week, $7,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Jupiter's Darling" (M-G) (2d wk). Dull $14,000. Last week, $17,000.

Oriental (Indie) (3,400; 98-$1.25)—"Long Gray Line" (Col) (3d wk). Disappointing $15,600. Last week, $17,800.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (86th wk). Solid $23,500. Last week, $25,000.

Roosevelt (B&K) (1,400; 65-98)—"10 Wanted Men" (Col) and "Unchained" (WB) (2d wk). Slow $14.500. Last week, $16,500.

State-Lake (B&K) (2,400; 65-98)—"Battle Cry" (WB) (4th wk). Nice $21,000. Last week, $24,000.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (5th wk). Nifty $4,200. Last week, $4.700.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (5th wk). Holding at $22,000, big. Last week $24,000.

Woods (Essaness) (1,206; 98-$1.25)—"Far Country" (U) (3d wk). Mild $15,000. Last week, $22,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie) (3d wk). Hefty $4.200. Last week, $4,500.

Ziegfeld (Lopert) (430; 98)—"Holiday for Henrietta" (Indie). Big $6,000. Last week, subsequent-run.

'Space' Strong $17,000, Cleve.; 'Horse' $12,000

Cleveland, March 22.

City is loaded with holdovers and a couple of oldies, with biz hold-very well in view of this. Ace new pic is "Conquest of Space," robust at State. "Chief Crazy Horse" looks just okay at Palace. "Long Gray Line" at Allen still is smart in second round. "Country Girl" continues big in seventh Stillman session.

Estimates for This Week

Allen (W-W) (3,000; 70-$1)—"Long Gray Line" (Col) (2d wk). Smart $14,000. Last week, $22,500.

Hipp (Telem't) (3,700; 70-$1)—"Untamed" (20th) (2d wk). Good $15,000 following $19,000 last week.

Lower Mall (Community) (585; 60-90)—"Gate of Hell" (Indie).

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e. without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Eden' Wham 21G, Stewart 14G, S. F.

San Francisco, March 22.

Some new, strong fare is keeping firstrun overall total high here this session. Standout newcomer is "East of Eden," wow at St. Francis. "Far Country" looms fine at Golden Gate while "Big House U.S.A." shapes good at United Artists. "Doctor In House" shapes great at the Bridge. Second round of "Country Girl" is great at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Far Country" (U) and "Keystone Kops" (U). Fine $14,000 for James Stewart pic. Last week, "Destry" (U) and "Riccochet Romance" (U), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Untamed" (20th) (2d wk). Mild $10,000. Last week, $17,500.

Warfield (Loew's) (2,656; 65-90)—"Hit the Deck" (M-G) (3d wk). Fairish $9,000. Last week, $11,500.

Paramount (Par) (2,646; 90-$1)—"Country Girl" (Par) (2d wk). Great $22,000. Last week, $35,000.

St. Francis (Par) (1,400; $1-$1.25)—"East of Eden" (WB). Wham $21,000. Last week, "Gray Line" (Col) (4th wk), $8,500.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (64th wk). Fancy $16,500. Last week, $16,000.

United Artists (No. Coast) (1,207; 70-$1)—"Big House U.S.A." (UA) and "Twist of Fate" (UA). Good $9,000. Last week, "Americano" (RKO) and "Khyber Patrol" (UA), $11,000.

Stagedoor (A-R) (400; $1-$1.25)—"Gate of Hell" (Indie) (3d wk). Big $6,600. Last week, $7,000.

Larkin (Rosener) (400; $1)—"Overcoat" (Indie) (2d wk). Okay $2,000. Last week, $2,200.

Bridge (Reade-Schwarz) (349; $1.10-$1.25) — "Doctor in House" (Rep). First week ending today (Wed.) looks to hit smash $5,000 or near.

Vogue (S.F. Theatres) (377-$1)—"Mlle Gobette" (Indie) (2d wk). Mild $1,200. Last week, $1,500.

Omaha B.O. Holds Firm; 'Horse' Sock at $7,000, 'Racers' Smooth $10,500

Omaha, March 22.

Plenty of competition this week, coming from Omaha Symphony, Blackstone's magic show, the "Seven Year Itch" legiter and Ice Capades, but the film boxoffice is holding quite firm. "The Racers" shapes okay at the Orpheum. Standout is "Chief Crazy Horse" socko at the State. "Conquest of Space" is only medium at the Omaha. "Battle Cry" is still sharp in its fourth session at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Battle Cry" (WB) (4th wk). Neat $5,000. Last week, $8,500.

Omaha (Tristates) (2,000; 65-85)—"Conquest of Space" (Par) and "Devil's Harbor" (20th). Medium $6,000. Last week, "6 Bridges to Cross" (U) and "Other Woman" (20th), $7,500.

Orpheum (Tristates) (2,890; 70-90)—"The Racers" (20th). Okay $10,500. Last week, "Far Country," (U), $9,000.

State (Goldberg) (875; 50-85) — "Chief Crazy Horse" (U). Big $7,000. Last week, "West Zanzibar" (U) and "Trouble in Store" (Rep), $3,000 at 75c top.

'Feather' Fancy $15,000, Denver; 'Kettles' 12G

Denver, March 22.

Heavy wind and snow last Sunday night did not appear to hurt the boxoffice here much. Four theatres are holding their pix. "White Feather" is grabbing top money and making the best showing of all the newcomers, playing the comparatively small-seat Fox. It stays on. "Ma and Pa Kettle Go to Waikiki" is rated good at Denver. "Country Girl" still is torrid in third round at Denham, and holds again. "Doctor in House," nice in second week at Vogue, remains a third.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"White Feather" (20th). Fast $15,000. Holds. Last week, "Battle Cry" (WB) (5th wk), $11,000.

Denham (Cockrill) (1,750; 60-$1)—"Country Girl" (Par) (3d wk). Fancy $14,000. Stays on. Last week, $17,000.

Denver (Fox) (2,525; 50-85)—"Ma, Pa Kettle to Waikiki" (U) and "They Rode West" (Col). Good $12,000. Last week, "Long Gray Line" (Col) (2d wk), $9,000.

Esquire (Fox) (742; 70-$1)—"Gate of Hell" (Indie). Big $4,000. Holds. Last week on reissues.

Orpheum (RKO) (2,600; 50-85)—"Many Rivers to Cross" (M-G) and "Black Pirates" (Lip) (2d wk). Fair $7,500. Last week, $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Capt. Lightfoot" (U) and "Cabaka" (U). Fair $10,000. Last week, "3 Dark Streets" (UA) and "Golden Mistress" (UA), $10,500.

Vogue (Brown) (442; 75-90)—"Doctor in House" (Rep) (2d wk). Good $2,200. Last week, $3,500.

'Deck' Trim 11G, Mpls.; 'Racers' 9G

Minneapolis, March 22.

Holdovers still stack up here as bigger spotlight grabbers than fresh arrivals. The latter include "Hit the Deck," "The Racers" and "The Big Combo," with "Deck" drawing the most attention at Radio City. "Racers" also looks okay at State. It's fifth week for "Country Girl" at World where still hefty. Second round of "Long Gray Line" at the Orpheum is stout. Bad weather continues to hurt biz, temperatures in the low 20's plus frequent snow.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (49th wk). Soldout special matinees giving grosses an added hypo. Big $15,500. Last week, $15,000.

Gopher (Berger) (1,000; 65-85)—"Big Combo" (AA). Supposed to be world-preem here. Good $4,500. Last week, "Many Rivers to Cross" (M-G) (2d wk), $3,200.

Lyric (Par) (1,000; 85-$1)—"3 Ring Circus" (Par) (m.o.). Here after prosperous Radio City session. Good $4,500. Last week, "Battle Cry" (WB) (5th wk), $5,500.

Radio City (Par) (4,100; 85-$1)—"Hit the Deck" (M-G). Nice $11,000. Last week, "3 Ring Circus" (Par), $12,000.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Long Gray Line" (Col) (2d wk). Virile $8,000. Last week, $12,000.

RKO-Pan (RKO) (1,600; 65-85)—"Southwest Passage" (UA) and "Khyber Patrol" (UA). Okay $4,000. Last week, "The Outcast" (Rep) and "Hell's Outpost" (Rep), $4,200.

State (Par) (2,300; 85-$1)—"The Racers" (20th). Very solid $9,000. Last week, "Bridges at Toko-ri" (Par) (3d wk), $6,500.

World (Mann) (400; 65-$1.20)—"Country Girl" (Par) (5th wk). At present speedy clip has long way to go before ending run. Hefty $5,000. Last week, $6,300.

'Untamed' Lusty $12,000, Port.; 'Horse' Hotsy 10G

Portland, Ore., March 22.

Town is loaded with strong product currently and this is keeping biz healthy. "Country Girl" moves into a fourth torrid week. "Long Gray Line" continues tall in second frame. "Hit The Deck" looms stout a new entrant while "Chief Crazy Horse" shapes sturdy, also for a new comer. "Untamed" looks lusty. It also is new.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Hit Deck" (M-G) and "Security Risk" (AA). Stout $12,000. Last week, "Far Country" (U) and "West Zanzibar" (U) (2d wk), $5,900.

Fox (Evergreen) (1,560; $1-$1.25)—"Long Gray Line" (Col) (2d wk).

(Continued on page 16)

B'way Low; Blame Rain, Lent, Etc.; Yet 'Jungle' Drums 68G, 'W'front' Rerun Okay 8G, Palace Tidy 22G

Broadway deluxers continued to be plagued by seasonal influences and an obvious tightening of public spending this stanza even though new pix preemed set a more cheerful note over the past weekend. Last Friday's snowstorm was bad enough for the b.o., but Monday's all-day rain followed by the continuous downpour yesterday (Tues.) were real crippling blows. Lent, income tax problems (both Federal and state) as well as a general tapering of spending were listed as factors in the current downbeat on Broadway. St. Patrick's day last Thursday helped several locations.

Ace newcomer is "Blackboard Jungle," which is headed for a mighty $68,000 at the State. This does not include a whopping take on Friday when the pic was previewed with "Timberjack," the then current film. House operated grind from early Saturday morning until the early morning hours Sunday. Theatre got $1.80 both Saturday and Sunday, this scale being installed fairly early in the afternoon. It's easily the biggest money at the State in many months.

"On Waterfront," playing second run, shapes nice $7,000 or near at the Globe. "Tight Spot" with vaudeville looks to get a lively $22,000 at the Palace. Otherwise, the Street is 100% holdover.

"East of Eden" is holding at smash $44.000 or near in second session at the Astor. "Holiday For Henrietta" pushed up to sock $6,800 in eighth round at the arty Fine Arts, and could stay longer except for a locked booking on its next pic. Winds up with the current (9th) week.

Champ longrun pic is "Battle Cry," which still is stout with $40,000 or close for seventh round at the Paramount. It continues for about two weeks longer. "Country Girl" looks nice $19.000 this (14th) week at the Criterion. "Mambo" is scheduled to open March 30.

"Hit the Deck" with stageshow shapes modest $108,000 in third and final week at the Music Hall. "Glass Slipper" with annual Easter stageshow opens tomorrow (Thurs.). "Untamed" looks like fair $35,000 in second stanza at the Roxy, staying only five days of third week to open "Man Called Peter" on March 31.

"Long Gray Line" is heading for a nice $22,000 in its sixth week at the Capitol. "Man Without a Star" opens at the Victoria tomorrow (Thurs.) after a good run with "N. Y. Confidential."

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"East of Eden" (WB) (2d wk). Initial holdover stanza winding up today (Wed.) looks to hold with terrific $44.000 or near. First week was $51,000, over hopes. Stays on indef.

Baronet (Reade) (430; 90-$1.55)—"Game of Love" (Indie) (15th wk). The 14th round ended yesterday (Tues.) was big $3.900 after $3.800 in 13th week. Stays until April 4 or later, when "Trouble in Glen" (Rep) is due in.

Capitol (Loew's) (4,820; 85-$2.20)—"Long Gray Line" (Col) (6th wk). Likely will get fine $22,000 in current round finishing today (Wed.) after $25,000, better than expected, for fifth week.

Criterion (Moss) (1,700; 75-$2.20)—"Country Girl" (Par) (14th wk). This session finishing today (Wed.) is heading for trim $19,000 after $22,000 in 13th week. Stays until "Mambo" (Par) opens March 30.

Fine Arts (Davis) (468; 90-$1.80)—"Holiday For Henrietta" (Arde) (9th wk). The eighth stanza ended Sunday (20) climbed to socko $6,800 after $6.400 for seventh week. "To Paris With Love" (Indie) comes in March 28 although this could stay considerably longer. However, "Love" is in here on a locked booking.

Globe (Brandt) (1,500; 70-$1.50)—"On Waterfront!" (Col) (2d run). Looks to land fine $7,000 in current round winding tomorrow (Thurs.). Last week, "Gilda" and "Deeds Goes To Town," Columbia reissues plus preview of "On Waterfront!" on March 17, $7,500. "Wayward Wife" (IFE) opens April 1.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (15th wk). The 14th round ended Monday (21) was wow $11,000 after $12,000 for 13th week. Stays on into the summer. Pic has been getting a fresh award about every week, and this has helped, natch.

Mayfair (Brandt) (1,736; 79-$1.80)—"Underwater!" (RKO) (7th wk). Sixth round ended yesterday (Tues.) held with fair $8,500 after $9,500 in fifth week. Stays until April 6 when "Long John Silver" (DCA) opens.

Normandie (Trans-Lux) (592; $1.15-$1.65)—"Camille" (M-G) (reissue) (8th wk). Seventh round ended Monday (21) was smash $6,500 after $8,000 for sixth week. Continues on.

Palace (RKO) (1,700; 50-$1.60)—"Tight Spot" (Col) and vaudeville. Week ending tomorrow (Thurs.) looks to reach fancy $22,000. Last week, "Big House U. S. A." (UA) and vaude, $25,000, over hopes.

Paramount (ABC-Par) (3,664; 85-$1.75)—"Battle Cry" (WB) (8th wk). Seventh frame ended last night (Tues.) held with sturdy $40,000 after $48,000 for sixth week. Stays over again, and likely will round out this phenomenal run here in about two weeks. "Strategic Air Command" (Par) due next.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (6th wk). Fifth week ended last night (Tues.) was good $9,000 or less after $11,300 for fourth. Continues, with "Heartbreak Ridge" (M-G) announced as next in.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Hit the Deck" (M-G) and stageshow (3d-final wk). Held at mild $108,000 or under in final stanza after $110,000 for second. "Glass Slipper" (M-G) and annual Easter stageshow opens tomorrow (Thurs.).

Roxy (Nat'l Th.) (5,717; 65-$2.40)—"Untamed" (20th) (2d wk). First holdover session ending tomorrow (Thurs.) looks to dip to fair $35 000 after $52,000 in opener. "Man Called Peter" (20th) comes in with a special hospital benefit preem the night of March 31.

State (Loew's) (3,450; 78-$1.80)—"Blackboard Jungle" (M-G). Soaring to terrific $68,000 or near in first round winding up Friday (25). Holds, natch! In ahead, "Timberjack" (Rep), $16,000 in 10 days, with a great lift from preview of "Jungle" all day Friday (18). Figure for "Jungle" does not include preview coin of Friday which was considerably better than Monday (21).

Sutton (R&B) (561; $1-$1.80)—"Romeo and Juliet" (UA) (14th wk). The 13th round ended yesterday (Tues.) held with oke $4,800 after $5,700 in 12th week. "Marty" (UA) opens April 11.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Doctor in House" (Rep) (5th wk). Current stanza ending today (Wed.) probably will hit smash $9,500 after $11,500 in fourth. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"N. Y. Confidential" (WB) (6th wk-6 days). Curtailed week ending today (Wed.) looks to hit fair $3,000. Fourth full week was $12,000. "Man Without a Star" (U). Opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (7th wk). Sixth session finished Saturday (19) was wham $54,400 including one extra performance St. Patrick's Day. The fifth week was $53,700. Stays indef.

'A&C' Fairish $4,000 In Balto; 'Girl' Great 15G In 2d, 'Toko-ri' 7½G, 3d

Baltimore, March 22.

With only one new entry this round, grosses tend to be unexciting here. "Abbott and Costello Meet Keystone Kops," lone newcomer, is fairish at the Mayfair. "Country Girl" is holding stoutly in second session at the Hipp. Second week of "Untamed" is mild at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Many Rivers To Cross" (M-G) (2d wk). Slim $7,000 after $10,500 opener.

Film Centre (Rappaport) (960; 50-$1)—"Romeo And Juliet" (UA) (2d wk). Pleasing $4,000 after $5,000 opener.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par) (2d wk). Holding staunchly at $15,000 after $21,500 opener.

Keith's (Fruchtman) (2,400; 25-$1)—"Bridges At Toko-ri" (Par) (3d wk). Potent $7,500 following $10,500 in second.

Little (Rappaport) (310; 50-$1)—

(Continued on page 16)

Maryland Moralists Lose in Court; 'Obscenity' Definition Dies on Vine; Vindication for 'Game of Love'

If presently proposed censorship statutes in Maryland are signed into law by the Governor, the state censor board will operate under them with a strike against it from the very start.

Maryland's new definition of the term "obscene," which forms one of the cornerstones of the statutes, has already been found wanting in the courts.

Case involved the French film, "The Game of Love," distributed by Times Film Corp., of N. Y. "Game" was the first pic ever to be banned by the Maryland board in its entirety on the grounds of obscenity. The ban was appealed to the board by Felix Bilgrey, attorney for Times Film. Upon losing his appeal, he took the case to the Baltimore City Court.

In a decision handed down last week, Judge Emory Niles ruled that "Game of Love" wasn't obscene within the meaning of the term as defined by the Maryland statutes—new or old— and he ordered reversal of the board's action. Under Maryland law, there is no appeal from the Judge's decision.

Ruling is considered significant in that, at the very outset, it would appear to severely limit the interpretations which the Maryland board can put on the term "obscene" in the future.

Sex Versus Merit

In the now pending bill in the Maryland legislature, the meaning of "obscenity" is defined thusly: "The motion picture film or view shall be considered to be obscene if, when considered as a whole, its calculated purpose or dominant effect is substantially to arouse sexual desires, and if probability of this effect is so great as to outweigh whatever merits the film may possess."

Judge Niles observed that the definition had not been adopted by the legislature, and therefore wasn't binding on the court, but that, according to Sidney R. Traub, the former censor board chairman, "the definition constitutes the standard upon which the board acted in determining that the film was obscene."

The judge pointed out that "while it is true that the film implies that such relations (between a youth and a woman of middle age) have occurred, they are not depicted in the film itself. There is nothing in the film which could be termed pornographic. The situation can be summed up by saying that, although the film implies that improper conduct has taken place, the film deals with its effects upon the various characters involved. In this respect it does not differ from any novels and plays."

The decision added that "although it may fairly be contended that the film is based upon a narrative of improper conduct, it does not in the opinion of the court constitute incitement to such conduct."

The mere fact that the judge was so specific in his own definition of what is and isn't obscene, i.e. his comment that no obscene act was actually shown on the screen, is seen as carrying great significance in any application of a new Maryland statute.

Vermont Clergy Loses

Montpelier, Vt., March 22.

Sunday film matinee bill, with a rider also legalizing roller skating on the Sabbath, has been given final approval by the Vermont Legislature.

Under the measure, various communities will be able to authorize Sunday exhibition starting at 2 p.m., instead of being presented only in the evening as under the old law.

The bill, introduced by Sen. Leslie Barry of Chittenden, had been strongly supported by theatre men and as vigorously opposed by groups of clergymen.

Decides Pa. Has No Censorship —Or Does It?

Philadelphia, March 22.

Pennsylvania is preparing to rewrite its 40-year-old censorship laws as the whole status of State censorship was thrown into doubt last week by the action of the Attorney General's office in withdrawing a supersedeas.

Declared unconstitutional in Common Pleas Court last September, censorship in Pennsylvania was operating on the action filed by the Attorney General's office. "Withdrawal of the supersedeas leaves the Commonwealth without a censorship law," according to Abraham J. Levy, former special deputy Attorney General, who appealed the Common Pleas Court decision.

The fight against the State Board of Censors was led by Edwin P. Rome, acting as attorney on behalf of Hallmark Productions' "She Should'a Said No," a film about the drug traffic.

Mrs. Edna R. Carroll, chairman of the censor board, asserted "we are going ahead with our duties, and so far as I am concerned nothing can be shown without a seal."

The change in State administrations at the start of the year has apparently ousted Mrs. Carroll, but she had had no official notice as yet. On a radio interview by John Raleigh over Station KYW, the censor board chairman said, "I am probably the only person in history to be fired by Drew Pearson." She had reference to a previous broadcast by Pearson, who stated she had been replaced.

Gov. George M. Leader has announced the appointment of a new censor board to be headed by Mrs. Louise John, of West Chester. The appointments, however, do not become official until confirmed by the Governor's opposition Republican-controlled Senate.

LADY DEMOCRATS ON PENNSY CENSOR BODY

Philadelphia, March 22.

Governor George M. Leader has named a new State Board of Motion Picture Censors to be headed by Mrs. Louise M. Johns, of West Chester, Pa. She succeeds Mrs. Edna R. Carroll, who headed the board for years under the Republican regime in the State. The chairman's salary is $6,000 annually.

Two other Democrats were appointed by Gov. Leader to replace Republicans ousted from the board. They are Mrs. Helen K. Massock, of Washington, Pa., and Mrs. Clara Stevenson Black, of Harrisburg. They replace Mrs. Jewel M. Frank, of Pittsburgh, and Mrs. Beatrice Z. Miller, of Germantown. Board members are paid $5,000 a year.

Briefs From the Lots

Hollywood, March 22.

Robert Alton, choreographer on **Frederick Brisson's** "The Girl Rush," will also get associate producer credit on the picture . . . **Edmund Grainger's** "The Treasure of Pancho Villa" will roll April 11 at the Churubusco Studios in Mexico City, with location filming in Taxco, Cuernavaca and Xenoptlan . . . Former Hollywood stuntman **Henry Okawa** will double as an actor and interpreter in the filming of Columbia's "The Gentle Wolfhound" in Japan . . . **Roger Corman** readying "Cobra" for filming in India in association with **Vinod Pathak** of Indo-American Films . . . **Gottfried Reinhardt** negotiating with **Zsa Zsa Gabor** for a top role in "Rosalinda" in Vienna.

Walter Wanger signed **Kevin McCarthy** for a top role in "The Body Snatchers" at Allied Artists . . . **Fred Kohlmar** will produce "The Vamp," life story of **Theda Bara**, at Columbia . . . **Rosalind Russell** will co-star with **William Holden** in Columbia's film version of "Picnic" . . . **David Robel** will choreograph "The House of Bamboo" for 20th-Fox.

Warners picked **Gordon Douglas** to direct "Sincerely Yours," Liberace's first screen starrer . . . Music arranger **Skip Martin** bicycling between **Samuel Goldwyn's** "Guys and Dolls" and 20th-Fox's "How To Be Very, Very Popular" . . . **Henry Daniell** plays an Italian political plotter in Metro's "Dianne," starring **Lana Turner** . . . "Wonderland" is the new tag on Metro's "Cole Porter Cavalcade," with **Arthur Freed** producing and **Gene Kelly** starring . . . Metro will use more than 10,000 natives as extras during the filming of "Bhowani Junction," starring **Ava Gardner** and **Stewart Granger** in Pakistan . . . **Admiral Joseph F. Taylor** joined **Bryan Foy's** staff for the production of "Battle Stations" at Columbia . . . **Jean Negulesco** will direct "The Rains Came," **Frank Ross** production at 20th-Fox.

Easter Natural For 20th's 'Peter'

Since it considers Easter the ideal time for the release of its religiosos pic, "A Man Called Peter," 20th-Fox plans to open the film in 350 U. S. and Canadian keys during the holidays, representing one of the largest across-the-board openings of a CinemaScope production.

In N. Y., "Peter" kicks off at the Roxy Theatre on March 31, Preem is a benefit for the Highland Fund of North America which seeks to restore the Caledonian Hospital of N. Y.

"Peter" is being screened this week in 60 cities for clergymen, lay church leaders and opinion makers who're expected to "spread the word" on the film.

U Buys 3 Stories for '56

Hollywood, March 22.

Universal bought three story properties, all in one day, for inclusion in its 1955-56 production program.

Yarns include "Late Have I Loved Thee," written by Jay Anthony; "Draw Sabres," by Blake Edwards; and "The Land Unknown," by Charles Palmer.

Up-Frame Titles for Widescreen!

Theatres' switch to widescreens shapes as a problem for foreign film imports carrying subtitles.

In using regularly titled prints on the widescreen, exhibs tend to lose the printed legend. If, on the other hand, they move up the image to make the titles legible, they cut off the heads of the actors.

Importers say that the drive-ins, for one, would be more enthusiastic about booking their product if it weren't for the subtitle problem. As a result, some of the new foreign lingualers are pushing the titles higher up in the frame. Danger there is that they then impinge on the action and evoke unfavorable audience comment.

'Blackboard Jungle'—True or False?

Educators Apparently Uncertain Whether to See Reality or Caricature of Delinquency Problem

Metro's "The Blackboard Jungle," the story of juvenile delinquency in a big city school, is emerging as a highly controversial picture as expected. Like the Evan Hunter novel on which it is based, the film is causing a split in opinions on the conditions it shows in a vocational high school.

Although seen by New York City Superintendent of Schools William Jansen, the educational topper is taking a strictly hands off attitude, declining to take a pro or con stand. Unofficially, members of the N. Y. Board of Education feel that the picture can do some harm and some good. A good deal of highly sensational stuff has been telescoped into a short time period and may tend to give a false picture of actual conditions in th schools.

On the other hand, Metro claims to have unofficial statements from school teachers pointing out that conditions in some schools are worse than shown. The Legion of Decency has tagged the film with a "B" rating, and an outfit known as the Institute of Public Opinion has been sending postcards to film reviewers charging that the picture, like the book, is anti-public schools. Reviewers are urged to point out to their readers that the conditions as depicted do not really exist.

Metro has been forced to alter its filmed video clips at the urging of the networks. It has eliminated the scene in which a juve delinquent tears a teacher's dress in a rape attempt.

N. Y. Governor Averell Harriman, at Metro's invitation, saw the picture recently, and although M-G hopes to get some statement from him, the state's chief executive has issued no comment so far.

On Location—1955

Hollywood, March 22.

Some 47 members of the cast and crew of Universal's "The Rawhide Years" are making with Geiger counters on location at Lone Pine. Among the toters are Tony Curtis and Arthur Kennedy.

Reason is that the location is in the heart of the new uranium area.

Debate Goes On: Is 1946 'Fair' As Test of Normal

VARIETY last week touched off much trade pro and con-ing with a story relating that some execs felt the usual boxoffice comparisons between the present and 1946 were invalid. Point was made that 1946 was an era of false economy in that even mediocre pictures made money and at that time there was no tv competition.

Reaction in private conversations among N. Y. filmmen showed some split opinion. A number of execs agreed that such comparing simply was not realistic. Others took the opposite view. Paul Raibourn, Paramount, v.p., for one, stated: "1946 was a normal year because at that time we had our proper share of the market. Therefore, the comparison should be made. 1953 and 1954 were the abnormal years."

Editing Brazil in C'Scope

Washington, March 22.

Cutting starts in New York this week on footage for two 20th-Fox CinemaScope tinter shorts brought back from Brazil last week by Anthony Muto, D. C. rep for 20th and Movietone News. Muto will direct the editing.

First short will deal with the City of Rio de Janeiro, including the big annual carnival. Second short will cover a tour of the coffee plantations, steel production, the coffee port of Santos, and the city of Sao Paulo.

Evangelist Raps 'Young'

Albany, March 22.

A page one blast Friday (18) by The Evangelist, official weekly of the Albany Catholic Diocese, is believed to have been a factor in ending the run of the Legion of Decency-condemned "They Were So Young" at the Ritz Saturday, and the substitution of a reissue bill Sunday (20).

Letters of protest from Catholic organizations and individuals were also reported to have been received by the first-run house.

A boxed, black-typed story, captioned "Albany Movie Courts Ban," stated, "The Ritz Theatre, Albany, in its current motion picture billing impels Catholics to rigidly enforce their Legion of Decency pledge. 'They Were So Young' which newspaper advertisements have already displayed as a depiction of film that has not been previously 'dared,' is unconditionally condemned by the Legion of Decency. According to the Legion's review the Lippert picture is 'completely unacceptable for entertainment for motion picture audiences.'"

U Adds 2 for April

Hollywood, March 22.

Universal has added two starters to its April production program, making a total of four. First to roll is the Howard Christie production, "Away All Boats," starting April 6 with Jeff Chandler.

Other April starters and their producers are: "Better Than Before," Albert J. Cohen; "Fort Starvation," Aaron Rosenberg; and "The Kettles in the Tall Corn," Richard Wilson.

Britain: Not Free Speech Bastion?

American film producers, many of whom have been singing the blue-pencil blues, actually have far more script freedom than their British counterparts. So states Jill Craig, English writer and director, in an article in a recent issue of London's Sunday Express.

Miss Craig beefs that no British agency or organization will cooperate with a camera crew on location shooting unless the scenario is devoid of any critical material.

"The truth is," she writes, "that it is almost impossible to criticize any British institution in a visual medium. To do so it is necessary to set up cameras on the organization's property. We cannot make a film about the railways, for instance, without showing a station and trains. Permission for this is granted only when the script has been viewed.

"Here lies the difficulty. For the most cherished possession of the Public Relations Officers is the blue pencil. I know of a production that was abandoned because a pickpocket was to be shown travelling by train. This (the official maintained) would undermine the confidence of travellers."

Other taboos, Miss Craig goes on, were on a man closing a carriage window because "there are no drafts in British trains," and the depiction of a fireman in comic manner.

Miss Craig says the use of facilities is granted on these two conditions: "The organization must be glorified, and producers must pander to that blue pencil."

In contrast is the "artistic freedom" enjoyed by Hollywood and concerning this Miss Craig points to "From Here to Eternity," "Caine Mutiny," "Cell Block 11" and "On the Waterfront."

She concludes: "There are no signs that the American Army, Navy, prison system or dockers' union is toppling in consequence. It is even possible that they may have been strengthened. Thus the Americans teach the world to admire their capacity for self-criticism. They also collect the handsome reward at the boxoffice.

"No one believes British institutions are so weak that they can survive only if they have everlasting doses of praise. But that is the main impression Public Relations Officers will create if they are allowed to continue in their present absurd fashion."

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 7
This Date, Last Year..... 3

"TIMESLIP"
(ToDon Production)
(Shooting in England)
Prod.—A. C. Snowden
Dir.—Ken Hughes
Gene Nelson, Faith Domergue, Joseph Tomelty, Vic Terry, Donald Gray, Peter Arne.
(Started Feb. 4)

"WOMEN'S REFORMATORY"
Prod.—William F. Broidy
Dir.—Edward Cahn
Carole Mathews, Beverly Michaels, Tom Drake, Peggy Knudsen, Sara Haden, John Dierkes, Esther Dale
(Started March 14)

COLUMBIA

Starts, This Year 7
This Date, Last Year..... 9

"THE GENTLE WOLFHOUND"
(Shooting in Japan)
Prod.—Fred Kohlmar
Dir.—Richard Murphy
Aldo Ray, Mitsuko Kinura, Phil Carey, Dick York, Chuck Connors, Johanna Mendel
(Started March 1)

"LAST FRONTIER"
Prod.—William Fadiman
Dir.—Anthony Mann
Victor Mature, Guy Madison, Robert Preston, Anne Bancroft, James Whitmore, Russell Collins, Peter Whitney, Pat Hogan, Kathryn Grant, Guy Williams
(Started March 21)

METRO

Starts, This Year..... 3
This Date, Last Year..... 0

"BAR SINISTER"
Prod.—Henry Berman
Dir.—Herman Hoffman
Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, Roger Moore, Willard Sage, Sally Fraser
(Started Feb. 28)

"BHOWANI JUNCTION"
(Shooting in Pakistan)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Ava Gardner, Stewart Granger, William Travers, Francis Matthews, Abraham Sofaer, Peter Illing, Marne Maitland, Lionel Jeffries, Frieda Jackson, Joseph Tomelty
(Started March 1)

"QUENTIN DURWARD"
(Shooting in London)
Prod.—Pandro S. Berman
Dir.—Richard Thorpe
Robert Taylor, Kay Kendall, Robert Morley, Normand Wooland, Eric Pohlman, Duncan Lamont, Wilfred Hyde White
(Started March 1)

PARAMOUNT

Starts, This Year..... 1
This Date, Last Year..... 4

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye
(Started Oct. 14)

"ARTISTS AND MODELS"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin and Jerry Lewis, Shirley MacLaine, Eddie Mayehof, Eva Gabor, Dorothy Malone, George Winslow
(Started Feb. 28).

RKO

Starts, This Year..... 2
This Date, Last Year..... 0

"PEARL OF THE SOUTH PACIFIC"
Prod.—Benedict Bogeaus
Dir.—Allan Dwan
Virginia Mayo, Dennis Morgan, David Farrar, Lance Fuller, Murvyn Vye, Lisa Montell
(Started Feb. 21)

"THE BOY AND THE BULL"
(King Bros. Productions)
(Shooting in Mexico)
Prod.—Frank and Maurice King
Dir.—Irving Rapper
Michel Ray, Fermin Rivera, Rudolph Hoyos
(Started March 4)

REPUBLIC

Starts, This Year 6
This Date, Last Year..... 1

"THE TEXAS LEGIONNAIRES"
Assoc. Prod.-Dir.—Frank Lloyd
Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt, Ernest Borgnine, J. Carrol Naish
(Started March 1)

"LAY THAT RIFLE DOWN"
Assoc. Prod.—Sidney Picker
Dir.—Charles Lamont
Judy Canova, Robert Lowrey, Jacqueline de Witt, Robert Burton, Tweeny Canova
(Started March 16)

20th CENTURY-FOX

Starts, This Year..... 5
This Date, Last Year..... 2

"HOUSE OF BAMBOO"
(Shooting in Tokyo)
Prod.—Buddy Adler
Dir.—Samuel Fuller
Robert Ryan, Robert Stack, Shirley Yamaguchi, Sandro Giglio
(Started Feb. 3)

"HOW TO BE VERY, VERY POPULAR"
Prod.-Dir.—Nunnally Johnson
Betty Grable, Robert Cummings, Sheree North, Charles Coburn, Fred Clark, Charlotte Austin, Orson Bean, Tommy Noonan, Andrew Tombes, Rhys Williams, Alice Pearle
(Started Feb. 21)

"SIR WALTER RALEIGH"
Prod.—Charles Brackett
Dir.—Henry Koster
Bette Davis, Richard Todd, Dan O'Herlihy, Herbert Marshall, Jay Robinson, Joan Collins, Robert Douglas, Romney Brent, Lisa Daniels
(Started Feb. 21)

"THE LEFT HAND OF GOD"
Prod.—Buddy Adler
Dir.—Edward Dmytryk
Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead, E. G. Marshall
(Started March 7)

"A MANY SPLENDORED THI
Prod.—Buddy Adler
Dir.—Henry King
William Holden, Jennifer Jones, Gloria Grahame
(Started March 14)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year..... 7

"THE RAWHIDE YEARS"
Prod.—Stanley Rubin
Dir.—Rudolph Mate
Tony Curtis, Arthur Kennedy, Colleen Miller, William Demarest, Minor Watson, William Gargan, Peter Van Eyck, Donald Randolph
(Started Feb. 14)

"THERE'S ALWAYS TOMORROW"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Barbara Stanwyck, Fred MacMurray, Joan Bennett, Pat Crowley, William Reynolds, Gigi Perreau, Judy Nugent, Jane Darwell, Myrna Hansen, Race Gentry
(Started Feb. 18)

"FRANCIS IN THE NAVY"
Prod.—Stanley Rubin
Dir.—Arthur Lubin
Donald O'Connor, Martha Hyer, Richard Erdman, Jim Backus, Myrna Hansen, David Janssen, Leigh Snowden, Clint Eastwood, Betty Jane Howarth, Phil Garis, Virginia O'Brien
(Started Feb. 21)

"THE SECOND GREATEST SEX"
Prod.—Albert J. Cohen
Dir.—George Marshall
Jeanne Crain, George Nader, Bert Lahr, Paul Gilbert, Mamie Van Doren, Keith Andes, Kathleen Case, Tommy Rall, Edna Skinner, Kitty Kallen, Cousin Emmy, The Midwesterners, Ward Ellis
(Started Feb. 25)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year..... 1

"THE ANIMAL WORLD"
Prod.Dir.—Irwin Allen
(Started Feb. 14)

"JAGGED EDGE"
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Perry Lopez, Gonzales-Gonzales
(Started Feb. 16)

INDEPENDENT

"THE DEADLY PEACEMAKER"
(U. A. Release)
(Shooting at Goldwyn)
Prod.—Samuel Goldwyn, Jr.
Dir.—Richard Wilson
Robert Mitchum, Jan Sterling, Henry Hull, Karen Sharpe, Emil Meyer, Leo Gordon, Florenz Ames, Robert Osterloh, Ted De Corsia, Barbara Lawrence, John Lupton, James Westerfield
(Started Feb. 28)

"HELL'S HORIZON"
(Gravis Productions)
Prod.—Wray Davis
Dir.—Ralph Freed
John Ireland, Bill Williams, Marla English, Larry Pennell, Hugh Beaumont, Chet Baker, Billy Broder
(Started March 8).

"GUYS AND DOLLS"
(MGM-Release)
Prod.—Samuel Goldwyn
Dir.—Joseph L. Mankiewicz
Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, Johnny Silver, Sheldon Leonard, Dan Dayton, Kathryn Givney, Veda Ann Borg, Regis Toomey
(Started March 14)

EXHIBITOR-SPAWNED PRODUCING SETUPS ENCOUNTER NOTHING BUT HEARTBURN

Exhibitor efforts to relieve the "product shortage" by backing certain independent producers with guaranteed playdates, thus "causing" more pictures to be produced, has met with no success so far. Despite the ambitious plans of individual exhibs and exhibitor organizations, the combined activities of all theatremen has done little, if anything, thus far to increase the flow of product.

Theatremen have been beefing about the product shortage for more than a year. The first effort "to take things in our own hands" was Allied States Assn.'s support of the Hal R. Makelim plan, by which Makelim was supposed to deliver 12 pictures yearly at the rate of one a month to exhibs who signed far in advance for the entire package. Despite frequent trips around the country lining up theatres and numerous revisions of his delivery timetable, Makelim has yet to start production. The Makelim plan was supposed to be the forerunner of similar deals with other indie producers, but it appears that Allied has soured on the whole idea.

While not repudiating Makelim officially, Allied leaders have privately stated that they have abandoned hopes. However, they claim that the Makelim project as well as other exhibitor production incentive programs served to call the shortage problem to the attention of the major film companies which have since increased their production schedules.

DCA's Troubles

Another exhibitor-inspired project—the formation of Distributors Corp. of America by Century circuit topper Fred Schwartz—has also encountered rough going. DCA, financed by theatremen, has as its purpose the production and distribution of films. Except for Joseph Kaufman's "Long John Silver," which was completed in Australia before the formation of DCA, the new firm has acquired little for distribution that means much in terms of of sock boxoffice.

It has a number of co-production deals lined up, but few have actually entered the production stage. There are indications of defections from DCA deals as, for example, producer-director Robert Aldrich's shifting of the Joan Crawford picture, "The Way We Are," from DCA to William Goetz and Columbia. DCA is said to have so much tied up in "Finian's Rainbow," the feature-length cartoon, that it has been unable to spread its financing around. Decision of Schwartz to relinquish the post of Century chief and devote fulltime to DCA points up the difficulties the new production-distribution firm has been facing. Preceding "Finian," DCA hopes to place "I Am a Camera," made in England by Remus Productions, in release in May.

TOA Also Slow-Go

Theatre Owners of America's plan to get more pictures on the market via its Exhibitors Film Financial Group is also experiencing slow going. Prospectus of the EFFG has been out since mid-January. Although terming it efforts to raise $10,000,000 via the sale of 100,000 shares of capital stock at $100 par value as "encouraging," EFFG is still a long way from its goal. The numerous regional meetings that were to be held to pitch the project have been slow in getting started. TOA leaders apparently have diverted their attention to fighting the threat of toll-tv and reports of the progress of EFFG have been noticable by their absence.

The EFFG stock issue has the approval of the Securities & Exchange Commission, but it also requires special dispensations from each state. According to a TOA spokesman, the okay has been obtained in 38 states and about a half a dozen more are expected. The remainder, he said, will not be necessary because circuits own theatres in these states.

The EFFG plans to meet about May 15 to elect permanent officers and directors. The slate will be entrusted with the job of deciding how to invest the coin for film production. If the entire issue of 100,000 shares is sold, EFFG estimates the net proceeds will be $9,692,000 after deduction of expenses in connection with organization of the company, about $2,500, and expenses in connection with the issuance and distribution of the shares, estimated at $35,000. EFFG, it's noted, may supply all or only a small part of the cost for producing a feature-length picture. EFFG, under the planned outlined, may wish to conduct operations larger than can be financed by the stock issuance. In that case, EFFG is authorized to borrow from banks, using as security the company's assets and its interests in films.

With formation of EFFG on a permanent basis still several months off, it'll be quite some time before the TOA-backed group is ready to shell out coin for production purposes. By that time, some industryites feel, the problem (product shortage) that brought about its formation may have ceased to exit. There are already indications of fewer exhibitor squawks about a product shortage.

BERNARD REICH SUES

Atty. Seeks 62G For Pressing Action Against Howard Hughes

Bernard Reich, Hollywood attorney who pressed a minority stockholders suit against RKO and Howard Hughes in California three years ago, is bringing an action of his own in N.Y. Supreme Court against the five individuals whom he represented in the RKO Coast litigation. In his complaint he laments that although he repped the quintet from July, 1952, to Sept., 1954, he never received his $62,000 fee.

Named defendants in the suit are attorneys Louis Kipnis and Leo B. Mittleman as well as RKO minority stockholders Eli B. Castleman, Marion V. Castleman and Louis Feuerman. Reich claims he was hired by Kipnis and Mittleman to file and prosecute the suit against RKO in 1952. His retainer was to be 10% of the proceeds and an additional fee to be determined later.

Stockholders suit was terminated shortly after Hughes bought RKO last year for $23,500,000. Reich's action came to light last week when Justice Morris Eder granted the plaintiff's motion to force the defendants to accept a bill of particulars. Kipnis et al rejected the bill on the grounds it was late in being submitted. However, the court he'd that Reich adequately explained the delay.

$45,000 Average Price Picks Up 8 Features for TV

Hygo Television Films, tv distribution outfit, paid an average of $45,000 for each of eight features picked up last week. Product was made by indie producers circa 1942 to 1947 and while some good star names were in the casts—Susan Hayward, George Raft and Loretta Young, to name a few—the pix for the most part were so-so at the boxoffice in original theatrical release.

Films had been distributed by Universal and United Artists. Ownership was picked up by Motion Picture Development Corp. (Jaques Grinieff), which in turn made the deal with Hygo. Hygo already has a rental pact set covering the eight, plus others, for exposure in the N. Y. area on WCBS-TV.

Titles are "Spitfire," "Outpost in Morocco," "We've Never Been Licked," "Smashup," "Ladies Courageous," "Night in Paradise," "Eagle Squadron" and "Salome, Where She Danced."

MAKELIM PROTESTS TITLE

Goldwyn Jr.'s 'Deadly Peacemaker' Called Too Close

Samuel Goldwyn Jr. is making his debut as a producer with the currently-shooting "The Deadly Peacemaker" and already he's involved in a hassle. Hal Makelim is disputing young Gaydwyn's right to the title, claiming it's too close to his, Makelim's, property named "The Pacemaker."

Title Registration Bureau of the Motion Picture Assn. is to determine who's to have what pic nomenclature via arbitration proceeding.

How Culture Tag Saves Film Tax In W. Germany

By HAZEL GUILD

Bonn, March 22.

The statement attributed to two members of the German Board of Evaluation by Geoffrey M. Shurlock, head of the Production Code Administration, that "if Hollywood producers hope to gain any tax preferences in Germany they had better start minimizing violence and giving more attention to emphasizing human values on the screen," has been repudiated by a member of the Board.

The German Board of Evaluation has come in for much recent criticism by the German press and by the film industry here, and there is much misunderstanding as to its motives, its reasons for operation, and its entire basis for judging films.

The Board is a creation of the cultural ministries of the nine states of West Germany. It sees all German and foreign films which have been licensed by the Board of Censorship for release in W. Germany. The board's power lies in that it is accredited to give all these films and shorts a designation of "worthwhile" or "extremely worthwhile" if it feels that the films are of outstanding cultural interest for German viewers. And on features and shorts with this appraisal, the amusement tax is then reduced in the individual states of Germany for amounts as high as 20%. Since there is no federal amusement tax in Germany, but instead municipal amusement taxes levied with the consent of the separate states, the award by the board can mean a considerable tax saving to the film producers and distributors.

In Nordrhein-Westfalen, for instance, if one-fifth of the film program has the "worthy" appellation, the tax reduction is 2%, if two-fifths of the program are "worthy," the reduction is 3%, three fifths 6%, four-fifths from 10 to 11%. And in Breman, if a full length documentary has the "worthy" tag, the program is eligible for a 20% reduction of the amusement tax.

Controversy in Germany has often hit the headlines, as the evaluation board's decisions are seemingly capricious and based on prejudice or lack of knowledge of the moving picture industry rather than fair, honest appraisals of what films are really standout.

Since members of the Board are civil servants selected by their various cultural ministries, they are usually people who have little knowledge about or interest in the film industry. The press has often noted that the film judging could be better handled if the Board members were professionals with knowledge of the industry.

In the period from Sept. 1953 through August 1954, the board handed down its awards to 211 German pictures and to just 30 U. S. films.

WB's New Orleans Meet

New Orleans, March 22.

Two-day sales meeting of Warner Bros. southeast and southwest district concluded today (Tues.) at the Roosevelt Hotel. John F. Kirby, southern division sales manager, presided. Discussions of WB's upcoming spring and summer releases highlighted the confab.

Homeoffice executives who attended included Edward E. Hinchy, head of playdate department; Robert A. McGuire, auditor of exchanges, and Charles Bailey, assistant to short subjects sales chief Norman H. Moray.

Kids Free at Drive-In

Burlington, Vt., March 22.

The first ozoner to make its 1955 bow in this area was the Mt. View Drive-in theatre in nearby Winooski, which opened on the night of March 17.

The establishment, opening at 7:30 p.m. on weekdays and 7 on Sundays, has a 50c admission charge for adults and free admission for the kids.

MARTIN DAVIS TO COAST

Martin S. Davis, eastern ad-pub director for Samuel Goldwyn, winged to the Coast over the past weekend for huddles with Goldwyn, national ad-pub chief David Golding and promotion reps at the Metro studio.

Meetings will focus on M-G's release of Goldwyn's upcoming "Guys and Dolls."

HOT TIP FROM THE INDUSTRY GRAPEVINE...
THE PICTURE
TO WATCH FOR
IS

EDWARD L. ALPERSON'S
THE
Magnificent Matador



starring
MAUREEN O'HARA
ANTHONY QUINN

"It's a pleasure to do business with 20th!"

IN GLORIOUS
COLOR
CINEMASCOPE

An Edward L. Alperson Production • Released by 20th Century-Fox

Ban Vs. 'Casanova' Irks Italian Prods.; Threaten to Halt Filmmaking

Rome, March 15.

All Italian film production, already slowed down by government hesitancy over extending protective legislation, may halt altogether as the result of a new controversy, regarding censorship, which is rapidly becoming a national "cause celebre." Stoppage threat, voiced by the National Producers Assn. in a meeting yesterday, stems from revocation of a license already granted the pic, "Adventures of Casanova," produced by Orso Film and released by CEI-INCOM. Already in release two months with full license but placed in the "forbidden to under "16" class, had passed an ANICA self-censorship body in the script stage. Later it got a seal and passed censorship in the final stage.

Ban was invoked by government Under-Secretary Oscar Scalfaro on the basis of a 1923 law which states pic can be called back even after license approval and release. In this case, public opinion claimed against pic turned out to be a set of 23 telegrams from Catholic Action Groups asking recall on moral grounds.

Case has brought about a special meeting of the producers association. Latter group threatened total stoppage of production unless the government annulled the ban and proposed parliamentary revocation of the law via which the ban was enforced. Producers also may ask Senate and House intervention in this "threat to a national industry."

Producers Feel They're Right

Producers feel they have both legal and logical argument in their favor, and cite "other" public opinion in form of favorable reviews, even from Catholic critics, throughout Italy in which "taste" with which the Casanova story was handled is frequently mentioned. On legal basis, they are moving to claim "excessive application of power."

Producer Sandro Pallavicini points out that everything possible was done all through production and before to insure censorship approval. Film was submitted in script form, then to various groups including the industry's own regulating committee, for the seal. Pic passed in all cases, with 24 minor dialogue cuts and a change in title. A company spokesman said: "It is already difficult to produce here without a clear idea of what the new film legislation will offer in the way of protection—now this unexpected trouble is added, making it impossible to go on."

Ironically, after years of local criticism of Hollywood's production code, localites are slowly coming round to it. They are asking for similar "protection" on their own productions, via a clearly defined censorship code. Only a few days ago, Prime Minister Scelba reportedly promised government backing of such a code.

'Paint' Shifts to Sydney When Italian Opera Co. Preems in Melbourne

Sydney, March 15.

First Italian grand opera company to undertake an Aussie legit tour since before the war opens in Melbourne at His Majesty's for J. C. Williamson, Easter Saturday (April 9). Moving out to make way for the opera season is the American musical, "Paint Your Wagon." Latter debuts at the Empire in Sydney, also Easter Saturday.

JCW has imported Canadian actor Hal Thompson to head an otherwise all-local cast in "My Three Angels." It takes over at the Theatre Royal here when "Dear Charles" folds March 31 to play a season in Adelaide, opening April 9.

After "Angels," JCW will bring in Googie Withers and her husband John McCallum to do the trio, "Simon and Laura," "Deep Blue Sea" and "Winter's Journey." Local product McCallum and Miss Withers, are currently at the Melbourne Comedy presenting the three shows.

Order In-Person Evidence On Sinatra London Trial

London, March 22.

As a prelude to the impending libel suit by Frank Sinatra against John Mills of Les Ambassadeurs, show columnist Logan Gourlay and the London Express Newspaper Ltd., the Court of Appeals last week ordered that Alfred R. (Cubby) Broccoli, a principal witness, should give his evidence in person. This confirmed the decision of a lower court; Sinatra, however, applied for the evidence to be taken on commission.

Broccoli, it was stated during the application, was host to Sinatra at the club when Mills was purported to have cancelled his (Sinatra's) membership and ordered that he should on no account be admitted again.

The appeal judges ruled that he was an important and material witness and that, as he had considerable business interests in the country, they were not satisfied he could not be in London at the material time. The trial, they suggested, could be fixed for a time when he was likely to be.

Set French-Italo 3-Yr. Prod. Pact

Rome, March 15.

A three-year extension of the Franco-Italian co-production agreements was signed last week in Paris by Nicola DePirro, repping Italy, and Jacques Flaud, head of the Centre National de la Cinematographie, signing for France. Action on this extension, originally slated for late 1954, was delayed when the Italian government granted a six-months-only extension to the Italo protective pic law. Now that this has been extended to Dec. 31, 1955, the Franco-Italian talks were able to proceed.

New pact, which runs through Dec. 31, 1957, includes several important changes. Strict 50-50 cast-and-credit division on twin product has been relaxed in case of "artistic" production while splicing of Italo and French pix will no longer be a pic-by-pic process, but will be done on a yearly basis. These items, included in previous legislation, had been frequently criticized as too binding and damaging to the artistic quality of the films.

Further agreement was reached with respect to facilities to be granted pix especially moppet-slanted, following an already-approved motion by the International Producers Assn. Details still must be worked out. Finally, the new pact calls for a study of the possibility of granting double nationality to Franco-Italian documentaries, this to bring a hike in quality as well as a better exchange between the two countries in their short subjects.

Set Stars for Royal Command Vaude Gala

London, March 15.

Show biz history will be made next month when the Queen and the Duke of Edinburgh will attend a Royal Command vaude gala in Blackpool. Eddie Fisher, who will have concluded his Palladium stint by that time, has been named as one of the stars. The gala, which will be held at the Opera House April 13, is sponsored by the Variety Artists Benevolent Fund and coincides with a northern tour by the Queen. Jack Hylton is staging the production.

Gracie Fields, a famous Lancashire lass, is crossing the Atlantic especially for the occasion. The Victoria Palace will shutter for the day to enable the Crazy Gang to make the journey to the North. Many of the acts chosen for the gala have strong northern associations including George Formby, Al Read, Wilfred Pickles, Albert Modley, Arthur Askey and Jewel and Warriss.

Rose Signs 3-Picture Deal With Columbia

London, March 22.

A new three-picture deal has been signed by David E. Rose with Columbia. First under the new pact will be "Port Afrique," based on a novel by Bernard Dryer, which is to be filmed on location in Casablanca.

Rose's initial production for Columbia release was "End of the Affair," which last week closed a three-week pre-release run at the Empire, Leicester Square.

Zanuck Sees No Eidophor Till 1956 in U.S.

Paris, March 22.

Darryl Zanuck is back here after looking over the progress of the Swiss large screen tv process, Eidophor, which 20th-Fox has under option. Zanuck told VARIETY he was pleased with the setup, but could not predict when it would be ready for the U. S. market since technical progress itself was so unpredictable. However, he did say that the live and filmed demonstrations in CinemaScope proportions were excellent and compared well, in quality and image, with the early C'Scope films. He ventured an opinion that Eidophor may be ready for the U. S. market in 1956, but would need special launching and depend on pic and tv trends of the time.

Zanuck said that it would probably be best utilized in about 1,000 theatres throughout the U. S. which were large enough to accommodate it. Drawback is that a special projector has to be installed and this will probably necessitate big houses. Present idea is to present it a few times a week in conjunction with regular films. Special events, plays or operas might be the fodder utilized.

Zanuck said that he could not tell the difference between live and film presentation during the C'Scope Eidophor demonstrations.

Zanuck also expressed contentment with the C'Scope production progress in Europe. He said that 18 C'Scopers were now in production in England, four in France, and he had 13 offers from Germany. He will see the first Gallic C'Scoper, "Fortune Carre," which opens here this week. He then hops to Germany to see the first print of the Franco-German C'Scoper, "Oasis," which will be released by 20th. He says that "Carmen Jones" will probably be entered in the Cannes Fest if special dispensation can be obtained for it since it can't be played here due to the objections of Editions Chodens, publishers of the Bizet works.

Zanuck scotched reports, which have sprung up here, that he may buy out RKO or merge with them.

W. GERMANS OPPOSE DEAL WITH DEFA PIX

Bonn, March 15.

Much has been argued recently in the West German government about the possible future cooperation between East and West Germany in co-producing films or releasing films in each section which are made in the other section. But the latest word is an official "no deal" by the West Germans.

Many East Zone films, however, have been filtering into the West, with thousands of interested viewers to see what has been produced by their former compatriots now under the Russian cloak. The police in Hannover recently nabbed two East Zone films, "Sturm Uber Asien" (Storm Over Asia) and "Hochland Von Pamir" (Highlands of Pamir) plus several prints of DEFA films (Soviet-controlled filmmaking company). All prints were seized by the West German police.

Theatre owners who have been playing the pictures are not being prosecuted, but the prints are being held under a legal technicality which holds that they have not been licensed by the West German Censorship Board since smuggled in.

West End Okay; 'Star' Mighty 15G In 2d, 'Country Girl' Wow $12,500, 'Happy' Hefty 8G, 'Cruz' $6,500, 5th

London, March 15.

Led by "A Star Is Born," which established a new house record opening frame at the Warner, West End firstrun grosses continue on a high level. The extreme cold spell of the past week had made no appreciable dent in receipts.

"Star," which was given a mammoth send off by the Variety Club with a preem attended by 60 British stars, looks terrific $15,000 in second round.

Second major new entry, "Country Girl," looks set for a smash $12,500 in opening session at the Plaza. British-made farce, "As Long They're Happy," is heading for a neat $8,000 or near in first stanza at Odeon Leicester Square.

Among the holdovers "Show Business" shapes fancy $6,500 in its fifth round at the Odeon, Marble Arch; "Vera Cruz" looks potent $6,500 in its fifth London Pavilion week; and "End of Affair" did a pleasing $8,700 in its third Empire session.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Desiree" (20th) (5th-final wk). Steady $4,200 in 5 days. Previous frame was $5,500. "That Lady" (20th) opens March 15.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (23rd wk). Nice at over $12,000. Continues.

Empire (M-G) (3,009; 55-$1.70)—"End of Affair" (Col) (3d wk). Sturdy $8,700. Last week, $9,200. "Bad Day At Black Rock" (M-G) bows March 17.

Gaumont (CMA) (1,500; 50-$1.70)—"Underwater!" RKO) (3d wk). Below expectations at okay $4,200. "Foxfire" (GFD) opens March 24.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Long Gray Line" (Col) (2d wk). Fair $6,000. Last week, $7,000. Holds for third round, with "Night My Number Came Up" (GFD) due March 24.

London Pavilion (UA) (1,217; 50-$1.70)—"Vera Cruz" (UA) (5th wk). Still big at $6,500 after $6,800 in previous session "Contraband-Spain" (AB-Pathe) opens March 18.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "As Long As They're Happy" (GFD). Neat $8,000 or near. Continues.

Odeon, Marble Arch (20th) (2,200; 50-$1.70)—"Show Business" (20th) (6th wk). Pleasing $6,500. Last week, $7,900. "White Feather" (20th) preems March 24.

Plaza (Par) (1,902; 70-$1.70) — "Country Girl" (Par). Unanimous press helped to achieve smash $12,500 opener. Stays, natch!

Rialto (20th) (592; 50-$1.30) — "Carmen Jones" (20th) (7th wk). Still fancy at $4,700. Holds.

Ritz (M-G) (432; 50-$1.70) — "Prisoner of War" (M-G) (2d wk). Average $3,300. Stays.

Warner (WB) (1,735; 50-$1.70)—"Star is Born" (WB) (2d wk). Mammoth $15,000 or more. Opening week (six days) hit alltime high with $15,500.

Former Abbeyite Gets Catholic Guild's Award

Dublin, March 22.

Former Abbeyite Maureen Delany was awarded the Catholic Stage Guild's St. Columcille Statuette (the Irish Oscar) for her contributions to the Irish theatre at the annual Stage Guild Benefit Performance here. Citation described actress, who currently is doing character roles in London and films, as "one of the greatest comedy roles of our time."

She toured the U. S. on several occasions with the Abbey Company and created Bessie Burgess role in Sean O'Casey's "Plough and the Stars."

Rent Strike Hits Greece Show Biz

Athens, March 15.

All shops, bars, cafes, theatres, cinemas and night clubs were closed in Athens, Piraeus and provinces for one full day last week to peacefully protest against the new rent moratorium put in force this month by the Greek government. This new rent law imposes high rentals on all kind of shops and places of entertainment.

Film theatres are especially hit by this new law. Though all the old prewar leases are protected, a high percentage rental has been imposed on all cinemas. This rental percentage represents 25% of the boxoffice gross (after deduction of admission tax) for all first-run theatres. It is 20% for the second runs and 15% to 17% for all the others.

Legit theatres pay a lesser percentage.

It seems certain that this new high charge on pix theatres will hit the film business in Greece because now Greek exhibitors say they will not be able to pay high film rentals.

Many protests are planned to make the government see the need of reducing this percentage tax. Shopkeepers and exhibs say that last week's demonstration was only a warning. Unless remedial steps are taken a strike of long duration is threatened.

UNION LIFTS BAN ON AUSSIE SUNDAY PIX

Sydney, March 15.

Theatrical Employees' Union has lifted its 20-year-old ban on Sunday films to permit previews which will raise money for flood relief in New South Wales. Exhibitors and distribs are stringing along. Providing the shows don't start before 8 o'clock and the pix used are classified for general exhibition, everything's okay.

Hoyts will put on "No Business Like Show Business" (20th) at the Sydney and Melbourne Regents, and the Newcastle Civic. Greater Union has lined up "Doctor in House" (U) for its big State Theatre here, and "Purple Plain" (UA) for Melbourne. Metro is running "Jupiter's Darling."

Film of Mozart Opera Set for London Preem

London, March 15.

A full-length color version of Mozart's "Don Giovanni," filmed during last year's Salzburg's festival by Paul Czinner's Harmony Films, is to have its London preem at the Royal Festival Hall Monday, April 18, at a gala in aid of the English Opera Group. It subsequently will be released for non-theatrical exhibition in concert halls throughout England and Europe.

The film is a complete record of the opera and with intermission runs for about 150 minutes. The title role is portrayed by Cesare Siepi.

Cinema B.O. Boom Still Rolls in Aussie; 6 Pix Rack Up 74-Wk. Total

Sydney, March 15.

At least for what's left of this receding pre-tele era Down Under, it's a $64 question as to how long the film boxoffice can continue to expand at its present rate. First stanza of "The Egyptian" (20th) at the Regent here recorded 15% more admissions than "The Robe" (20th), and the latter had industryites gasping.

"Gone With Wind" (M-G) preem in Melbourne this round was nearly 50% of the last showing in the first week. Pic played here in 1953.

Six longruns in Sydney firstruns have a total of 74 weeks on the slate, or slightly better than a 12-week average per pic. Marathon performers are "Gone With Wind" (M-G), Liberty, 21 weeks; "Woman's World" (20th) at Mayfair, 13 weeks; "Susan Slept Here" (RKO) at Century, 13 weeks; "The Kidnappers" (British Empire) at Embassy, 11 weeks; "Living Desert" (Disney) at the Paris, 11, and "Caine Mutiny" (Col) at State, 5 weeks.



"PRODIGAL" SHOWMANSHIP!

Big Promotion That Sells M-G-M's Giant Show!

From the enthusiastic Coast Theatre Previews it is obvious that this tremendous show, (*two years in the filming and a fortune to produce*) is destined to be a showmanship field day. M-G-M has used every resource of promotion to launch it in a big way.

ARMOUR'S BIG $100,000 PRIZE TIE-UP

Unprecedented publicity tie-up. $100,000 Prize Contest. 50,000 Armour & Company dealers spanning the nation get kits with 1-sheet for window display, streamers, data on contest. The First Prize, a completely equipped home will be shown for 17 days on NBC-TV's "Home Show." Six Dodge cars for weekly prizes offer continuous Dodge dealer tie-ups. Contest advertised in Life and many other top circulation publications, as well as on TV and radio and in newspaper co-op ads locally. 3,000 Armour field men will cooperate with theatres in promotion. Many other angles are described in "Prodigal" press-book.

TICKET-SELLING!

Here are the sensational materials to work with:

60 x 80 STANDEE

Exciting display for advance lobby sells bigness of spectacle, romance and feminine allure.

40 x 60 LOBBY MURAL

Full-color reproduction of big "Prodigal" painting for lobby and other uses.

THREE TEASER TRAILERS

Three flash color teasers, brief enough to slip into program several weeks ahead.

15 FOOT LOBBY STREAMER

Another fine special accessory for your lobby selling.

LANA TURNER POSTCARD

Lana Turner's breath-taking "Prodigal" costume makes an attention-getting card for local mailing.

LIFE-SIZE LANA TURNER CUT-OUT

Eye-catching life-size Lana Turner photo in the much discussed bead costume for lobby cut-out.

ADVANCE VISUAL SELLING

M-G-M sent special "Color Photo-Viewers" and color slides to 600 newspaper and TV outlets to acquaint the nation's best publicity sources with the magnitude of the attraction and the exotic appearance of Lana Turner.

TEASER 1-SHEETS MONTHS AHEAD

In many lobbies throughout America a special 1-sheet has carried the message: "1955 Is The Year of 'The Prodigal'."

LUX NATIONAL CAMPAIGN

A Lux tie-up with "The Progidal" is carried to millions of homes by way of full page ads in the four big Sunday Magazine Supplements, This Week, Pictorial Review, American Weekly and Parade.

GENERAL MILLS 250,000 PACKAGES

Enclosed in 250,000 Kix Cereal boxes is a "Prodigal" tie-up sponsored by General Mills.

LUSTRE CREAM IN NATIONAL MAGAZINES

Full page ads in Life and 19 leading national publications give terrific circulation to "Prodigal" in the Lustre Cream tie-up.

COSTUME TEASER FOR EDITORS

One of many space-getters was sending one bead from Lana Turner's "Prodigal" costume in a small box to editors from Coast to Coast.

"HUMAN WHEEL OF FORTUNE" FLOAT

One of the most unusual and most expensive travelling promotions is "Wheel of Fortune" float with its beautiful girls. It will cover 35 to 40 key cities spreading publicity everywhere therefrom.

★

M-G-M Presents in
CINEMASCOPE
and COLOR

"THE PRODIGAL"

Starring
LANA TURNER · EDMUND PURDOM
LOUIS CALHERN

With
AUDREY DALTON · JAMES MITCHELL · NEVILLE BRAND
WALTER HAMPDEN · TAINA ELG · FRANCIS L. SULLIVAN
JOSEPH WISEMAN · SANDRA DESCHER

Screen Play by MAURICE ZIMM
Adaptation from the Bible Story by JOE BREEN, JR. and SAMUEL JAMES LARSEN
Photographed in EASTMAN COLOR
Directed by RICHARD THORPE · Produced by CHARLES SCHNEE

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Inside Stuff—Pictures

National advertising expenditures of the film companies increased 15% in 1954 over 1953 with appropriations for magazine ads up $471,882 or 21.7%, according to a survey conducted by C. John Crockett of Coronet Magazine. Figures are based on statistics supplied by the Publishers Information Bureau and Crockett's rundown brings up-to-date info on advertising expenditures for the 11 months of 1954, carried by VARIETY a month ago. Crockett's rundown showed Republic in the lead, having upped its general magazine and newspaper sections advertising by no less than 1,806%, from $4,225 in 1953 to $80,535 in 1954. Universal raised its coin outlay in mags alone by 179.3%, increasing it from $201,044 to $561,555 in 1954. Companies that showed overall drops included Columbia (25.6%) which almost eliminated newspaper sections; RKO (40.8%) and United Artists (44.9%).

Antagonism between the exhibition and production sides of the film industry being what it is (see any issue of this journal), an action of Pat McGee, exhibitor leader, from his headquarters in Denver, following the death last December of Joe Scott of Omaha is worthy of note. For over two decades Scott had been spokesman for production (20th-Fox) and had had plenty of sharp trading to do with the late Joe Cooper and McGee. That this did not preclude respect and affection is attested by McGee's action in securing the approval of the trustees of the Cooper Foundation of Denver for scholarships to each of Joe Scott's four daughters. Girls, the oldest nearly ready to matriculate, are thereby assured of a college education.

Request by Frank Quinn's "Hollywood Preview," WOR-TV Tuesday night show, for a clip from the Greta Garbo starrer, "Camille," currently in a successful rerelease run, had Metro attorneys checking Miss Garbo's old contracts just to be sure it was okay to release the footage to video. No reason could be found for withholding the film, so Quinn, also Daily Mirror film critic, scored a beat in showing the Swedish star on tv. Occasion of Miss Garbo's first video exposure called for extra promotion and show bought some advertising space on the Journal American's tv page. Some viewers, it's reported were disappointed. They expected Miss Garbo to appear for a live interview.

Indications are that the film companies are taking a tougher attitude toward labor unions representing employees in various categories. In the midst of a hassle with the Colosseum of Motion Picture Salesmen which is demanding a wage hike, the film companies are showing stiff resistence to demands of the white collarites. The attitude of Paramount, which is negotiating with the Homeoffice Employees Union, Local H-63, IATSE, is regarded as an omen by laborites. Local H-63 and Par negotiators have held several meetings which, so far, has resulted in a stalemate causing talk of a strike among the collarites.

Hollywood's Motion Picture Permanent Charities has collected $32,969 in new subscription since the adoption of the year-round solicitation plan, according to Campaign Chairman Ralph Clare, Warners headed the list with $9,172 in new subscriptions, Paramount was second with $2,117 and Republic third with $1,169. To date the 1955 campaign has raised a total of $1,073,130, or 85.85% of the $1,250,000 goal.

New device called Ultra Panatar, a variable anamorphic-attachment projection unit, has been developed by Panavision, according to its president, Robert Gottschalk. It is an improvement over the company's old Super Panatar and weighs less than five pounds. One feature of the Ultra Panatar is that it is equipped with a one-control knob which functions as a corrector lens, thus doing away with the image shift and eliminating the necessity of focusing.

Loren Cluster of Salem, Ill., head of a string of houses in Southern Illinois, donates the entire proceeds of a memorial show for his father, the late Robert G. Cluster, to the American Cancer Association and at a meeting of the Missouri-Illinois Theatre Owners last week suggested that other exhibs adopt his plan. Cluster, pere, died in 1949 and every year on the date of his death the special show is held.

Samuel Goldwyn, perfectionist, had an interior street set paved with real black top to make it resemble an outdoor street. It covered more than 6,750 square feet. Reason was that the script for "Guys and Dolls" called for footsteps on an asphalt pavement in one scene between Marlon Brando and Jean Simmons.

Martin & Lewis In Cowpoke

Continued from page 5

which Gobel is partnered, and it'll be a tinter. Story, modelled after the "Lady Eve" story, is about a brewery heir who hates the brewedy biz and instead is fascinated by snakes and butterflies. Sidney Sheldon will script and Paul Jones will produce.

Surveying the various widescreen projection systems, Taurog opined that the small screen was likely here to stay for certain films presenting intimate subject matter, same as he thought the black-and-white picture would never fade completely. "Theatres should be flexible," he observed. "If a picture is good for widescreen presentation, by all means, show it wide screen. But if it's intimate, there's no reason why there has to be added width."

As for tinting, Taurog noted that the color was still improving with more and more pastel shades being introduced. "Color is a star today, a definite plus to a film," he said, "but there are some pictures where it just doesn't belong and never will. It'd make them look too pretty."

Directors today are more willing to experiment with new screen faces than ever before, Taurog found, "particularly if there is boxoffice insurance in the form of a name star playing alongside the newcomer." However, he recalled, U.S. film audiences are still star conscious. "If a performer livess up to the public's expectations, they'll stay with him for a long, long time," he thought.

Taurog, who favors subscription-tv as "something that is bound to come eventually," said he considered television an invaluable source of talent for Hollywood. "There are many wonderful writers coming up on tv," he noted. "It's a perfect breeding ground for us. We used to develop our people in the two-reelers and in stock. Now tv is performing a similar service." Taurog believes in the inevitable marriage of Hollywood and tv, keeping in mind that the requirements of the tv screen are distinctly not those of the wide theatre screen.

PHOENIX LINES UP 2

Taradash to Direct One of 'Em For Columbia Release

Hollywood, March 22.

Phoenix Corporation, headed by Julian Blaustein and Daniel Taradash, has acquired screen rights to "Bell, Book and Candle" and "Guard of Honor" as the first two productions under its four-picture deal with Columbia.

Blaustein will produce both films, with Taradash directing "Candle" from his own screenplay. Another writer and director will be signed for "Honor."

Blind Previews

Continued from page 3

We take them out to a theatre, put up a big banner saying 'Preview Tonight' and let them run.

"Had we announced that this was going to be a Martin & Lewis film, we would very likely have gotten an audience consisting predominantly of Martin & Lewis fans. They'd have enjoyed themselves and would have given us a realistic reaction to the various comedy situations.

"The way it's done now, half the people in the audience came possibly in the hope of seeing a romantic drama. Naturally, they're disappointed. Then you may get a comment like: 'If I'd known this was a Martin & Lewis film, I'd never have come in!' You can't expect a realiable reaction from these people."

Taurog knows whereof he speaks. He has directed the last five M&L pix and is due to do a new one later this year.

The director said he felt so strongly about the preview policy that he'd taken the matter up on one or two occasions with the Screen Directors Guild. "I never get very far there," he noted. "They just mumble about the exhibitors not wanting to let out any preview details. Actually, I can understand their reluctance to publicize titles. But why not practice a certain amount of selectivity and avoid grumbling discontent by indicating the type of film that's to be shown." Taurog said he hoped to broach the matter to SAG again.

Italy's Labs

Continued from page 7

the Italian government withholding individual licenses for individual companies if it isn't satisfied with their arrangements with the labs. The way the situation appears to shape up to apprehensive N. Y. execs is that the Italian government may well try to control the flow of imports in relation to the color printing and other conditions to which the American companies are being forced to subject themselves.

As for "above quota" imports, which are necessary to allow pix to be prepared for the next season, the Italians are refusing to concede anything higher than 10% above the present quota. This is very little, the companies complain, and makes it difficult for them to work in advance since most of the films released in Italy have to be dubbed locally. There's also the question of such imports being allowed in without specific lab commitments.

'Marty'

Continued from page 3

as source of meaningful guideposts for the future.

William J. Heineman, United Artists distribution v.p., has set "Marty" to open April 11 at N. Y.'s Sutton Theatre. This traditionally has been an outlet for offbeat and "art" merchandise. The angle is obvious, according to the vet and hep tradesters; Heineman wants at least eight weeks of word-of-mouth building. His aim is to "establish" the picture before there's any high and mighty sales pitch to trade and public.

A theatrical boxoffice payoff via "Marty" doubtless will lead to more and more tv-to-screen transitions. United Artists apparently already is convinced of the possibilities, having set the "Patterns" tv-er for a film version to be produced by Jed Harris and Michael Myerberg.

Sam Spiegel

Continued from page 5

Rep and Reich claims, of course, makes Levy's ruling academic.

Horizon sued UA in Jan., 1954, contending the distrib owed it $90,000. UA, however, denied any coin was due the plaintiff and counterclaimed with the assertion that Horizon actually owed it $250,000. Subsequently Horizon attached $100,000 of UA's funds on the ground that the distrib is a "foreign" corporation." Court later directed the sheriff to return the escrowed fund.

'Cinerama Holiday's' Very Festive

Second in Medium Outpacing Icebreaker—Benefits From Intensive Regional Selling Know-How

Cinerama, the daddy of the widescreen systems, continues to amaze the industry. "Cinerama Holiday," the second picture in the medium, is expected to hit the $1,000,000 gross mark by next week playing in only five theatres. It opened in New York Feb. 8 and in Pittsburgh, Philadelphia, Detroit, and St. Louis between that date and Feb. 21.

Surprising aspect of the second picture, according to a Stanley Warner spokesman, is that at this stage of the engagement in the various theatres it is doing better than the icebreaker. He attributes this to the mass ticket selling system devised by the company to bring in audiences from a radius of at least 150 miles from each theatre.

For example, 1,400 people were drawn to Philadelphia from Reading, Pa., 60 miles away; 1,500 from Youngstown, O. to Pittsburgh, about a 100 miles distant; 500 from M:. Holly, Pa. to Philadelphia; 1,500 students from the U. of Pennsylvania; 1,500, 2,400, and 2,000 respectively from Springfield, Decatur, and Buffalo, Ill. to St. Louis. In addition, Cinerama is making a specialty of catering to special groups via special Saturday morning kid shows at a $1 a head and group sales to industrial, charity and other orgs. Groups buying out an entire performance are given special discounts. A substantial percentage of Cinerama's sales are not made over the boxoffice.

Stanley Warner places its selling job in three categories—(1) convincing the public that a Cinerama picture will never be shown in nabe theatres, (2) selling by mail and by groups, and (3) finding a way to overcome the use of the word "travelog" in describing the two current Cinerama pictures. While the theatre company claims it has succeeded in its efforts on the first two counts, it still has a way to go on the last, although it feels that "travelog" is quietly fading from use. How to describe what "This Is Cinerama" and "Cinerama Holiday" is causing quite a poser for SW. It would like it to be known simply as a new entertainment form and let it go at that. While SW's bally and advertising may not call the pictures "travelogs," reviewers apparently haven't come up with a new word to please SW, and the odds are that when the third Cinerama picture, "Seven Wonders of the World," hits the market, the word "travelog" will be very much in use again.

SW execs, at least publicly, are not expressing any concern about the impending arrival of the Todd-AO "Oklahoma," maintaining that any new film process is good for all motion picture business. In fact, it's noted that some SW theatres will be probably equipped for exhibiting the Todd-AO process.

SW's direction toward the making of a story-line picture continues vague. The spokesman said the company was considering many projects. In his own personal opinion, but emphasizing that it was not an official company statement, he said the proposed deal with Warner Bros. to film "Lewis & Clark" was not dead. However, he had no facts to back his belief nor could he venture a guess on the timetable when the picture would be made.

Soviet Tint 'Bargain'

When the Russians took over their zone of Germany, they also grabbed the German Agfa color works. They're now offering their tint process, to German and Austrian producers at 20% under western tint prices.

In reporting this in N. Y. last week, Ludwig Polsterer, head of Austria's Cosmopole Film, said the Russian offer was only half-tempting.

"It so happens their color is also 20% below western quality," he commented.

Par's Curvature 1.2% of the Throw

Curved screens, the depth of which will measure 1.2% of the length of projection throw, will be used in exhibition of Paramount's "Strategic Air Command" in the VistaVision horizontally-fed-film system. This was explained yesterday (Tues.) at N. Y.'s Paramount Theatre by Robert Shapiro, managing director of the house, and Par execs A. W. Schwalberg, Jerry Pickman and Frank La Grande.

The United Paramount flagship situation is now being remodeled, with work crews on night shifts seven nights a week, to make ready for "SAG" April 20. The screen picture, it was said, will measure 35-by-64 feet and the high point of depth six to eight feet.

Screen dimensions will be the greatest in the world, said Shapiro, comparing, for example, with the 58-by-25 foot picture seen at N.Y.'s Radio City Music Hall when "White Christmas" played in the V'Vision horizontal process. Hall's screen was flat.

Curvature angle means a greater accent on the audience's sense of participation, claimed Schwalberg. He further stressed that exhibs switching to curved screens, which were recommended, or to flat-screen V'Vision in either horizontal or standard vertical format, need have no fear about the loss of seats. Up-front and side pews will provide completely satisfactory screen viewing, he said.

Standard optical sound will be used in horizontal V'Visioning of "SAG" for the simple reason there has been insufficient time to incorporate directional audio, said La Grande. In contrast, conventional prints will have Perspecta sound.

Special projection heads will cost $5,000 to $6,000 each for the horizontal exhibition of V'Vision but this is on an individual sale basis. Mass production will reduce the price, said La Grande.

Work at the Par Theatre, including removal of six feet of proscenium wall on each side, and installation of the big screen, will cost over $100,000, Shapiro estimated. He said though that the screen will be compatible with other widescreen-type pix, perhaps including Todd-AO.

Pickman disclosed that the first public theatre showing of "SAG" in kingsize V'Vision will be at the Orpheum Theatre, Omaha, at this upcoming weekend, this in connection with the U. S. Air Force's celebration of the ninth anniversary of its Strategic Air Command wing.

Jack Goldberg's New All-Negro 'Featurettes'

Jack Goldberg, film producer-distributor who specializes in all-Negro films, has acquired the worldwide distribution rights to 12 musical variety featurettes produced by Studio Films Inc.

Pictures, all in color, include such performers as Nat King Cole, Sarah Vaughan, Dinah Washington, and the bands of Lionel Hampton, Duke Ellington and Count Basie. Running time of the pix are between 30 and 40 minutes.

First of the series, "Revue in Rhythm" has been booked by the Loew's circuit for April showings.

PARAMOUNT CIRCUIT AWAITS OZONER OKAY

Minneapolis, March 22.

Although no confirmation is forthcoming from Harry B. French, United Paramount Theatres circuit president here, that circuit is prepared to enter the drivein theatre field as soon as Paramount has cleared all consent decree barriers.

Approximately 70 independent outdoor theatres have come into being throughout UP's territory comprising Minnesota, North and South Dakota and western Wisconsin.

Although this area is undoubtedly the country's worst weather belt, with an extremely short outdoor season, the Paramount chain has looked with envious eyes on the ozoner field.

Picture Grosses

BALTIMORE

(Continued from page 9)

"Camille" (M-G) (reissue) (3d wk). Okay $2,500. Last week, $3,000.

Mayfair (Hicks) (980; 25-70)—"Abbott-Costello Meet Keystone Kops" (U). Fairish $4,000 or near. Last week, "Timberjack" (Rep), $3,000.

New (Fruchtman) (1,800; 35-$1)—"Untamed" (20th) (2d wk). Moderate $6,500 after $11,000 opener.

Playhouse (Schwaber) (320; 50-$1)—"Little Kidnappers" (Indie) (5th wk). Ebbing to $3,000. Last week, $3,500.

Stanley (WB) (3,200; 35-$1)—"Crashout" (UA). Starts tomorrow (Wed.). Seventh round of "Battle Cry" (WB) was weak $5,000.

Town (Rappaport) (1,600; 35-$1)—"Long Gray Line" (Col) (3d wk). Still nice at $8,000 following $10,500 in second.

'FEATHER' HEFTY 12G, PROV.; 'LINE' 13G, 2D

Providence, March 22.

Majestic's "White Feather" is flying high here with lofty session. Not far behind is the State's second round of "Long Gray Line." Strand looks happy with "10 Wanted Men." RKO Albee is only fair with "Timberjack."

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Timberjack" (Rep) and "Laughing Anne" (Rep). Fair $6,000. Last week, "Far Country" (U) and "Ricochet Romance" (U), $9,000.

Majestic (Fay) (2,200; 50-75) — "White Feather" (20th) and "Unchained" (WB). Strong $12,000. Last week, "Battle Cry" (WB) (4th wk), $9,000 at upped scale.

State (Loew's) (3,200; 70-95) — "Gray Line" (Col) (2d wk). Dipping but still sharp $13,000 after $21,000 in first.

Strand (Silverman) (2,200; 50-75) — "10 Wanted Men" (Col) and "Pirates Tripoli" (Col. Fairly good $7,500. Last week, "Country Girl" (Par) and "Assignment Children" (Par) (3d wk), $8,000.

'Space' Lofty $12,000 In Buff.; 'Rivers' 17G

Buffalo, March 22.

Fresh fare is giving biz at first-runs here a jab in the arm currently. "Conquest of Space" looms strong at Paramount while "Many Rivers to Cross" is stout in 10 days at the Buffalo. "Battle Cry" shapes sturdy in seventh stanza at the Center.

Estimates for This Week

Buffalo (Loew's) (3,000; 60-85)—"Many Rivers to Cross" (M-G) and "Twist of Fate" (UA). Stout $17,000 in 10 days. Last week, "Green Fire" (M-G) and "Lawless Rider" (UA), $6,000 in 4 days.

Paramount (Par) (3,000; 50-80)—"Conquest of Space" (Par) and "Silver Star" (Lip). Strong $12,000. Last week, "N.Y. Confidential" (WB) and "Innocents in Paris" (Indie), $14,000.

Center (Par) (2,000; 70-$1)—"Battle Cry" (WB) (7th wk). Sturdy $10,000. Last week, $12,000.

Lafayette (Basil) (3,000; 60-$1)—"Long Gray Line" (Col) (2d wk). Good $10,000. Last week, $17,000.

Century (Buhawk) (3,000; 60-85)—"Timberjack" (Rep) and "Devil Girl From Mars" (Indie). Modest $8,500. Last week, "Racers" (20th) and "Two Guns and Badge" (AA) (2d wk) (11 days), $15,000.

TORONTO

(Continued from page 8)

Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"3 Dark Streets" (UA) and "Lone Guns" (UA). Nice $13,500. Last week, "Outcast" (Rep) and "Hell's Outpost" (Rep), same.

Eglinton, University (FP) (1,088; 1,588; 60-$1) — "Tonight's Night" (AA) (2d wk). Fine $12,000. Last week, $15,000.

Imperial (FP) (3,373; 60-$1) — "Bridges at Toko-ri" (Par) (2d wk). Hefty $18,000. Last week, $24,000.

International (Taylor) (805; 50-80)—"Little Fugitive" (UA) (4th wk). Fast $3,500. Last week, same.

Loew's (Loew's) (2,090; 60-$1)—"Many Rivers To Cross" (M-G) (2d wk). Fair $10,000. Last week, $14,500.

Odeon (Rank) (2,580; 60-$1) — "Long Gray Line" (Col). Neat $12,000. Last week, "Mad About Men" (Rank) and "Court Martial" (Rank), $8,500.

Shea's (FP) (2,386; 50-85) — "Track of Cat" (WB). Okay $10,500. Last week, "Phffft" (Col), ditto.

Uptown (Loew) (2,745; 60-$1)—"Green Fire" (M-G) (3d wk). Fair $5,000 in 4 days. Last week, $7,500.

'UNTAMED' MILD $10,000 INDPLS; 'DECK' 8G, 2D

Indianapolis, March 22.

Complete radio-tele coverage of state high school basketball finals, won by city team for first time in 45 years, brought first-run biz to standstill last Saturday night. Rain Sunday further depressed weekend take. "Untamed" is leader with a modest figure at the Indiana. "Hit Deck" also is okay in second week at Loew's. "New York Confidential" looms slow at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"New York Confidential" (WB). Tepid $7,000. Last week, "Country Girl" (Par) (3d wk), $9,000 at 60c-95c scale.

Indiana (C-D) (3,200; 50-85) — "Untamed" (20th). Mild $10,000. Last week, "Battle Cry" (WB) (2d wk), $12,000 at 95c top.

Loew's (Loew's) (2,427; 60-90)—"Hit Deck" (M-G) (2d wk). Okay $8,000 on top of $13,000 opener.

Lyric (C-D) (1,600; 35-70) — "Bowery to Bagdad" (AA) and "Silver Star" (Lip). Fair $5,000. Last week, "Tarzan's Hidden Jungle" (RKO) and "Cariboo Trail" (Indie), ditto.

SEATTLE

(Continued from page 8)

icano" (RKO) and "Outlaw's Daughter" (20th), $8,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Country Girl" (Par). (2nd wk). Great $14,000. Last week, $17,400.

Music Box (Hamrick) (850; 90-$1.25) — "Gate of Hell" (Indie). Okay $4,000 or better. Last week, "Violated" (Lip) and "Twilight Money" (Lip), (2d wk), $2,800.

Music Hall (Hamrick) (2,300; 90-$1.25)—"N.Y. Confidential" (WB) and "Unchained" (WB). Light $5,500. Last week, "Hit Deck" (M-G) and "Twist of Fate" (UA) (2d wk), $5,800.

Paramount (Evergreen) (3,039; $1-$1.25)—"Long Gray Line" (Col). (2d wk). Slow $7,500. Last week, $9,400.

PORTLAND, ORE.

(Continued from page 9)

Tall $9,000. Last week, $12,200.

Guild (Indie) (400; $1) — "Camille" (M-G) (reissue). Okay $3,500. Last week, "Hulot's Holiday" (GBD) (2d wk), $2,000.

Liberty (Hamrick) (1,875; 75-$1) — "Chief Crazy Horse" (U) and "Limping Man" (Indie). Torrid $10,000 or near. Last week, "Capt. Lightfoot" (U) and "Diamond Wizard" (UA), $6,700.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Untamed" (20th). Lusty $12,000 or close. Last week, "New Orleans Uncensored" (Col) and "10 Wanted Men" (Col), $6,400.

Paramount (Port-Par) (3,400; 90-$1.25)—"Country Girl" (Par) (4th wk). Loud $7,000. Four weeks are unusual here. Last week, $8,000.

WASHINGTON

(Continued from page 8)

Bright $12,000 after less than hopes at $14,000 last week. Holds.

Metropolitan (SW) (1,200; 60-85) —"N.Y. Confidential" (WB). Thin $6,000. Last week, "Underwater!" (RKO), $8,500.

Palace (Loew's) (2,370; 70-95)—"Untamed" (20th). Stout $15,000. Last week, "White Feather" (20th) (2d wk), $6,000 in 4 days.

Trans-Lux (T-L) (600; 70-$1)—"Country Girl" (Par) (7th wk). Great $10,000 after $11,000 last week. Stays on.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (71st wk). Solid $14,000 after $15,000 in previous week. Expects to continue riding on crest of tourist wave.

CLEVELAND

(Continued from page 9)

Fine $5,400. Last week, "Romeo and Juliet" (UA) (2d wk), $2,400.

Ohio (Loew's) (1,200; 60-90)—"Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues). Okay $6,000. Last week, "Women's Prison" (Col) and "Bamboo Prison" (Col) (2d wk), $5,000.

Palace (RKO) (3,287; 70-90)—"Chief Crazy Horse" (U). Oke $12,000 or near. Last week, "N. Y. Confidential" (WB), $13,500.

State (Loew's) (3,500; 60-$1)—"Conquest of Space" (Par). Lively $17,000. Last week, "Hit Deck" (M-G) (2d wk), $8,000.

Stillman (Loew's) (2,700; 60-90) —"Country Girl" (Par) (7th wk). Big $10,000. Last week, $9,000.

Show Biz Shares In 40% Snapback

By MIKE WEAR

The stock market staged a sharp recovery the middle of last week after hitting the low of its recent nosedive on Monday (14). Advance represented about 40% recovery of the ground lost. Because many issues of the Amusement Group did not fall off as badly as numerous other groups, the rally did not mean any great rebound for some shares in this category. Majority of amusement stocks had minor gains.

After hanging up a long list of plus signs Tuseday (15) and Wednesday (16), the market turned mixed later, with Wall Street merely marking time on Friday (18). Since volume declined during the uphill climb and the market finished the week on a rather doubtful note caution on the part of many traders was plainly indicated.

The fact that motion picture shares failed to get far late in the week brought adverse comment in the Street. However, with grosses more or less marking time during Lent and the federal income (plus many state income tax) periods, this was a more or less natural development. But the number of modest-grossing pictures recently released obviously has been a dampening factor.

Biggest recovery among the amusements were the two CBS stocks. The Class A shares roared ahead 4¾ points to 91, where it was only 3¼ points from the year's high. The "B" stock soared 3¾ to 90, where it was 3¾ points below the peak. Both will be split soon, which undoubtedly figured. Zenith was the next strongest, climbing 2¼ to 96½. These shares undoubtedly were entitled to a sharp rebound after falling 5¾ points the week before.

General Precision Equipment also staged a sharp recovery of 1½ points to 61¼. It was down 4½ in the preceding week. Eastman Kodak was up 50c to 70.

There was plenty of film and cinema shares to show fractional gains. Best advances were made by Stanley Warner, up three-eighths; Universal, with a 50c gain and WB pix, an advance of five-eighths to 19. As is often the case, Decca moved up with Universal, sporting a gain of nearly a point to reach 15⅝.

RCA common climbed five-eighths to 41½, which hardly wiped out the 3¼ deficit of the preceding week.

Among the pix shares winding up with losses were 20th-Fox, off three-eighths; ABC-Paramount Theatres, down 50c; National Theatres, off 25c; Paramount Pix, off three-eighths; and Technicolor, off 25c. Last-named dipped below 15 at one juncture. Skiatron held about even.

Vistarama's New Rep

S.O.S. Cinema Supply Corp., N. Y., has been named the exclusive agency for the Vistarama anamorphic lensing process in the eastern half of the U.S., according to Carl W. Dudley, Vistarama prexy. The outfit has a non-exclusive arrangement for the rest of the country and overseas.

Earlier, Dudley had announced formation of Oceanic Pictures Corp. to handle negotiations for western hemisphere distribution on all future product of Dudley Corp.'s film units abroad. Oceanic has Dudley as prez and H. Bruce Newbery as exec v.p.

Like CinemaScope, Vistarama uses a "squeeze" lens compressing twice normal width images on to regular 35m and 16m negatives. Projected through an anamorphic projection lens, the image thus taken can be spread out to as aspect ratio of 2.66 to 1. Release prints in any aspect ratio—from the standard three to four dimension to the Vistarama anamorphic 2.66 to 1 ratio—can be made from the anamorphic negative, Dudley said. He stressed that Vistarama was now available to the industrial and educational markets.

Vistarama has been used on a series of theatrical shorts. Warner Bros.' first widescreen feature, "The Command," was made in Vistarama. It was later released under the CinemaScope tradename.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (22)

1954-'55 High	1954-'55 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	14½	Am Br-Par Th	208	26	25⅛	25⅝	+ ¼
94¼	41⅝	CBS, "A"	34	92	86¾	91½	+5½
93¾	41½	CBS "B"	23	91	86	91	+6¼
39¼	19¾	Col. Pix.	47	33⅝	32½	32¾	— ⅛
18⅛	9¼	Decca	153	15⅞	15⅜	15½	+ ¼
74¾	46¾	Eastman Kdk.	118	70¾	68⅛	68½	+ ½
5⅜	1½	EMI	239	4½	4¼	4⅜	+ ⅛
22	13¼	Loew's	251	18⅜	18	18⅜	+ ¼
10⅜	6⅛	Nat. Thea.	79	9¾	9½	9⅝	+ ⅛
40⅜	26⅛	Paramount	56	37⅜	36¼	36¼	+ ⅛
40⅞	28	Philco	70	37⅝	36½	37⅜	+ ⅝
45¼	22½	RCA	294	42¼	41	41⅞	+ ⅞
8⅞	2⅞	RKO Picts.	20	8⅛	8	8⅛	+ ⅛
10⅛	4½	RKO Thea.	181	9¼	8⅞	9⅛	+ ⅜
7⅝	3	Republic	104	7	6	6⅞	+ ⅛
14¾	10½	Rep., pfd.	16	14⅝	13¾	14⅝	+ ⅞
22⅜	11⅛	Stanley War.	67	20¾	20¼	20⅝	+ ⅝
31⅝	18¼	20th-Fox	126	27⅜	26¼	26⅜	— ⅛
32¼	18½	Univ. Pix.	24	29	27	29	+1⅞
91	63¾	Univ., pfd.	*190	88¼	87	88	—
21⅛	13⅝	Warner Bros.	47	19⅜	18¾	19	— ⅛
103⅞	63½	Zenith	87	103¾	95¾	102½	+7⅛

American Stock Exchange

6	3⅝	Allied Artists	30	4½	4⅜	4½	+ ¼
11⅝	9¾	All'd Art., pfd.	5	10⅜	10⅜	10⅜	+ ⅛
17⅛	9⅛	Du Mont	214	15⅝	14⅞	15	— ⅜
16⅜	11¾	Technicolor	97	15¼	14⅞	15⅛	+ ⅜
4½	2⅞	Trans-Lux	20	3⅞	3⅝	3⅞	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	16¾	17¾	—
Chesapeake Industries	4⅜	5	+ ⅜
Cinerama Inc.	1⅞	2⅜	—
Cinerama Prod.	4⅝	5⅛	— ¼
Official Films	4⅛	4⅝	— ⅜
Polaroid	43	45	+1
Skiatron	3⅞	4⅜	—
U. A. Theatres	17⅛	18⅝	+ ⅜
Walt Disney	27½	29¼	+3

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

If FCC Okays Toll

Continued from page 5

the pay-as-you-see issue. They tried to make this come about through COMPO, but were turned down by the companies which have the government's 16m suit hanging over them.

Hurray for Gehring

Nevertheless, the theatremen have welcomed such individual expressions as the one that came last week in Dallas when William C. Gehring, 20th-Fox executive assistant sales manager, told a drive-in convention that "If the FCC authorizes toll-tv, we're beat." Exhib leaders favor this somewhat downbeat approach if for no other reason than that they hope it'll rouse other theatremen to what they consider a prime danger to the business.

Exhibs' future toll-tv strategy was discussed in Washington at a meet last week. It was attended by Alfred Starr and Trueman T. Rembusch, cochairman of the Committee against Pay-as-you-See TV; Dallas Smythe of the University of Illinois who will conduct a series of economic studies for the group, relating particularly to per program unit costs under various broadcast setups; Wilbur Snaper and Abram F. Myers of Allied; Marcus Cohn of the law firm repping the committee in Washington, and p.a. reps Robert Tapplinger and Donald Walsh.

Group deliberated all day and studied the FCC questionnaire on the basis of which interested parties are to file briefs with the Commission by May 9. Some of the questions posed by the FCC won't be answered by exhibs until the opposition has filed. The FCC has provided a month for rebuttals. The committee also went over a list of qualified men whom it might engage as engineering counsel.

The committee expects to meet again a week or 10 days prior to the May 9 deadline to discuss various aspects of the anti-toll brief.

Deny Frisco 'Significance'

Meanwhile, exhibs last week denied that, in taking the Marciano-Cockell fight from San Francisco, they're guilty of the very thing the toll-tv interests are accused of doing, i.e. depriving the public of "free" programs.

"The theatres aren't buying the fight, Theatre Network Television is," observed a spokesman. "Exhibitors are merely buying a show offered to them, and they're bringing it into their theatres on a closed circuit that in no way deprives the public of channels currently in use. If the toll-tv people would compete on the same basis, by bringing their own cables into the homes, we wouldn't have any objections to anything they carry. After all, this is a freely competitive economy."

Crux of the exhibs' arguments for a long time has been that the government has no right to hand over to special interests the "free" air. Since coinbox telecasts would inevitably use channels currently in use for regular broadcasting, exhibs maintain that they would deprive the public of shows it might ordinarily be seeing on those channels for free.

Toll-tv proponents have argued that, in bottling up the prize fight, exhibs are in fact guilty of the same offense they lay to the coin-box systems in that the public would be unable to see the bout anywhere except in the theatres. It's their view that, if anything, fee-tv would make the event available to all, with no blackouts necessary.

Zurich

Continued from page 7

watches in the U. S. and the ensuing "hurt feelings" of some of the natives here, may be held responsible, it is generally believed that this is not the main reason. Some of this season's Yank releases, though mostly sturdy grossers in the U. S., are rated too American here as to story. Others, though having European themes or location, seem to be made too much from a Yank point-of-view to evoke much enthusism here.

The only U. S. pictures among this season's top grossers so far are "Living Desert" (RKO) and the reissue of "Modern Times" (UA). "Sabrina" (Par), just getting started, also looks like an important coingetter. Satisfactory, though not smash, grosses have been racked up by "Three Coins in Fountain" (20th), "Knock on Wood" (Par), "Mogambo" (M-G), "Glenn Miller Story" (U), "Knights of Round Table" (M-G) and "Rose Marie" (M-G), last in some keys.

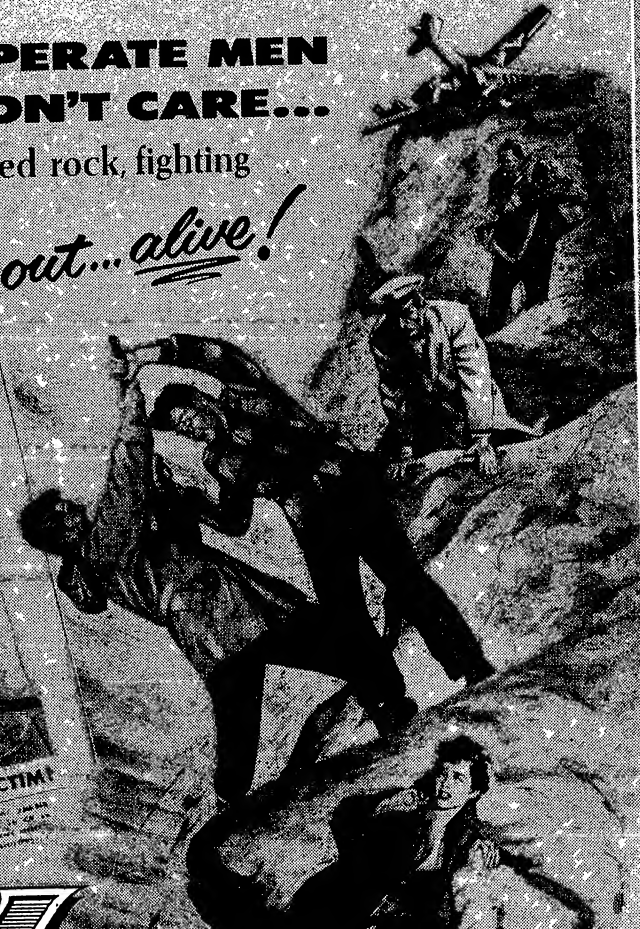
Yank pix gets heaviest competition here from German and French product especially in the German and French part of Switzerland.



FIVE DESPERATE MEN
AND A GIRL WHO DIDN'T CARE...

trapped on a mountain of gale-lashed rock, fighting for the chance to be the one who could get the money —*and get out... alive!*





THE LOOTERS

A Universal-International Picture starring

RORY CALHOUN · JULIE ADAMS

and introducing an exciting new personality...,



RAY DANTON

with **THOMAS GOMEZ · FRANK FAYLEN**

Directed by ABNER BIBERMAN • Screenplay by RICHARD ALAN SIMMONS • Produced by HOWARD CHRISTIE



Another Picture with that Universal PRE-SOLD Appeal!

Broidy's Road Pitch

Tells Dallas Exhibs to 'Make Room for Allied Artists' —Assures Philly Nobody Else Will Handle His Pix

Dallas, March 22.

Steve Broidy, prez of Allied Artists, urged Dallas area exhibitors here Tues. (15) to "make room for Allied Artists." His talk opened a coast-to-coast, speaking tour in which he will tell the story of the "new Allied Artists" to exhibitors in 13 major cities. Morey Goldstein, general sales manager, accompanied Broidy.

Broidy invited the exhibitors to "gamble a little playing time" in order to expand their source of supply.

A crack directing team and flashy line up of stars was the chief selling points. Directors included William Wyler, John Huston, Billy Wilder and Jose Ferrer. The acting talent includes Humphrey Bogart, Gary Cooper, Jose Ferrer, Errol Flynn and possibly Clark Gable.

According to Broidy, "we are negotiating with Gable for a co-starring role with Bogart in "The Man Who Would Be King."

Where's That 'Shortage?'

Philadelphia, March 22.

Speaking here last week, Allied Artists' Steve Broidy denied rumors that AA was planning to distribute its blue chip product through other companies. "I deny this irrevocably," Broidy declared. "No company other than Allied Artists will distribute our product in the United States."

Broidy appeared with Morey R. Goldstein, v.p. and general sales manager, and William F. Rodgers, who was described as sales consultant for AA. The execs are making a nationwide tour of 15 cities, which began last Tuesday (15) in Dallas. "We are beating the bushes to let the exhibitors of this country know that Allied Artists has found its place in the sun," Broidy said.

Luncheon meeting followed a screening of "Annapolis Story" and "Shotgun" in the Variety Club's quarters in same hotel. Broidy said AA policy was based on premise that "a worthwhile story and the creative talent to depict it on the screen make the best combination."

Broidy outlined the history of his company, which this month celebrates its silver anniversary, including the switch from the Monogram label to Allied Artists 2 years ago. "When," he remarked, "the name Monogram seemed to indicate smallpox." He assured the Philly exhibs good product and listed such forthcoming releases as Errol Flynn in "The Warrior" and Joel McCrea in "Wichita."

Asking only for a break, Broidy added: "In looking over the availabilities in Philadelphia, there seems to be no such thing as a product shortage at least as far as Allied Artists is concerned."

Screening For Shareholders

Allied Artists prexy Steve Broidy is also bringing company stockholders into his educational program. For he's invited shareholders to attend a screening at the Avon Theatre, N. Y., tomorrow (Thurs.) of two upcoming AA films.

In the course of the preview Broidy will brief the investors on AA's future production plans. Scheduled to be screened are "An Annapolis Story," with John Derek and Diana Lynn, and "Shotgun." Latter stars Sterling Hayden, Yvonne De Carlo and Zachary Scott.

While major companies frequently invite stockholders to remain after annual meetings to o.o. new product, it's unusual to stage an "out-of-season" screening for shareholders. Response to the invitation, which went out last week, was described as "heavy" by AA v.p. Ed Morey.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GLASS SLIPPER"
in radiant COLOR starring
LESLIE CARON • MICHAEL WILDING
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Chi Tax Comparisons

Chicago, March 22.

Total theatre and amusement tax collections in the City of Chicago for 1954 show a slight increase over 1953 totals; 1953 collections were in turn greater than 1952 receipts. Thus for two straight years now Windy City amusement and theatre tax collections reflect a steady upbeat in theatre attendance (films and legit) and in general amusement patronage (cabarets, amusement parks, etc.).

Theatre tax collections for 1954 totalled $1,203,243 as compared with $1,118,039 in 1953 and $1,044,414 in 1952. Amusement tax receipts in 1954 were $1,916,495 as against 1,800,259 in 1953 and $1,718,752 in 1952.

Pittsburgh Exhib Conclave Told 'It Tolls for Thee'

By HAROLD COHEN

Pittsburgh, March 22.

More than 200 exhibitors attending 33d annual convention of Western Pennsylvania MPTOA at Roosevelt hotel were told that high film rentals are doing their best to kill theatre business and that pay-as-you-see tv, if it is permitted to go through, will do the trick if the distributors don't do it first. Number of speakers said home-toll was the biggest threat the industry has ever faced and Don Walsh, co-chairman with Trueman Rembusch of Committee Against Pay-As-You-See Television, warned delegates that it is much later than they suspected.

Heaviest gun was fired by Horace Adams, regional vice-president of Allied, who saw home-toll as the death knell and at the same time lambasted producers for failing to see the handwriting on the wall in charging so much for product. Adams pointed to the great number of theatre closings in the past couple of years, particularly in the smaller towns and scored Hollywood for strangling the grass roots of the business. He was seconded by Mrs. Clarence Armstrong, motion picture chairman of the Pennsylvania Federation of Women's Clubs, who said the neighborhood theatre had become the hub of the community and the decline in the number of nabe houses was a real source of regret.

Charles L. Blatt, president of Allied of Western Pennsylvania, and Harry Hendel, chairman of convention, welcomed the delegates and other speakers were Terry Turner, on exploitation; James Nicholson, president of the American Releasing Corp., Fred J. Schwartz, head of Distributing Corp. of America.

Today (Tues.) Steve Broidy, president of Allied Artists, is to talk on plans of his company after screening "Annapolis Story" and "Shot Gun." Closed session is being addressed by Abram F. Myers, followed by forum conducted by Morris M. Finkel, local theatre owner and director of National Allied and chairman of board of directors.

Following election of officers, convention will end with a dinner dance at Ankara, local night club.

Perspecta's 5th Producer

Perspecta Sound, the single, optical track system of stereophonic sound, reports that Associated British Pictures Corp. is the fifth major film company to adopt the Perspecta system. Universal, Metro, Warner Bros., and Paramount as well as indie producers are already using Perspecta.

ABPC will install equipment for recording in Perspecta at its Elstree Studio in the near future. The system is already in use at Metro's British studio.

OMAHA OPENING

'Strategic Air Command' Gets the Junket Treatment

Omaha, March 22.

Paramount will give "Strategic Air Command" its first big splash this Friday, Saturday (25-26) with a preem screening at the Orpheum Theatre here. Air Command, headquartered at Offutt Air Base near here, is flying in 100-odd newspapermen, mag writers, and other pundits for the occasion.

Paramount will be repped by prexy Barney Balaban; producer Samuel J. Briskin, James Stewart, June Allyson and Frank Lovejoy.

Preview also marks first public showing of Paramount's new horizontal, double-frame VistaVision production and screen presentation process. Special equipment and a 50 by 27 foot screen were installed at the Orpheum.

This is the biggest hoopla for a pic since Howard Hughes wined and dined newsmen in Silver Spring, Fla., two months ago for "Underwater!"

While the whole operation ostensibly is SAC's, it looks like Paramount also had some influence in drawing the invitation lists. For, in addition to pressmen who specialize in Air Force and military matters, the invitees include many columnists, tradepaper editors and radio-tv newscasters who usually are asked to show business junkets.

Jerry Pickman, Par's ad-pub v.p., was in Omaha recently for confabs with Gen. Curtis LeMay, SAC chief, on setting the stage.

Brylawski Tells Maryland Legislators Films Rely Wholly Upon Weekends

Annapolis, Md., March 22.

Maryland film exhibitors are reasonably optimistic that the State Senate will pigeonhole the House-passed wages and hours bill. Nevertheless they are continuing to watch the situation closely because the Legislature folds April 4 and there is always the possibility of the measure slipping through in the last minute rush.

Bill, which proposes overtime pay for all weekend work, irrespective of whether overtime hours are involved, would hit the theatres, the bulk of whose business is weekends.

Julian Brylawski, repping TOA and the Stanley-Warner circuit, testified against the measure last week before the Senate Labor Committee. Brylawski, who came here from his headquarters in Washington, explained that no industry was more concerned with the bill than were the theatres. He pointed to the drop in attendance in recent years and predicted that passage of the measure would result in closing many more Maryland theatres, especially in smaller towns.

"We are today a weekend business," Brylawski said, "and this bill would penalize us upon the only days upon which we depend to keep alive." He added that at least 80% of theatre employees "are casual workers and usually hold jobs elsewhere, and this extra money is buying homes, paying hospital bills, etc."

He also emphasized that theatres in small towns are important in their communities and that that forced closing would damage other business in those communities.

'Prayer Award'

Washington, March 22.

Gene Autry and Gail Davis received the "President's Prayer Award" Friday (18) for services to the U. S. Savings Bonds campaign. Presentation was presented at the Treasury Department.

In addition to other services, Autry has donated a filmed short to encourage school children to participate by the purchase of saving stamps. Miss Davis, in her character of "Annie Oakley" appears in a trailer in a similar subject, now being shown on video.

"The President's Prayer" is an embossed copy of "the little prayer of my own," which President Eisenhower read at his inauguration. A Treasury citation is on the reverse side of the framed award.

IFE's Playdate Collection Drive

Tagged as a testimonial to Italian Films Export's three new division managers, IFE's "Playdate Collection Drive" launches tomorrow (Thurs.), according to Bernard Jacon, IFE v.p. in charge of sales.

The three new division toppers are Seymour Schussel, eastern division; Glenn Fannin, central division, and Alex Cooperman, western division.

U's '55 Total: 34

"To meet the demands of the present market," Universal plans to increase its 1955 releases from 32 to 34, according to Charles J. Feldman, U v.p. and general sales manager. That's an increase of six over the number of pix U released in 1953-54.

During the four months summer period starting in May, U will put out 12 pix, half of them in color, one in 3-D and two in CinemaScope. Summer sked also includes the pre-release of "The Shrike," starring Jose Ferrer and June Allison.

Disneyland, Etc., Excite New Zest For Video Bally

Success of the Disneyland tv show in plugging Walt Disney product plus the mentions Warner Bros.' films will receive on WB's upcoming telepix for ABC-TV has the industry, both distributors and exhibitors, seriously considering the value of film company produced or sponsored video entertainment. From the standpoint of the boxoffice, such shows as Disneyland and Ed Sullivan's occasional tributes to the industry or to individual pictures has aroused public interest in the product displayed.

Film moguls, via the Motion Picture Assn. of America, have long weighed an all-industry show, with a sponsor picking up the tab. However, the project has long been bogged in complications relating to who's going to do what and when. The Disney show and the upcoming Warner program indicates a free-for-all, and industryites feel that if the film biz is going to use television for serious plugging, it'll have to be on an individual basis.

Perhaps typical of the thinking of a large group of exhibitors is that of Edward I. Fessler, an Alabama drive-in operator. In an unsolicited letter to Metro production chief Dore Schary, Fessler suggests that Metro embark on a weekly tv venture possibly called "Movie Land" or "Metro-Goldwyn-Mayer Presents." The format, Fessler says, might "consist of various people from your organization, possibly yourself, acquainting the general public with the background of motion pictures, the methods of production, the stars involved, and frequently sitting it in on actual scenes from current or forthcoming productions."

Drive-In Consultant Now Dean at U. of Houston

Houston, March 22.

Dr. Frank Tiller, who has been active in making surveys concerning ozoner operations for the Texas Drive-In Theatre Owners Assn., has been named dean of the College of Engineering at the U. of Houston.

He was formerly dean of engineering and director of the research center at the Lamar State College of Technology at Beaumont.

B.O. Tax Cut Showing

Washington, March 22.

Uncle Sam received only $313,000 in admissions taxes in December 1954, compared with $602,000 a year before. Reason for the difference was the slash in the bite from 20% to 10% in the spring of 1954, and its elimination for motion picture tickets of 50 cents and less.

On the other hand last December was a boff month at the nation's niteries. The take was $892,000, contrasted with $433,000 for December 1953. The 20% levy on nitery tabs continues unchanged.

Majors Nix WRCA Local ½-Hr. Spot Preceding Oscar

Film companies, individually and collectively, are turning a deaf ear on a pitch to sponsor a half-hour show on WRCA-TV, NBC's N. Y. outlet, on March 30. The video station, asking $5,000 in time charges, had offered the 7-7:30 slot, which is sold locally rather than via network, with emphasis on the fact that it precedes the Academy Awards telecast of the same night by only a couple of hours.

Sales pitch was made to the Motion Picture Assn. of America which, in turn, forwarded it to the ad-pub directors of the distribution outfits.

Couple of the pic promotion execs, speaking privately, said they'd need substantially more time to set up a half-hour program, even if they were inclined to do so. One ad-pub topper made the point that often his company encounters no trouble in getting space on tv for free, that is, with the showing of clips from new pix on certain shows. So why pay? he wanted to know.

Skepticism Inbred As To Trade-Wide Promotion; Need Sunday Punch Boys

Film industry's newly-formulated program designed to build theatre attendance above the current "good but not good enough" level hinges on one consideration that will determine success or failure. This, according to trade vets, is whether genuine leadership will be given the various projects contemplated.

Close to 70 members of the trade, representing all of distribution and about 6,000 theatres, in a conclave called last week by the Council of Motion Picture Organizations, called the turns on what should be done. They blueprinted plans for lots of research on the extent of public support of films, a poll in which ticket-buyers would vote their best pic and best player selections, and a three-pronged approach to boxoffice lures for the younger element.

Tradesters now admit, though, that these are but vague outlines of plans which demand the application of highly-placed exec talent if there's to be the right kind of followup and a final payoff. Specifically, it's said, each project must be placed in the hands of committee chairmen who command top respect in the trade.

It's no secret that previous undertakings by the trade collectively received little more than lip service after the original announcements. With the lone exception of "Movietime U.S.A.," say some pic officials, campaigns to build the b.o. on a nation-wide basis hardly got beyond the talk stage.

In light of this, the key problem is to obtain the services of top-bracket circuit men capable of carrying the ball and inspiring full-scale support from within the trade. Persons prominent in the COMPO fold concede this, adding that the multi-faceted campaigns to step up attendance might just as well be abandoned right now unless the leadership comes into being.

Extras Slate a Shoo In

Hollywood, March 22.

Prexy Richard H. Gordon has been nominated for reelection of Screen Extras Guild: Franklin Farnum for first v.p.; George Barton for second v.p.; Tex Brodus, for third veepee.

Other officers and Board were renominated for reelection.

Talks French Unions Into 'If-Money'

Denied Government Subsidy, Sacha Gordine Devises A Unique Basis for Feature

Paris, March 15.

Sacha Gordine, always a colorful ornament of the industry, has gotten the five toughest unions in French films to give him a waiver on salary payments and the green light to shoot his next picture on an "if-money" basis.

Turned down in his request for a subsidy by the Centre National de la Cinematographie (government financial agency for the encouragement of independent production), Gordine has gotten permission from unions representing actors, directors, authors, cameramen, and studio crews to go ahead with a small fraction of the budget normally needed in this country for bigtime operation.

Refusal by government agency to bankroll veteran producer of such features as "Dedee d'Anvers," "La Ronde," "Miracles Only Happen Once" and others is attributed to (1) five year old flop, "La Cle des Songes," and (2) fact that Gordine has not always kept to allotted budget. His friends within industry claim but don't explain "politics."

Previously a roundrobin petition signed by some 250 names including such stars as Jean-Louis Barrault, Madeleine Renaud, Yves Montand, Danielle Darrieux, Claude Dauphin, Jean Marais; writers Marcel Achard, Jacques Deval, Noel-Noel, Henri Jeanson, Andre Roussin, Charles Spaak; directors Jacques Tati, Max Ophuls, Yves Allegret, Marcel Carne, Jean Boyer and Andre Cayatte had been presented to the Centre National asking that body to reconsider and subsidize Gordine. Latter no-diced.

Gordine's next effort, a nine episoder on the order of "If I Had A Million," has sketches from Jacques Prevert, Charles Spaak, Henri Jeanson, Jacques Natanson, Jacques Sygurt, Georges Neveux and Pierre La Roche. Skits will be directed by Marcel Carne, Rene Cayatte, Max Ophuls, Marcelle Pagliero, Jean-Paul le Chanois, Roger Tollier and Georges Lanpin. Chief cameraman will be Michel Kelber who has recently done the lensing for the Stendhal "Rouge et Noir" film.

How Dear to The Heart Can It Be?

As confusing as that elusive date for the industry roundtable conference is the date for winding up the arbitration conference. For a subject that some industryites feel is so dear to the hearts of the distributors and a segment of exhibition, there seem an amazing lack of knowledge or activity on the arbitration front.

The last meeting of the distrib-exhib conferees was held three weeks ago, at which time the illuminating statement that "progress was being made" was issued. Two or three little things had to be done, it was noted, and arbitration would be in the bag shortly.

A call to one of the conferees brings arbitration up to date.

"Any developments in the arbitration conference?"

"Damned if I know."

"Has anyone been in touch with you lately on the subject?"

"No."

"Is arbitration still alive?"

"As far as I know, it's still alive."

"Are any additional meetings planned?"

"I haven't been advised of any."

SANGUINE ON 'SAWYER'; EDIT FOR WIDESCREEN

Test run of David O. Selznick's 1938 "Tom Sawyer," in Technicolor, has convinced Selznick that the Mark Twain classic has as much audience appeal as ever and he is proceeding in editing the pic for widescreen presentation.

"Tom Sawyer" was first released in 1938 under the Selznick-International banner and went out as a United Artists release. Film has Tommy Kelly as Tom Sawyer, Jackie Moran as Huck Finn and Ann Gillis as Becky Thatcher. In its forthcoming reissue some 12 minutes will be cut from the original running time which was 93 minutes.

The reissue will be channeled by Selznick via the states righters as will be the reissues of several other Selznick properties including "Rebecca," etc.

Lightman Buys Two

Memphis, March 22.

M. A. Lightman, prexy of the Malco chain, added two local driveins to his list with outright purchases of Bellevue and Summer outdoor theatres from Kemmons Wilson. This gives Lightman eight theatres in Memphis, including five hardtop houses.

Lightman is also dickering for purchase of Frayser ozoner about 15 miles from here.

Broidy at Shor's Mar. 24

Allied Artists prez Steve Broidy, v.p.-sales chief Morey Goldstein and sales consultant William F. Rodgers will discuss upcoming production and "tell the story of the new AA" March 24 at a luncheon at Toots Shor's, N.Y.

Conclave is in line with a 14-city tour which Broidy and Goldstein launched in Dallas yesterday (Tues.) to brief exhibs on the company's new look. Accompanying the execs on the trek is AA ad-pub chief John Flinn.

Tax 'Breakage' Worth $3,000 a Day In New York City; Handed To Municipalities by Harriman

Albany, March 22.

Approval Wednesday (16) by Governor Averell Harriman of the Assembly Rules Committee bill which permits localities to receive the major "breakage" on the five percent amusement taxes, effective immediately but retroactive to Dec. 30, 1954, was accompanied by a statement "estimating" the breakage amount to approximately "$3,000 a day in additional revenue to New York City."

This figure was in line with the $1,000,000 annual income from the breakage which Assistant Corporation Councillor Stanley Buchsbaum declared was the sum at stake for the metropolis during arguments March 3 before the Court of Appeals on New York City's appeal from a 3-2 Appellate Division ruling that collection of major breakage was illegal.

Governor Harriman's statement that the breakage entailed additional revenue in "lesser amounts in communities where the legislation is applicable" also upheld Buchsman's declaration that the budgets of Binghamton and Elmira —both collecting the five percent admissions tax—would be adversely affected by an unfavorable ruling on the part of the Court of Appeals.

The Governor's statement concluded with the observation that "Prior to enactment of the law the 'breakage' was retained by theatre owners."

Robert Quinn to Denver

Robert L. Quinn has been appointed Warner Bros. western field representative. He'll headquarter in Denver.

He arrived in New York over the weekend for homeoffice confabs before assuming his Denver post.

The Tolstoy Front

There were no announcements this week of any additional parties undertaking production of "War and Peace."

However, Pandora Productions appears planning a pic on the author. Company has registered the titles, "The Life of Tolstoy" and "Tolstoy and His Wife," with the Motion Picture Assn. of America.

Allied Puts Gripes On a Boxscore

Columbus, March 22.

Putting into practice a suggestion made by Reuben Shor, National Allied President, at the convention of the Independent Theatre Owners of Ohio two weeks ago, the ITO has distributed a box score blank to exhibitors where their grievances can be listed.

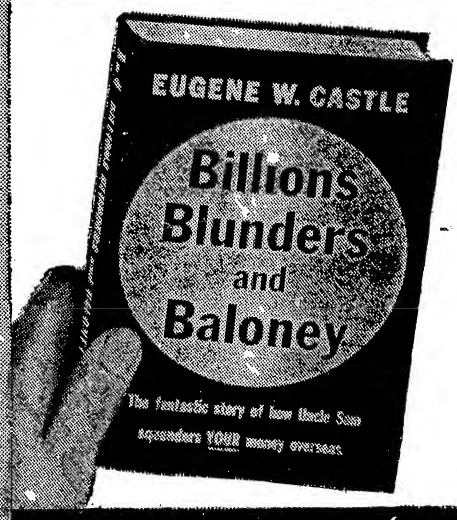
Shor made the suggestion in an offhand and informal way at the ITO convention, commenting that he would like to see a box score delivered with the ITO Bulletin which would give details on every film company. The box score was distributed last week and included these sections: "List the three best companies in order of their treatment of you . . . List the three WORST companies in order of their treatment of you: Give specific reasons and complaints such as terms, adjustments, lack of prints, failure of salesmen to call, availabilities or any other . . . List any pictures which you have been unable to buy in the last month because of terms."

NATIONAL BEST SELLER!

Winchell: "Timely book—Terrific debunker..."

"Billions, Blunders and Baloney"

by EUGENE W. CASTLE



Everyone is reading it!
Everyone is talking about it!

- Read how Uncle Sam's amateurish propaganda movies create foreign ill-will for America!
- Learn *why* Hollywood's professional entertainment movies are America's best overseas salesmen!
- Find out why Uncle Sam's radio programs cost the U.S. taxpayers $100,000,000 annually—and "outshout" themselves to foreigners!

"Billions, Blunders and Baloney"

Publishers: The Devin-Adair Co., New York 10, N. Y. $3.50 *At all booksellers*

SWEEPING PROBE OF TV INDUSTRY'S ECONOMIC STRUCTURE URGED BY FCC

Washington, March 22.

Television has its problems but an "adequate" service has already been developed and no "artificial" measures should be taken to get network shows to UHF stations.

This, in essence, was the FCC's answer last week to the recommendations made in the reports of Harry Plotkin and Robert Jones for the Senate Interstate Commerce Committee.

Considering the tremendous advances made in tv since the lifting of the freeze, with the number of stations quadrupled and over 90% of the population now within range of at least one station, "we cannot but feel optimistic," the agency said, "that the remaining problems can be resolved through constructive planning and cooperation among all interested groups."

Various moves underway or planned, FCC reported, will be of cumulative benefit to UHF. Among these, it mentioned the "five plus two" rule, authorization of UHF satellite stations, and the proposed five-mile transmitter site limitation.

The feasibility of "limited deintermixture" to increase the number of UHF "islands" is also under consideration but studies as to the effect of withholding assigned VHF channels from the communities involved, the Committee advised, are only in a "preliminary" stage.

Greater circulation of all-channel sets would be of considerable help to UHF. The agency therefore favored legislation to remove the 10% excise tax on manufacture of such receivers and voluntary action by manufacturers to boost all-channel production.

What's really needed at this time is a broad study of "the entire economic structure and operations" of the tv industry, the Commission said, to determine whether legislative or executive action is called for on the program front. Such a study, which would take more than a year, would include operations of networks, advertisers, agencies talent, independent film producers and other program sources.

Congress, the agency urged, should direct the Commission to make such a study and provide the funds as it did 20 years ago in authorizing the FCC to investigate telephone rates.

Magnuson's Cold Shoulder

The Commission's report got a cold reception from Committee Chairman Warren Magnuson (D-Wash.) who expressed disappointment at the absence of immediate steps to remedy UHF problems. The Senator was particularly irked by the agency's slowness in acting on deintermixture. He said he hoped the Commission moves "before it is too late to de-intermix anything."

"Sometimes," he added, "delay

(Continued on page 38)

NBC-TV's 'Zoo Parade' Safari to Africa In Get-Out-of-Town Kick

Chicago, March 22.

The NBC-TV "Zoo Parade" contingent next summer figures to set a new mileage record in tv's "get out of town" kick. "Zoo" crew is mapping a two-month South African zoological safari in July and August to shoot films to be used on next season's shows as well as on "Today" and "Home."

Delegation hopes to come up with enough exciting footage of African wild life to perhaps expand a few of the regular Sunday afternoon "Zoo" programs into hour-long zoological spectaculars. Junket represents a major setup for the production budget with the indications that the Chi-originator has a permanent place in NBC-TV's "actuality" schemes.

Heading up the trek with be Marlin Perkins, "Zoo" host and director of Chi's Lincoln Park Zoo. Show's regular producer-director Don Meier will helm the technical crew and NBC newsman Jim Hurlbut will go along as Perkins's layman assistant. Al Wiseman is slated to make the trip as press rep.

Frieda Weeps

Washington, March 22.

The problem of getting network programs to stations "got so bad one day I could not do anything but cry and I cried," Comr. Frieda Hennock told the House Appropriations Committee at recent hearings on the FCC budget.

Transcript of the testimony, released by the Committee last week, reveals that Miss Hennock's admission was induced by questioning as to why the networks do not sell their services to "every station that wants to buy it."

"Do they not have a monopoly just like it was alleged that the AP and the UP had in another field?" Rep. Albert Thomas (D-Tex.) asked.

"It is much worse in this situation than that ever was," Miss Hennock replied.

"But is not the answer to make their service available to anybody who wants to buy it in the same town, and if an additional person does want it, what's wrong with that"? Thomas continued.

Comr. Hennock replied:

"It is all right. What you suggest is wonderful, but they are 10 times as powerful as AP and UP ever were. They control your advertising, and have controlling influence on the station. You see, AP and UP did not have control of the advertising dollar in their own newspapers as such."

'55-'56 Plans Of U.S. Steel Still In State of Flux

What, if anything, happens to the U. S. Steel-sponsored hour dramatic show on ABC-TV next season is still a matter of speculation. Neither the Theatre Guild, producers of the show; the sponsor nor the network knows exactly where they stand at the moment, with U. S. Steel thus far not committing itself one way or the other.

Option time for a U. S. Steel renewal with the Theatre Guild comes up April 1. That's the date, too, for negotiation a new pact with director Alex Segal, with the client still having a three-year option on his services.

CBS has been making overtures to woo the show over from ABC but this, too, remains in a state of flux pending decision by U. S. Steel on a program renewal.

Mercer Vice Knode In NBC Station Relations

Resignation of Tom Knode as director of station relations for NBC to join the Petry outfit, effective April 1, as veepee-general manager of tv, came as a surprise to his associates at the web, although the Petry high command had been prodding Knode for several months to make the shift.

As veepee Harry Bannister's major factotum, Knode vested the role with a know-how and experience that made him a valuable entity in NBC's relations with affiliates, and both the Bannister and prexy Pat Weaver expressions of regret on his checkout were strictly on the level.

Succeeding Knode will be Don Mercer, veteran of more than 20 years service in broadcasting.

Weinstein to CBS

Bill Weinstein has joined CBS' public affairs as a producer-director. He exited NBC, where he served as one of the editors of the acclaimed "Biographies in Sound" radio series.

NBC is reshuffling its newsmen ranks as a preliminary to the upcoming weekend marathon programming in radio.

Kleenex Summer Coin

Chicago, March 22.

International Cellucotton, for its Kleenex label, has set a summer spin on NBC-TV with a flexible schedule of 12 half-hours on the web's hiatus lineup. Bankroller will get four identifications on three different shows during the hot weather span.

Agency is Foote, Cone & Belding.

Motorola, Admiral, Zenith Tint Dims

Chicago, March 22.

The color era is still at least a year away in the opinion of the top execs of the three major tv set manufacturing firms homebased here. Recent statements and the annual reports just released by Zenith, Motorola and Admiral paint a dim picture for color tv this year with the official prognosticators predicting it'll be late 1956 or early 1957 before volume production can be expected.

In his firm's 1954 financial report, Zenith prexy Eugene F. McDonald Jr. predicts that black and white sets will be the "backbone of the industry in the foreseeable future." Earlier, Zenith sales veep Henry C. Bonfig stated in a talk: "Without undue pessimism, we believe that color may not be off the ground before 1957."

Motorola prez Paul V. Galvin reports his company expects no "measurable increase in color television until late 1956 or early 1957" and that the production stepup will be predicated on a less costly tube. Galvin's bearish shortterm stance on color is considered especially significant since Motorola last July fanfared its entry into tint production with the optimistic predictions it would turn out 25,000 sets during 1954.

Motorola used the 19-inch CBS-Hytron tube with the set pegged at $895. Although the firm hasn't put out any figures on its actual output, it's understood that production bottlenecks limited the turnout to some 8,000 units.

Admiral prexy Ross D. Siragusa foresees only a "trickle" of multichromed receivers coming off the lines this year. It's his opinion too, that production won't reach major proportions until next year. He predicts the industry will turn out 6,500,000 black and white sets this year.

Color or no, 1954 was a banner year for all three electronic outfits. Zenith wound up with net profits of $5,676,264, or $11.53 a share, on sales totalling $138,608,360. This compares with a 1953 net of $5,631,701, or $11.44 a share, on sales of $166,733,276, highest in the company's history.

Motorola registered a 7% net earnings increase on sales of $205,226,000, second only to 1953's record $217,964,000. The 1954 net was $7,572,000, or $3.91 a share.

Admiral's net dipped slightly on lower sales. Firm netted $6,547,000, or $2.78 a share, on sales of $219,565,089. In 1953 earnings were $8,213,165, equal to $3.48 a share, on sales of $250,931,605.

Hamburger Back To Profiles, New Yorker May Drop TV Column

With Philip Hamburger checking out of the New Yorker television dept. (after a five and a half year run in which he turned out approximately 125 columns), it looks like the mag will drop the tv column completely, although there's no definite decision on this yet. Same thing happened back in radio when, after the Ring Lardner series, the New Yorker quietly folded its radio appraisals and never went back to it.

Hamburger asked to be relieved of the stint, preferring to return to authoring profiles (he's currently working on a Mayor Wagner piece) and "Talk of the Town" items.

D. C.'s Reaction to TV's High Cost

Washington, March 22.

Jackie Gleason's $11,000,000 contract might be the "trouble" with television, a member of the House Appropriations Committee suggested to FCC officials during recent hearings on the agency's budget. Transcript of the testimony just released revealed the following colloquy between Rep. John Phillips (R-Calif.) and FCC Comr. Frieda Hennock:

Rep. Phillips: "I think if I ask the Commissioner to tell me why anybody thinks Jackie Gleason is worth $11,000,000 and if you do not think that is the trouble with television . . . that will end my questioning."

Comr. Hennock: "I think that is a very good question—a very intelligent and very profound question. Although it sounds very funny, it is not. You said the programming is very bad."

Rep. Phillips: "That is an understatement."

Comr. Hennock: "I agree with you . . . But when you have three networks in New York putting on the programming 90% of the time, that is why they can build up a comedian to get $11,000,000. It is like the big movie stars."

Rep. Phillips: "Would it be better to let nature take its course? About one more contract like that will ruin the networks. I have heard more people express disgust with the networks since the Gleason contract was announced than in the last two years."

Comr. Hennock: "It took 30 years to accomplish the change in AM (from dependence on networks). Television will be worse and take longer.

Rep. Phillips: "Do you mean tv programs will get worse?"

Comr. Hennock: "Yes, 85% of your television" is in the UHF channels, above 13. "Channels 2 to 13 are what you can get. The people who run the networks and the manufacturers are responsible for that little thing."

Rep. Phillips: "Just do not let the Commission do anything to remove that little control on the right hand side of the tv set that you can turn a half-inch to the left and solve the whole thing. If Jackie Gleason is worth $11,000,000, I think George Gobel must be worth $100,000,000."

Comr. Hennock: "I agree."

European TV 'Still in Infancy'

Only Great Britain, With 94% of Sets, Making Any Kind of Dent

Washington, March 22.

Outside of Britain, television is in its infancy in Western Europe. Situation is pointed up by the fact that, of the 3,742,000 sets in operation at the beginning of this year, no fewer than 3,500,000 (94%) were in Great Britain, with only 242,000 sets in eight nations on the continent.

U. S. Department of Commerce, which has just completed a survey of the status of tv in 28 free countries of the world which either have service or are planning it for the near future, asserts that Eurovision "has been a tremendous success and is certain to prove a factor of great importance in the future development of television in Europe."

Survey discloses the following:

The U. S. and nine other nations (Canada, six in Latin America, Japan and the Philippines) are using the 525-line system. Great Britain is the only country using 405 lines. Ten countries are using 625-line transmission; and two are using 819 lines. These are exclusive of countries behind the Iron Curtain.

BBC programming 45 hours a week, but increases to 50 hours on occasion for special events. Belgium, with 10,000 receivers in use, is programming 30 hours weekly on two transmitters, one on a French system and one on a Flemish system. Denmark is programming about eight hours weekly, divided

(Continued on page 38)

Mull Lovejoy Series

Don Sharpe has optioned a sea-adventure series for telefilming with Frank Lovejoy as the star. Celluloid skein, called "Hurricane Kelly," is based on a tome by Rickard Von Kliest.

Series will be in tint if the deal is finalized. Lovejoy has made frequent appearances on Sharpe's "Four Star Playhouse" half-hour run.

More DuM Cuts (Shows & Staff); Lyford Quitting

Due to the lopoff in network programming, DuMont is making further personnel shaves with engineering expected to be hit hardest and with axings among directors and assistant directors also on the docket. However, the big single personnel note is the defection of Elmore (Buck) Lyford, who has held a high exec position as DuMont station relations chief. The Lyford departure is the most significant in a long time.

There will be a substantial number of engineers given the heave shortly, with no exact number yet fixed. In the cutback group will be two directors, one of whom was hired only for the soon-to-end Morgan Beatty news strip. Then there will be two assistant directors shelved, plus perhaps a few more in programming. Ted Bergmann, DuMont topper, said that the retrenchment is in direct line with program cutbacks which are soon to be effected. In addition to Beatty and "Captain Video," the latest show to crop up is the Paul Dixon daily hour, on which no definite departure date is yet fixed.

Lyford has been station relations boss for over three years (after a 17-year hitch at NBC), and by permitting his departure with no immediate thought of replacement, DuMont seems to be letting what's left of a live network's normally important station lineup dissipate itself.

One other rather important defection took place at DuMont last week. Bob Bernstein, who along with Gerry Lyons and Connie Ryan was one of the three mainstay publicity staffers left after the last network cut, has switched to a similar post at Guild Films under Lew Shainmark.

As for Lyford, he says the con-

(Continued on page 35)

Warners' ABC-TV Series Themed to 'Casablanca,' 'Kings Row,' 'Cheyenne'

Warner Bros. will base its ABC-TV series, set for Tuesdays at 8 in the fall, on three of its top pictures, "Casablanca," "Kings Row" and "Cheyenne," with the format of the tv series springing from the themes of the three films, one of which ("Casablanca") was a two-time Academy Award winner in 1943. Basic themes, except in the case of "Cheyenne," which may be changed, will remain the same, although stories and cast will be different. The series, which will be titled "Warner Bros. Presents" will be divided into three categories, adventure, romance and western, all based on the respective pictures.

Understood Warners, which has complete creative control over the program, will alternate the three categories weekly, with each running 45 minutes in length, then filling out the hour by trailerizing current WB theatrical productions. ABC-TV salesmen have begun pitching the program on a preliminary basis to the ad agencies.

ABC-TV'S 'GET 'EM YOUNG'

NBC's 'We'll Stand Pat'

Not since the initial inauguration of the Pat Weaver-inspired tv spectacular last September has there been such a concentration of bigtime full hour and 90-minute showcase as is due within the next couple of weeks on NBC-TV. Sandwiched in between the March 27-April 10 period, for example, are such spec-accented attractions as:

Next Sunday (27), preempting the regular Max Liebman 7:30 to 9 spectacular; the 90-minute hoopla marking the dedication of NBC-TV's Coast color studios in Burbank, featuring a flock of major NBC personalities;

March 29: The General Foods-sponsored tv "preview" of the Ringling Bros.-Barnum & Bailey Circus in the Tuesday 8 to 9 period;

March 30: The tv'ing of the Academy Awards from Hollywood, with Oldsmobile sponsoring the 90-minute ceremonies;

April 4: "Producers Showcase" presentation of Robert E. Sherwood's "Reunion In Vienna" starring Greer Garson;

April 9: Performance of "Merry Widow" in the Saturday night Olds-sponsored Max Liebman hour-and-a-half spec;

April 10: Colgate Comedy Hour's production of "Roberta."

Buckley's WNEW Ankles Blair

Station's New Owners Exiting Rep Outfit He Formerly Prexied

Most unexpected and surprising radio switch of the year: Dick Buckley, now the big boss and owner of WNEW, N. Y., is ankling the Blair station rep outfit which he prexied prior to negotiating his deal for the takeover of the lucrative Gotham indie from the Bernice Judis-Ira Herbert regime. It's understood that Petry is moving in.

What makes the move all the more surprising is that Buckley, over the course of the past month, has been filling all the WNEW vacancies (following the exiting of a string of key salesmen) with his ex-Blair associates. To make matters even more puzzling, since his acquisition of WNEW, Buckley had been indoctrinating all the station staffers with "Blair thinking" and concepts which he initially inaugurated as the Blair prexy.

'Norby' Axed; EK Gets 'Joan' Time

Eastman Kodak is putting its costly "Norby" colorpix out of the fray but will bounce right back on tv by taking over the Wednesday at 8 p.m. "I Married Joan" time on NBC as latter show checks out under General Electric. ("Norby" is Wednesday at 7 p.m.). Eastman will slot reruns of "Ford Theatre" starting next month, taking the Screen Gems' series over into September. Meanwhile, the huge camera outfit, having provided itself with a berth, is blueprinting a major show in the time next fall.

GE won't be lost in the summer shuffle, since it's taking the Armstrong "Circle Theatre" Tuesday spot on NBC as of July 5.

"Norby" exit comes after an avalanche of troubles with the David Wayne starrer. Fred Coe was brought in some weeks ago to revise the format and at one period it was figured to give the show a live treatment but EK finally put in for "out" after plunging about $800,000 into the bank-localled tinter (including chapters not yet exposed).

'Dr. Christian' to TV

Hollywood, March 22.

Deal is in the negotiation stage for Jean Hersholt to bring his "Dr. Christian" character to television. Actor reported, however, before his departure for three months abroad, that he would appear in no more than 13 of the 39 subjects planned. He might possibly narrate 13 others.

"Anybody who makes 39 pictures a year is crazy," vet actor declared. "The public gets tired of looking at you week after week."

TV 'Auditions' Yucca Flat

Barry Wood, NBC's director of special events, planed to the Coast over the weekend and was to double back to Yucca Flat, Nev.

Wood is auditioning the Yucca Flat site for the atomic tests to be televised in mid-April.

CBS Radio's 'We'll Chop 'Em Up Any Way You Like'

A $50,000 sale was racked up by CBS Radio last week on the simple proposition of network flexibility in the matter of buying and the program names to go with it. Here's how it came about, and results are being studied for furtherance on similar billings:

The 1955 Mobilgas Run held in Colorado Springs was won by a Studebaker Commander V-8 piloted by a Kansas wheat farmer. CBS set up an advance deal with Studebaker on an "if you win we have the shows for your plug" basis. Thus the Studie division of Studebaker-Packard was able to come through with a fastie, getting six segments of the "Amos 'n' Andy Music Hall" through tonight (Wed.) full half-hour sponsorship of the A&A Sunday comedy show (20), a quarter-hour of Friday's (8) "Arthur Godfrey Digest" and another 15 minutes of the Robert Q. Lewis show on Saturday (19), via Roche-Williams-Cleary of Chi.

Under the web's strip programming concept, its other fronters of name value include Bing Crosby, Rosemary Clooney, Tennessee Ernie and Edward R. Murrow. Thus fortified, John Karol, web sales v.p., is currently on another of his speaking tours, this time with a

(Continued on page 34)

OSCAR LEVANT TO HOST NEW TV SERIES

Hollywood, March 22.

Oscar Levant, who for the past four years has remained away from tv, has just completed a pilot film for a new type quiz-musical series which he will emcee and narrate. Show, to be titled "Story Behind our Song," is being packaged and produced by Randell Song-Ad Productions, headed by Peter Randell and Bob Sande. Film will be used primarily as a selling point since the series is planned as a live show presentation.

The regular panel will consist of Les Baxter, Pat Garrett and Jack Lait Jr., with a different guest star every week. In the film version, George Liberace is the guest.

MAJOR PAYOFF IN KID ACCENT

A new philosophy of network operation, welded out of an increasing appreciation of the part played by children in controlling tune-in and tune-out on the home television screen, has emerged at ABC-TV. The philosophy, in distilled form, is, "get the kids and you've got a network," and from the pragmatic point of view, the thinking has produced results, with ABC-TV in perhaps its most competitive position to date.

Thinking has emerged from a number of events and discoveries. One phase of it comes from the motion picture arena, where American Broadcasting-Paramount Theatres topper Leonard Goldenson has been proclaiming loudly and longly that exhibitors must find a way to get the kids back into the theatres. Another source of the philosophy was the instantaneous success of "Disneyland." And a third, no less vital, was the network's emergence in the top rating position three nights a week in the 7:30-8 period, a time traditionally devoted to the last-ditch battle by the moppets for control of the tv set before they go to sleep.

ABC-TV, programming against the music-and-news lineup on NBC and CBS (Eddie Fisher and Dinah Shore plus "Camel News Caravan" on NBC, and Doug Edwards plus Perry Como, Jane Froman and Jo Stafford on Columbia), has made the strip a kids slot four nights out of five. Exception is the Monday night "Name's the Same" paneller, but on Tuesday it's "Cavalcade of America," Wednesday "Disneyland," Thursday "Lone Ranger" and Friday "Rin Tin Tin."

Tops NBC, CBS 3 Days

On Mondays and Tuesdays, the network is on a rating par with NBC and CBS, the three dividing the sets-in-use fairly evenly (but with "Cavalcade" up from an average of 12 last year to about a Nielsen 19 this season). But the other three days of the week, ABC walks away with the contest. "Disneyland" is pulling in the 50's, "Lone Ranger" is skirting the 30's, and "Rin Tin Tin," the year's sleeper, is up near a 40. It's a kids' world on those days, while "Name's the Same" is strictly for the adults and "Cavalcade" is often over the moppets' heads, even though in purpose, it's designed to educate the kiddies. Point is that this successful appeal to the under-teens audience has given ABC the only programming period in which it dominates its rivals.

Nor has the all-important daytime escaped the attention of the network. A principal factor in the web's weakness (encompassing the sum-of-the-parts affiliates and o&o's) is the fact that while the net has been building its nighttime structure, the overall programming pattern, the community identities of its member stations, have been weak, partly through local programming and partly by virtue of the fact that the web has never programmed daytime, except sporadically and unsuccessfully. Upcoming Walt Disney 5 to 6 p. m. "Mickey Mouse Club" is out to change all that (aside from the $12,000,000 or so revenue it will provide). Example of how the daytimer, with its focus on the children, will attempt to change all that is provided in the case of WABC-TV, the web's New York flagship and one of the weakest links in its chain.

WABC-TV has traditionally been

(Continued on page 38)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

CBS-TV Getting the 90-Minute Spec Bug, Too; Sign Noel Coward To 'Present Laughter' TV Version

Martha's 15-Yr. Pact

NBC-TV is wrapping up a deal with Martha Raye under which the comedienne "swears allegiance" to the network for 15 years.

The pact continues NBC's "get 'em into the stable" spree and next to Milton Berle's is the longest ever signatured by the web for a personality.

CBS-TV will embrace the 90-minute spectacular pattern next season, just as NBC has been doing this year. Already signed is Noel Coward, who will do an hour-and-a-half version of his three-act legiter, "Present Laughter," which ran on Broadway back in '46 with Clifton Webb in the lead. Deal for the Coward-CBS get-together (marking Coward's initial entry into tv in this country) was set last week by Charles Russell, the playwright's personal representative, who came over to this country from England to finalize his tv deal.

Just how far CBS will go in embracing the 90-minute spectacular pattern isn't fully crystallized, although it's no secret that the Columbia program chieftains are planning a major reshuffle of its schedules in which full hour and hour-and-a-half live programming will play a more dominant role. That CBS is becoming more spec-conscious in its thinking isn't particularly surprising, especially since the universal acclaim accorded NBC-TV's "Peter Pan" two-hour presentation.

The jockeying for Noel Coward's services (along with that of Mary Martin) has been going on for sometime, principally between NBC and CBS. Thus far Miss Martin isn't committing herself to one or the other. NBC wanted the pair for a performance of Coward's "Private Lives." CBS also wants to star the two in a repeat of the charity show they did in London two years ago for the Actors Orphanage) when Miss Martin was doing "South Pacific" abroad).

Those close to the picture say, now that Coward has broken the ice with his CBS identity, Miss Martin will follow suit and succumb to the blandishments of CBS board chairman Bill Paley, who personally stepped into the breach.

Since the "Peter Pan" smash, ABC, along with NBC and CBS, has been getting into the "gotta-get-Mary Martin" act. When the star departed with her husband Dick Halliday for a 60-day South American cruise last Friday (18) she left herself free of any future tv obligations. However, it's generally assumed that if she agrees to a "Peter Pan" repeat it will be done under the same NBC-TV auspices, regardless of whether she makes a CBS deal for other specs.

Ex-Pabst TV Time To Gen. Electric; 20th-Fox in Deal?

Although Chrysler had first refusal on the Wednesday night 9 to 10 CBS-TV slot being vacated by Pabst in the latter's switchover to ABC-TV in June, the auto company has elected to stay put in its Thursday 8:30 to 9:30 berth next season. As result, General Electric has been given the nod for an alternate-week sponsorship of a major series that will go into the time, Y&R is the agency.

It's understood that GE may tie in with a 20th-Fox deal for its hour program product, (a la the Warner Bros. move-in on ABC-TV Tuesday nights) but details of the 20th-CBS-GE gettogether aren't crystallized.

CBS is still hopeful that U. S. Steel will move its every-other-week dramatic showcase into the period as the alternating client, but this must await an April decision of the U. S. Steel board of directors (see separate story).

GE currently sponsors the 15-minute once-a-week Jane Froman show, the Ray Milland half-hour vidfilm series and the Sunday night "General Electric Theatre," all on CBS-TV. According to present plans only Milland is being lopped off.

At WRCA-TV They Do Do Something About The Weather (Ask Esso)

Weathercasting is an exclusive business that can't stand back-to-back conflicts, even more so than rival products spotted in segue, verboten as a general practice in radio-tv. Esso News, 6:45-55 cross-boarder on WRCA-TV, N. Y., was caused to remove the weather report end-piece last week since the 6:55 capsule is exclusively about the elements via Tex Antoine's (Uncle Wethbee) sizeup.

Antoine got the spot a few weeks back sustaining, but with ConEdison (his late night backer) latching on, Esso was forbidden to forecast, even though a prior airer. There's an exception. When weather is major news (such as big snowfall, hurricane, etc.), Esso may go to work on such coverage.

It's all academic, however, since Esso reportedly will cancel on the NBC o&o's. Issue comes up Monday (28).

'Willis Wayde' Set For CBS-TV 'Climax' Series

Gore Vidal lit out for the Coast last week to ready the "Sincerely, Willis Wayde" script for an upcomer on Chrysler's CBS-TV "Climax." He'll finish the tele-adaptation of the John P. Marquand bestseller there and double over into a film studio where he's been dickering a contract.

Author Vidal will return to New York in about a week to continue writing chores for several tv shows, including a Radio Free Europe documentary on "Omnibus."

Montgomery In Ease-Off Plea

Robert Montgomery, it's reported, is anxious to ease his tv burdens and may check off his hosting assignment on the Monday night NBC-TV hour dramatic showcase next season. Particularly since he still has a legit gleam in his eye (he staged "Desperate Hours," current Broadway click), Montgomery feels that he isn't able to keep up with the mounting pressures from his multiple chores.

Along with hosting the Monday series, he has an exec producer status along with consultancy-advisory duties for NBC, not to mention affiliation with BBD&O agency and his White House tv advisory duties for President Eisenhower.

It's understood that Montgomery may wind up in an advisory capacity for the Monday dramatics if he can get network-agency-client to agree.

Morency's Prexy Status

Hartford, March 22.

Paul W. Morency has been named prexy of the Travelers Broadcasting Service Corp., operators of WTIC here.

Morency joined the station as general manager in 1929. He has been a v.p. of Travelers since 1946.

TV Scores A 'First' With 700 N. Y. Teachers in Closed-Circuit Exam

Teachers in New York City's public school system seeking licenses as principals will take their competitive exams via television next month in an historic "first." The setup is a joint operation of WCBS-TV and the city's board of examiners and will involve some 700 teachers in a single overall test. It's scheduled for Monday, April 11, from station studio 61, at 1465 First Ave., which will be converted into an elementary classroom. Two classes will be conducted, morning and afternoon, and transmitted by closed circuit to the Central Needle Trades High School auditorium where they'll be viewed on a big-screen of Theatre Network Television by the competing teachers.

After watching each lesson of 30 minutes, the teachers will be allowed two hours in which to draft a supervision report setting forth the strengths and weaknesses of the lesson and recommending improvements. The scores they achieve in the reports will be a determining factor in their elevation to principalships.

This contrasts with previous tests under which applicants were divided into groups of 15 or 20 and sent to watch class sessions. According to Arthur Klein, member of the education board's examining panel and chairman of the committee on supervisory positions, that system required that tests be given in about 40 schools. "Now all 700 applicants will be able to observe and evaluate the same lesson under the same conditions," Klein stated. "There will also be a positive saving of money. Under the former system, the cost to the board of substitute teachers needed to fill in for those taking the examinations would be $12,000" and this would be cut down via tv, plus making the grading of reports much simpler since there'll be one test instead of 40 or so.

A study leading to the April 11 "grand test" was made by the station, the examining board and Nathan L. Halpern, prexy of TNT, over the last four months, with one test telecast held and filmed. This was viewed by schools superintendent Dr. William Jansen, board members, associate superintendents and by a number of elementary school principals. Before the testcast WCBS-TV technicians visited several schools to fix seating arrangements for the studio class and to ascertain how to arrange the sound system. Engineers

(Continued on page 34)

Gleason No. 1 In Canada Poll

Montreal, March 22.

Tele poll conducted here, despite limited viewing due to controls by the Canadian Broadcasting Corp., picked U. S. shows in the top three places when results were published last week. Top draw was the Jackie Gleason hour with many voters giving Art Carney a big boost as major contributor to their choice. The Sid Caesar offering ran second with Sullivan's "Toast of the Town" third.

As Montreal is in the midst of hockey playoffs, the National Hockey League's regular Saturday night tele hour ranked fourth. This program and "The Plouffe Family" which placed eighth were the only Canadian shows out of the top 10.

Five most disliked shows were all CBC origin with their pseudo-culture experiment "Scope" getting most adverse votes. A glut of panel shows found three of this type also on the thumbs-down list together with "Mr. Showbusiness" which is beamed from Toronto and mirrors the life of producer Jack Arthur of that city.

Poll was conducted by Pat Pierce, femme drama-film-radio and tele critic of the Herald and drew more than 2,000 letters during the week's test. Letters for the most part were constructive. The votes received came from people in every walk of life with 71% in 21-50 age bracket and less than 6% of the student group indicating that teenagers haven't taken control of Montreal viewing—yet.

Wick Negotiates For 'Overseas Secretary'

Telefilm Enterprises has finalized a deal with Trinity Production of London for a telefilm series called "Overseas Secretary" to be lensed in England by producer John Larkin, topper of the "Fabian of Scotland Yard" skein. Negotiations for Telefilm were handled by Charles Wick, just returned to the U. S. after a junket to London and to Istanbul, where he arranged some live talent deals.

"Secretary" has been described as a half-hour series which will feature an American female star (yet to be signed) in 39 pix with different countries as background for each. Format of the pix will be of no single dramatic type. With a few scripts now in tow, production is expected to start within the next six weeks.

MCA-TV FILM ADDS FLOCK OF SALESMEN

MCA-TV Film Syndication is adding five new salesmen to its staff, bringing the total somewhere above 60 men fulltime. New appointments are in four of the distrib's 19 sales offices, with one man getting an "at large" designation in the midwest. In the meantime, MCA is planning to add Mexico City and Rome its foreign sales centers, others being Paris, London and Toronto.

The size of the MCA sales staff, even before the new additions, ranked up with the Ziv complement, thus making it one of the two largest in the vidfilm industry. Appointments at MCA are: Cy Ostrup, L. A.; Ernest Montgomery, boss in Detroit; Al Lauber, Philly; Keith Godfrey, opening new office in Houston, and Frank Willis, the midwest's "at large" staffer.

Other recent MCA appointments were Howard Berk as the syndication outfit's eastern publicity boss, and Heyward Ehrlich as MCA chief of station relations, the latter job being largely concerned with audience promotion hypos.

$1,500,000 Budget On Ziv's 'Science Fiction'

Hollywood, March 22.

"Science Fiction Theatre," vidfilm series being produced for Ziv TV by Ivan Tors, has a $1,500,000 production budget, company officials said here.

Location lensing is planned at Air Force bases, universities and private labs. Series deals with scientific developments such as guided missile research, space and rocket flight, uranium research and radar.

Truman Bradley is host-narrator of the series.

Rose, Kinoy Prep Scripts For 'Marriage' Return

NBC-TV apparently hasn't given up plans for resuming the Hume Cronyn-Jessica Tandy "The Marriage" series, since it's tapped Reginald Rose to prepare a number of scripts for the fall. Rose and Ernie Kinoy have turned out four teleplays so far, but they won't be exclusive on the series, due to other commitments.

Ashley-Steiner agency, which is packaging the show, has been advanced the coin for the scripts by NBC. Rose, whose last script, "Crime in the Streets," drew critical kudos on "Elgin Hour," is repped by the agency.

Pop Music Accents WMGM Reshuffle

On the tail of the Ted Husing defection from two hours of daily deejaying, N. Y. radio indie WMGM has shuffled practically its entire before-8 p.m. sked. Since radio is generally becoming more intent on a strictly music and news format to stave off complete tv inroads, station chief Art Tolchin's chief aim is to build an unbroken pop music block in the 5-to-8 p.m. time (before sports coverage), when radio wanes markedly in face of after-dark video competition. A good share of that time was heretofore in the gab vein.

Tolchin says the early nighttime three-hour segment was heretofore a "potpourri," with no single kind of radio show in evidence. Ted & Rhoda Brown started it off with a gab session paralleling their morning husband-and-wife session. At 6 Husing came in, and as of late the w.k. d.j.'s tendency toward as much gab as music slowed down the ratings. Only the 7 p.m. time on was in line with the current pop music policy. Phil Goulding takes over the entire period during the week on a "strictly musical" program called "Your Hits of the Week." In the meantime, the Browns have gotten the hour they lose at night tacked onto their usual 7-to-9 ayem slotting.

The other big upheaval in WMGM programming, besides the nighttime changes, centers around Husing's other time at 10 ayem. The Browns go up to that time, (7 to 10) with home economist and stylist Carlton Fredericks being shifted from his old 9 ayem time to Husing's former 10 ayem slot. Dick DeFreitas and Aime Gauvin do from 11 ayem through 1 p.m., an hour more than before.

CUNNINGHAM EXITS MPTV

Guy Cunningham has exited his post as advertising-publicity-promotion chief at Motion Pictures for Television to join Nation's Business mag as sales promotion director. He previously was with CBS Spot Sales and WEEI in Boston, working there with Harold Fellows, now NARTB prexy.

Doubtful whether MPTV will fill the vacated post, since it's no longer directly involved in film distribution.

British Com'l TV's Rate Card

London, March 22.

Three of the four program contractors who are to operate Britain's new commercial tv web have now fixed their rates for advertising time. A peak rate of $2,800 per minute is to apply for weekend bookings on the London outlet, with a ceiling charge of $2,730 on weekdays.

First company to make the official announcement was the Prince Littler-Norman Collins outfit, Associated Broadcasting Co., which has the concession on the London station for weekends, plus weekdays at Birmingham. Their top London rate covers the peak viewing hours from 8 to 9:30 on Saturday and Sunday evenings; for test periods between 10 a.m. and 12 (noon) they are asking $560 per minute, with $1,680 for 7 to 8 p.m. and 9:30 to 10:30 p.m.

ABC's maximum rate on the Birmingham web will be at $1,400 per minute for the period between 8 and 9 p.m. Other times in the evening are priced at $840 per minute, with morning test periods at $280. Afternoon rates work out at $490 per minute.

Associated-Rediffusion, which will run the London transmitter from Monday to Friday each week, have set a basic evening and afternoon rate of $1,820 per minute, excluding the peak viewing hours between 8 and 10 p.m. Both companies have fixed a daily rate of $2,100 for London time signals. A-R are offering a guaranteed minimum of five a day, each of seven seconds; and ABC seven a day with a maximum air time of five seconds. In Birmingham ABC will be asking $1,050 for time signals.

The Winnick-Kemsley group, which has been allocated weekend time for the Manchester and Birmingham transmitters, have set a ceiling price of $1,680, with other rates scaled accordingly. The Granada group, who will operate in Manchester from Mondays to Fridays, have yet to announce their rates.

From the Production Centres

IN NEW YORK CITY . . .

Herb Shriner, Jack Bailey, Dennis James, Milton DeLugg, Eileen Barton, The Bairds, Eddie Peabody, and **Nick Keesely Sr.,** v.p. Lennen & Newell, leaving for Chicago for the National Association of Tobacco Dealers show this coming Sunday night at Hilton Hotel. This will make sixth consecutive year with Keesely in producer role for Old Gold as host.

Jack Gould, radio-tv ed of the N. Y. Times, hospitalized last week—ulcers kicking up . . . **Robert Sarnoff,** NBC exec veepee, on weekend quickie to H'wood and Frisco . . . **Jay Barney** into five month's running part on "First Love" (tv), doing "Frontiers of Faith" Sunday (27) and continuing as male lead in downtown legiter, "Joan of Lorraine," plus running role on "Doctor's Wife" . . . **Aggie Secr'y Ezra T. Benson** guesting on "Tex & Jinx" WRCA late nighter (25) as part of Home and Garden Week . . . CBSports chief **John Derr** to Miami today (Wed.) for coverage of Florida Derby . . . Pinchitting for **Frank Farrell** on WABC's "Luncheon at the Sheraton" (with Farrell off on two-week vacation) are **Harry Hershfield, Bob Dunn, Joey Adams, Henny Youngman, Phil Foster, Peter Donald, Sloan Simpson, Walter Slezak, Harvey Stone** and **Rudy Vallee** . . . WRCA staffers making summer plans include **Draper Lewis** (house in Beach Haven, N. J.), **Elsie Ciotti** and **Irene Connelly** (Fire Island) and **Joe Bernstein** (Europe) . . . **Arthur Hull Hayes,** CBS v.p. in Frisco, back to home base after week's huddles here . . . WRCA's **Sydney Smith** compiling digest of her women's service "Byline" programs for mailing under "Sydney Smith Says." . . . **Allyn Marsh** (CBSales) married recently to **Florence Willoughby Blocker** . . . **Herman Hickman,** WCBSportcaster, joins Herald Trib's **Red Smith** as guest speaker at Stemford Film Festival April 15. Alvin Theatre bought nearly 150 WCBSpots over three weeks for "House of Flowers" musical. Deejay **Bill Handle** lining up talent for Lighthouse benefit May 6 at Carnegie Hall. **Pearl Bailey, Rocky Graziano, Stewart Alsop** and **Budd Schulberg** guesting on Bill Leonard's "This Is N. Y."

Tom O'Neil, the usually silent prexy of Mutual, has gotten the speech bug, with two such public appearances on this week's docket: on Monday (21) he addressed the Canadian broadcasters at their annual meet; tomorrow (Thurs.) he takes a Pittsburgh podium for the benefit of the American Marketing Assn. . . . A new Radio Ad Bureau booklet: "Harder Selling for Hard Goods"—to appliance manufacturers and their agencies . . . **Fred Allen, Bennett Cerf** and **Ogden Nash** are laughing it up for municipally-operated WNYC's third annual book-festival. The three literate comics have cut a special show tagged "What's So Funny?" for airing during the fest week of April 1 . . . WOR after-midnight gabber **Mitch Reed** marries terper **Helena Seroy** (formerly of the Hamilton Trio) on June 3 . . . **Jocko Maxwell,** WWRL-WNJR sports director, starts his 24th year in sportsgabbing tonight (Wed.) . . . Mutual flackers prepping for "Queen for Day" 10th anniversary on April 30 . . . WQXR did a memorial broadcast for the late jazz tooter **Charlie Parker** last Monday (21).

IN CHICAGO

Harry Simmons, ex-NBC-TV sales, new account exec at the Bolling station rep firm . . . Foote, Cone & Belding staffers to get time off April 5 to be poll watchers at the city elections . . . **Bill Joyce** of the Katz rep shop sunning in Florida for three weeks . . . **Jack Brickhouse** sending back taped interviews with the Chi Cubs and the New York Giants from their Arizona spring camps for airing on **Ernie Simon's** WGN afternoon show . . . Singer **Nancy Carr** has had to bow out of her WGN-Mutual "Chicago Theatre of the Air" assignments after an emergency appendectomy . . . WBBM's outdoor editor, **Art Mercier,** leaves April 2 to check up on the fishing in the Tennessee Valley Authority lakes and will send back taped reports to be used on his nightly show . . . WBBM newsman **Julian Bentley** launched a Saturday afternoon interpretative airer of the current vents of the week.

IN SAN FRANCISCO . .

The first program over KQED, Bay Area educational tv outlet, to be conducted in conjunction with the U. of San Francisco will be shown Thursdays. It's a story about Colonial North America and features **Rev. John Francis Bannon,** S.J., director of the history department of St. Louis U. . . . **Marjorie Trumbull,** Chronicle columnist and KRON-TV personality, off on a European junket . . . **Jimmy Lyons'** Discapades show on KDON, Monterey, now being piped to the Army's radio system at Fort Ord . . . **Vince Francis** upped to sales manager of the Western division of ABC Television network with **Dave Sacks** taking over as sales manager for KGO and KGO-TV while **Allan Gillman** is promoted to assistant sales manager . . . KSAN-TV is equipping its salesmen with Emerson 17-inch portable tv sets to demonstrate the UHFers new 450,000 watts comes in anywhere . . . **Dave Engles,** formerly KNBC merchandising manager, has been upped to director of advertising, merchandising and promotion and **Richard S. Calender,** formerly with KJBS, has joined the sales staff.

IN MINNEAPOLIS . . .

Fifth child born to the **Larry Haegs.** He's WCCO Radio general manager. **David J. Cole,** WTCN-TV sales manager, named tv director in charge of all video operations . . . WNAX Radio starting broadcasts of Kansas City Athletics American league exhibition baseball games two nights and couple of afternoons a week. WDGY Radio airs Milwaukee National League exhibition contest . . . WCCO Radio winner of Honor Certificate Award from Freedom Foundation for its "If War Should Come" series of eight programs designed to alert area on plans for meeting possible hostilities against U.S. Series also won the Northwest Radio TV News Association's community service award for, station . . . KEYD-TV reported to have paid Minnesota High School Association $10,000 for exclusive privilege to televise all of state high school championship basketball finals next month . . . U. of Minnesota athletic department $5,000 richer from sale of video rights for Minnesota-Iowa basketball game which drew 20,150, including standees, largest crowd ever to see a college hoop contest and a sellout well in advance. Home team retains entire receipts and fee under Conference rules . . . **Bee Baxter,** KSTP-TV personality, guest speaker at U. of Minnesota nursing sorority Alpha Tau Delta's annual dinner in recognition of her tv salute to nursing series which won her national awards.

IN OMAHA . . .

Harry D. Burke, general manager of KFAB, new prexy of Downtown Kiwanis Club . . . **George Dunlevy,** KOWH d.j., reports his local top 10 record list does not include a single male vocalist . . . **Jack Payne,** WOW sportscaster, making annual rounds of basketball banquets at state high schools . . . **Tom Chase** handling WOW-TV's "Trail Time," western movie show weekdays at 5 . . . **Buddy Blattner,** network baseball broadcaster, in town to speak to Omaha Traffic Club . . . **Walt Kavanagh** announcing news on KFAB weekday mornings at 7:35 . . . Orch singer **Annie Maloney,** newscaster **Bill Talbot,** English professor Dr. Chester Anderson and drummer **Ralph Carey** form panel on Admiral's "What's Tickin'" program carried by KMTV at 3:30 on

(Continued on page 34)

'IDEA' PEDDLERS GET AIR TIME

NBC Radio's 'Weekend' Format

NBC prexy Pat Weaver, exec veepee Robert Sarnoff (who now helms the radio operation), veepee Charles R. Denny and other web echelon concerned with the AM side of the picture set aside a day to mastermind "Operation Radio" last week and came up with the basic format for the continuous Saturday-Sunday weekend show which will be launched either late in May or early in June. Working title is "Weekend" but this will probably be changed before the marathon program tees off.

Starting each week at 6 a.m. Saturday and winding up midnight Sunday, the program will break down into entertainment and "service" components, with the primary aim to "keep the listener in touch with the world." This could be translated into a pickup of the Palladium in London while the Queen is in the audience; any "hot news spot" around the world where things are popping; it could take the listener backstage on Broadway or listen in on a major tv show in rehearsal (in fact the "communication center" to be installed at NBC hqs. in N. Y. will "monitor" everything in tv, regardless of network, and alert itself to the most desirable audio pickups).

The web's 200 radio affiliates will be enlisted for participation, with cut-ins for local originations. Such major network weekend entries as "Conversation" and "Biographies In Sound" will be integrated into the overall pattern.

Jim Fleming is directing the two-day program operation. The welcome mat will be out for participating sponsors.

P&G Slowly But Surely Building Itself a Nighttime TV Empire

Announcement last week that Procter & Gamble was taking over full sponsorship of CBS-TV's "My Favorite Husband," with Simmons pulling out, further reflects definite pattern under which the giant outfit aims to establish a soap empire in tv that will reach beyond its radio preeminence. This is without regard to the daytime spectrum, where P&G has long since been on a lofty soapbox as customer No. 1.

When the Cincinnati suds and detergent (etcetera) house made its big latterday move into tv nighttime, it latched on to bigtime programs, some of them long roosted in the Top 10, joining the "Operation Alternating" ranks as distinct from a years-prevailing setup under which P&G owned shows lock, stock and barrel and merely had to sit at the chess board to call the gambits. Today, P&G is on a rotationist binge but with a "money talks" torch song and with the kind of coin that, in a couple of instances, pays for the whole show with the alternating client virtually riding the gravy train.

The first break occurred only a few months back when P&G decided to go co-sponsor on a secure threesome ("I Love Lucy," "My Favorite Husband" and "This Is Your Life") which in one instance also indicated the decline in billings from the tobacconists (Philip Morris) that made possible the soaper's entry. P&G's not so hid-

(Continued on page 34)

WABC's Sweeping Talent Overhaul

Sweeping realignment of the talent and program structure at WABC, the ABC flagship in New York, is expected in 60 days at the latest, with many of local radio's top names due to be axed. This will be the first step in a campaign designed to push WABC from its fifth slot in the Gotham market to "third or even second," according to general manager Mike Renault. It's Renault's first major policy move since taking over the top slot at the outlet last fall.

Renault believes the inroads of television on daytime radio listening can be halted and even reversed "if we give 'em something to listen to." Key period is the morning 6 to 9 bloc, since that's the time where television's "novelty" via the early morning shows is most likely to wear off. "We've got to program right in the early morning to get the audience to listen. Then we've got to program so they'll stay with their radios the rest of the day." Consequently, Renault is planning a complete reshuffling, involving 6-9 a. m., 12-2:30 p. m.

(Continued on page 34)

Caesar Makes Good

Columbus, March 22.

That Reynoldsburg druggist who accepted a check from a bogus Sid Caesar some weeks ago had his money returned to him by the real Sid Caesar. The comedian read VARIETY's account of how Elmore Hayes permitted a ringer for Caesar to make a telephone call in his store — supposedly to Bing Crosby—and then took a check on a Canton bank for the cost of the call, $1.85. The druggist was pretty dubious about the stranger but thought he'd just mark it up to experience.

Last week he received a check for $1.85 and a letter from Caesar, who wrote: "Please accept this check as repayment for the hoax my 'double' pulled on you. Somehow I envy that fellow driving around the country. I wish I had enough free time to do just that. With all good wishes."

Despite Specs, Hazel Bishop Still Loves TV

Although Hazel Bishop is all washed up with the Sunday night spectaculars on NBC-TV, it's known to be cooking up a brace of other shows for next season. Of more immediate concern is the cosmetic house's buy of "Place the Face" which will be returned to tv via the Tuesday at 8 spot after Martha Raye, who carries the Bishop banner once a month, ends her skein (in the Milton Berle and Bob Hope time). The Raymond Spector rouge outfit is also going upbeat on spots.

Tuesday 8 to 9 will be divided between "Face" and another show reportedly carrying the coin from Toni and Associated Products. "Place" will be given a facelifting on format, but not known now what the components (including the emceeship) will be for the spring and summer ride. Board chairman Spector (serving both as the agency and sponsor topper) is laughing off reports that Bishop is scramming "This Is Your Life," a fixture shared with Procter & Gamble, since "Life" happens to represent a bit of clairvoyance on Spector's part as the original sponsor of a show that wasn't given much of a chance to survive when it first reached the tv light. Bishop's coin share since P&G bought into the Wednesday nighter has been substantially reduced, it's known, making reports of Hazel's doing a hurricane somewhat lopsided in Spector's view.

OPENS A NEW INDUSTRY VISTA

By LEONARD TRAUBE

A trend is developing at CBS and NBC toward "receptivity" to programs from sponsors engaged in peddling ideas and "partisan pitches" rather than products. It may well chart a new course for the broadcasting industry. Up to now, neither network has been a repository for such underwriters, although there apparently is no direct policy that would exclude them—unlike ABC and Mutual where paid religious programs, for example, have been a going business, and other sponsored periods in the realm of ideas have been accepted as a matter of course.

Although radio with its ever dipping revenues would appear to be more readily open to such an invasion, it's television that is marking the initial breakthrough in the area of "economic philosophy." Several owned & operated stations of both webs have been running half-hour films under the aegis of the National Tax Equality Assn., which has ben attacking cooperative setups such as those maintained in the insurance field, by credit associations, etc. WCBS-TV, the Columbia flagship in New York, gave clearance to the film the Sunday afternoon before last. Title was "Citizen Dave Douglas" and the business was placed by a Des Moines agency, Meneough, Martin & Seymour. The Class C time was at the gross card rate of $1,500. Same film, it is understood, is being displayed elsewhere on the o&o circuit.

No Hard & Fast Rule

While there is no direct, hard and fast policy at either web covering such bids for sponsored time, a policy may have to be worked up in a hurry on another count, and the question may have to be considered by the FCC in the end. This is the matter of request for "equal time" by opposition groups. One question is, would rival organizations be obliged to pay for programs in replying to an attack, whether direct or veiled? Some observers say that free time would be only just and fair, since otherwise it would indicate that only those able to pay can get their "philosophy" before the public. The resulting confusion would tax the wisdom of a Solomon.

It's reasonable to assume there will be more and more "idea" packages thrust at networks as a result of the pending merger of the CIO and AFL. With labor unions thus consolidated and getting stronger, management groups are expected to close ranks to array themselves against the unions.

The two major networks have never before been confronted with the problem. "Idea" billings on a national basis have been limited to political organizations, and then only to accredited parties or subdivisions such as citizens groups supporting candidates for office, and so labelled in the routine disclaimer—"this is a paid political broadcast." There has been no tendency thus far to interpret these as "ideological." The public accepts them as "the great American pastime"—like baseball—without giving them another thought.

"Ideas for sale" also extends to religious broadcasts, the most nota-

(Continued on page 34)

Kate: GF Plugger

Kate Smith, who lost her NBC-TV daytimer last year primarily because she refused to do commercials, is scheduled for a series of six special tv appearances during April—doing commercials.

She's been signed by General Foods, via Young & Rubicam, to introduce GF's new Instant Swans Down Cake Mixes. She'll do live pitches on "Our Miss Brooks" April 1 and 15; on "December Bride" April 4 and 11; and on "I Remember Mama" April 8 and 22. By coincidence, they're all CBS-TV shows.

CBS-TV Ditching Music & News Strips to Counter ABC Advances? Poser on Como, Stafford, Froman

Sunbeam Rides Again

Chicago, March 22.

NBC-TV is selling its Tuesday night at 8 Milton Berle-Martha Raye tandem for next season on a rotating sponsorship roundelay, a la the new sales treatment with the 90-minute Sunday night specs.

Sunbeam Corp., currently sharing the Max Liebman-produced Sunday specs with Hazel Bishop, has already cut itself in for a $3,000,000 1955-56 investment in both the Tuesday night parlay and the new one-a-month weckender, tagged "Color Spread." Appliance firm will rotate with two other bankrollers on the Berle-Raye combo and has ordered nine insertions in the specola.

New sales formula for the Tuesday hour was whipped up after Buick decided to switch from Berle to Jackie Gleason.

NBC-TV Resolves Spec Pattern For '56; 1-Shot Sales

NBC-TV has pretty much resolved its pattern of spectaculars for next season. There will be four series in all—the Saturday night one-a-month Max Liebman productions; the new "Sunday Matinee" which will rotate the Maurice Evans-produced series with "Wide Wide" World" and the NBC Television Opera Theatre; the Sunday night Liebman series and the Monday night "Producers Showcase."

The "magazine concept" of selling will be applied to the Sunday night series, permitting for participating one-time (or few times) sponsors. This, of course, is an extension of the sales pattern that applies to the "Today"-"Home"-"Tonight" shows. Hazel Bishop, Sunbeam and Reynolds Metals have been sponsoring the Sunday night color specs this season, but Hazel Bishop is pulling out. Sunbeam will tie in with the new "magazine" patterns next season. Also the Sunday night series will be geared chiefly to holiday periods keyed to the mag advertising setup for special pushing of products, although over a season's span they're expected to materialize on a one-a-month basis.

Oldsmobile is expected back for the Saturday spec series; ditto Ford and RCA for the Monday "Producers Showcase."

Max Liebman will pull out of the Sunday series next season as director-producer and contemplates his own weekly series along with the Saturday specs. Guest Broadway producers will probably take over the Sun. slots.

Under the "Color Spread" pattern as blueprinted by NBC there will be six commercial spots running 90 seconds at a gross fee of $70,000 for the winter positions and $48,000 for the summertime plugs on the 90-minute Sunday specs.

'Private Secretary' For Foreign Markets

Hollywood, March 22.

"Private Secretary," Ann Sothern series, is being readied for sale in foreign television markets.

Bids from the Philippines, Canada and the United Kingdom have been received by producer Jack Chertok. American Tobacco, which bankrolls series on CBS-TV, has rights to series for the U. S. and Latin America.

Radical change in the early evening (7:30 to 8) program structure is reported under serious consideration at CBS-TV for next season, primarily in an effort to stave off the major advances made by ABC-TV in the Monday-through-Friday time segment via the latter's "Disneyland," "Lone Ranger," "Rin Tin Tin," etc. This, of course, would mean the elimination of the news-music formula which has always been the basic CBS-NBC 7:30 to 8 staple. In the case of Columbia, it would involve the 15-minute cross-the-board Doug Edwards show and the alternating Perry Como-Jo Stafford-Jane Froman quarter-hour segments. (It's understood CBS is talking in terms of an hour-long showcase for Como next season.)

Just what CBS envisions slotting in the 7:30 to 8 time isn't known, although it's reported the web will convert to half-hour programming, or possibly full hour, instead of the long existing quarter-hour stanzas. When the network called in its key affiliate members about 10 days back this was one of the major items up for discussion.

The maneuvering throws into sharp focus a growing recognition of the fact that, insofar as news and music are concerned, the tv networks have yet to find the right formula. It's no secret that in many key cities these music-news shows are taking a beating on the ratings from stations slotting syndicated pix and other fare.

Ashley & Steiner Roll Lotsa Pilots

Flock of upcoming tv shows out of the Ted Ashley-Ira Steiner packaging stable are ready to roll via the pilot route this week. One of the major productions, on which NBC-TV has an option, is the new Worthington Miner Productions "Frontier" half-hour series which Sidney Lumet will direct and Matthew Rapf produce. First of the "Frontier" series, "In Nebraska," went before the cameras this week.

Pilot film on "How Now, Brown," comedy series starring Keenan Wynn, goes into production this week. Series will mark Wynn's debut in video with his own show. Developed from an idea by Don Quinn, the show is being written by Bill Manhoff, who is also producing. Series is rolling at McCadden Studios.

Another pilot off the vidfilm production beltline this week is the new Reginald Gardiner "Buckley" comedy package, the Goodson-Todman production repped by Ashley-Steiner. Show is being written by Ed Hartman. Guest star on pilot is Dorothy Lamour, with different name personalities to be used in subsequent installments.

Ratings-As-You-Ride

In the short time since its initial new local ratings A. C. Nielsen Co. has finished its first radio rating on nationwide auto listening, the first of its kind in the industry. The report, covering the two weeks ending Feb. 12, reveals that heaviest car listening was done on Saturday afternoons, specifically from 2 to 2:15, when 2,109,000 car radios were in use. This out-of-home listening factor was upheld in the ensuing Saturday hours.

Though weekend car listening peaked all other time periods, the Nielsen report showed that weekday mornings and evenings had "substantial" audiences in cars. The new Nielsen service, "Auto Plus," brings a large unmeasured radio area to national radio ratings.

"GBP really pays off!"



No mystery about it. There's a bag full of money in this plan... an entirely *new Group Buying Plan* by CBS Radio Spot Sales. All you need to start right away is 3 nighttime quarter-hours (or the equivalent) on any 3 of the 14 leading stations represented by CBS Radio Spot Sales.

Then, because you are an eligible GBP advertiser, you receive—*over and above all other earned discounts allowed by each station you select—an additional 15 per cent discount!*

There's more. For each additional station used, up to and including all 14, you receive an additional 1 per cent discount. Adds up to a potential *26 per cent discount* on your total investment *after all other discounts!*

There's lots more. Each of these 14 big CBS Radio stations is number one in its market, delivering the largest average share of the radio audience in its market, month after month after month!

There's even more. In dollars and cents you'll see how GBP means greater savings and leads to bigger profits. Call CBS Radio Spot Sales. We'll talk about a Group Buying Plan that will really pay off for you.



CBS RADIO SPOT SALES

REPRESENTS: WCBS, NEW YORK—WBBM, CHICAGO
KNX, LOS ANGELES—WCCO, MINNEAPOLIS-ST. PAUL
WCAU, PHILADELPHIA—WTOP, WASHINGTON
WBT, CHARLOTTE—KMOX, ST. LOUIS—WEEI, BOSTON
KSL, SALT LAKE CITY—KCBS, SAN FRANCISCO
WRVA, RICHMOND—WMBR, JACKSONVILLE—KOIN,
PORTLAND—THE COLUMBIA PACIFIC RADIO
NETWORK—THE BONNEVILLE RADIO NETWORK

Networks Gotta Begin Doing Something About New Talent: Red Buttons

Red Buttons laid it squarely on the line on his "Person to Person" appearance with Ed Murrow last week. The networks "are going to have to make an investment," Buttons said, in creating tv workshops for comics and writers, because that's the only way left to help them develop. "Burlesque is dead," vaudeville nearly so, there's little room in summer stock for comics, and the Catskills at the moment are no longer a training ground. The only place left is the networks themselves, and sponsors who will have to have the vision to string along with low ratings while a comic develops. The theories drew a vigorous assent from the usually noncommittal Murrow, particularly as to the workshops.

Buttons and his wife, Helene, provided a pleasant contrast from the plush, prepossessing environment of Conrad Hilton's 61-room mansion in Bel Aire, outside Hollywood. Putting Buttons after Hilton, though, was something of a tactical mistake in that it gave the redhead a chance to mimic in a friendly way the grandeur of the Hilton manse by comparison with his own four and a half room apartment (even if it is on Sutton Pl.). But 'twas all in good fun, including some closing jingles Buttons had written which seem to prove he can always make a living writing. All in all, a highly pleasant visit with a nice guy and his doll.

Perhaps it was the surroundings and the fact that the hotelier did more walking, as Murrow put it, than he would have in 18 holes of golf, but Hilton never really the family, some piano playing got to say much, except for a recital of his creed of faith, courage, honesty and enthusiasm. He did get a chance to plug his soon-to-open hotel in Istanbul, to deny a report he was planning to build in Florida, and to say "I'm afraid I can't say anything at this time" to a query about plans for Berlin and Amsterdam. A quick look at the family, some bad piano playing by Hilton, and a visit to the silver vault (he called it a room, but it opens by way of a safe) pretty much wrapped it up. Beautiful sets, but the potential of the plot and the character weren't realized.

Chan.

WAR IN THE AIR
Producer: John Elliot
With Robert Harris, narrator
Music: Sir Arthur Bliss
30 Mins., Sunday, 1:30 p.m.
Sustaining
CBC-TV, from Toronto

This preems first North American telecast rights, secured by the Canadian Broadcasting Corp. of the BBC's 15-series of 30 minutes documentaries dealing with the Allied and enemy air activities and inevitably invites comparison with NBC's "Victory At Sea." Exciting clips assembly is drawn from such sources as the British Air Ministry, U. S. Defense Department, the French government, German film archives, the photographic records of the Royal Canadian Air Force, plus clips from the British Commonwealth countries, the Imperial War Museum, and NATO. Claim is that 90% of this actual combat material was filmed during World War II. Interpolated commentaries are also spoken by Quentin Reynolds and other war correspondents. Series goes to 24 trans-Canada tv stations.

Bow sets the scenes leading up to World War II with plenty of shots of Hitler's speech-making warmongering to the Berlin stadium mass-meetings, the fall of France, the terrific aerial destruction of Warsaw and the similar treatment of Holland and Belgium, these from the Luftwaffe photographic records, and the captured "protection" of Norway and Denmark. Outstanding scenes are the deliberate wrecking of Warsaw, the goose-stepping of Hitler's temporary conquerors, the evacuation of women and children from London. Throughout are clips of Chamberlain and Churchill speeches.

Whole is harrowing but a magnificent historical record via tv. It's also gripping and exciting editing, punched by the shocking impact of man's inhumanity. This is one series that should keep set-owners at home.

McStay.

Tele Follow-Up Comment

Sherman Billingsley, the Stork Club, N. Y., boniface, must have a terrific regard for his public. In his famed eastside bistro, he piles up gifts upon gifts on favored patrons. Everything from champagne sur-la-cuff to perfume and neckties come with the compliments of the host. The same technique applied to video, however, isn't as effective even though it does show his high regard for the viewers.

Billingsley in his 45-minute show plies up a lot of stars and a lot of activity during that time, but because of the brief activity of each of the participants, the impression is fleeting and not too substantial.

"Stork Club show" has shifted to a new time slot on ABC-TV network in moving to Sunday at 9:15, getting the benefit of an audience lured by Billingsley's friend, Walter Winchell.

Billingsley had a substantial talent lineup this past Sunday (20) which included partner in the perfumery business Morton Downey, along with Jack Whiting, Giselle MacKenzie, Jill Corey, harpist Robert Maxwell, and interviews with Peggy Ann Garner and Sir Cedric Hardwicke. Along with this was a fashion show with dolls parading some of the latest in coutouriering and glimpses of the socialites in the Stork's various rooms. It sure does keep Billingsley hopping taking care of every item lined up.

However, the show does maintain the impression that this spot is still a citadel of the elite and a gathering spot of the tops in glamor set. The club is an institution, now getting the third generation of customers. Billingsley has seen the college kids come in and now their grandchildren, as the show pointed up on Sunday's edition. Maybe a few lapses of video technique can be forgiven. It may even be that Billingsley will become the Ed Sullivan of the saloon set; then his telestrategy will really pay off.

Jose.

Andy Griffith drawled onto the set of the Theatre Guild's "U.S. Steel Hour" last week (15) and the ABC-TV dramatic showcaser was alive over the full route. Griffith's folksiness, a fillip in the specialty cafes like New York's Blue Angel, took over "No Time for Sergeants," the Mac Hyman bestseller, transplanted with keen regard for the home screens by GI Ira Levin. What they did, to Alex Segal's blueprint in the director's chair, was have the lanky Tarheel walk into the fray, away from it into an other set, telescope the offstage action by Griffith's sustained narrative and recap, and thus retrieve as much from the joybook as it was possible for tv to accomplish. What it accomplished was a series of high-larious incidents-sketches worthy of several hours of variety shows, while not getting off the main line, which was to lampoon what goes on in the Army in "small picture" capers.

As Will Stockdale, Griffith was particularly alert to his fun-raising mission, aided and abetted, willingly or not, by the Sgt. King of Harry Clark in a compelling portrait of a GI careerist going to pieces by degrees as a result of Griffith's straightface shenenigans; by the comic-faced Ben Whitledge of Eddie LeRoy, as Griffith's buddy in barracks arms; and nicely wrought bits by Arthur Storch as Irvin, Bob Hastings as Lucky and Alexander Clark and G. Albert Smith as the inspecting brass.

While script was loaded with laughs as Griffith lit out on his innocent escapades as spit-and-polisher of the latrine, in the psychiatrist's office (with the psycho reverting, of course, to dementia under the hillbilly's examination-in-reverse), in the barracks battles and in the finale collapse both of the physical surroundings and the topkick. It was quite a trick to turn, and done with speed and surefire comedy of the twang school.

Trau.

Credit "Philco TV Playhouse" and scripter Robert Alan Aurthur with a major achievement on last Sunday's (20) show on NBC. Aurthur took a subject well hashed over by Hollywood—the fight racket and the people in it—and managed to make it look almost new again.

Title of the opus was "Shadow of a Champ," and if Aurthur, as associate producer of Playhouse, has predominated in recent months, this show was a strong convincer that Aurthur the playwright hasn't lost his touch. "Champ" had the same penetrating offbeat quality that has distinguished his past scripts.

Using a fine, sensitive touch, and aided and abetted by a standout cast directed in sock manner by Robert Mulligan, Aurthur drew a life-size, moving portrait of a "little man," in this instance the much-abused manager of a champion prize fighter, who lives on the illusion of his importance to "the champ." Then he meets a woman and is suddenly jolted into a realization of his loneliness and insecurity.

Out of this rather flimsy story line. Aurthur hammered a dialog piece that probed deep and carried a powerful emotional wallop. At the same time, thanks again to the cast headed up by Eli Wallach, the yarn never became maudlin and it never dragged. It was just plain good drama that spelled out entertainment to the hilt.

Wallach as the manager etched a touching and intelligent portrait of a man who suddenly realizes the futility of his subservient "friendship" with the fighter, Jack Warden, whom he idolizes. The scenes between the two, and the give-and-take between Wallach and Lee Grant, a shipboard romance that turns into real love, had real impact and were kept on a completely believable plane at all times. Warden was robust and ruthless, yet reluctantly understanding, as the champ, giving a great performance.

Miss Grant, a newcomer to the Playhouse, created a figure that had depth and beauty. Her performance, underplayed and yet highly sympathetic, was masterly in its restraint and the register of emotions displayed by mere expressions and tonefalls. Here is an actress of distinction and one hopes the Playhouse will bring her back again soon.

Rest of the cast were all fine. Robert Middleton as Warden's gangster mentor; Tony Canzoneri as the dazed trainer still re-living the war, and Val Avery as an assistant, all deserve kudos. Mulligan's direction, apart from giving the production a surprising feeling of scope alternating with intimacy, helped to make the show what it was. Mulligan is still a young man, so his handling of "Champ" Sunday with its many fine shadings, displayed a mature judgment that promises great things to come. His staging of the moving climax, and several other highspots, matched the expert scripting and performances. Show's musical background—bars of hot jazz punctured by frantic drumrolls—caught the mood of the play perfectly. Gordon Duff produced.

Hift.

Ed Sullivan had a routine variety layout on his CBS-TV "Toast of the Town" last Sunday (20). It was a diversified bill, with strong individual entertainment values. But, familiarity of most of the acts lessened show's overall impact.

Program got off to a nice start with a flavorsome Latino number by Xavier Cugat's orch. Bandleader's shapely wife, Abbe Lane, then took over for some eye-appealing hip-swinging and ear-satisfying vocalling. Sam Levenson's homespun humor was good for a hefty quota of laughs, while Frank Marlowe's more robust comedy attack was occasionally funny.

Choralling by the Dartmouth Glee Club was impressive. Sarah Vaughan did a solid vocal job on two numbers, including a rendition of her latest record click, "How Important Can It Be." Number was effectively gimmicked up with an echo sound. Ballroomology by Tony and Sally DeMarco was suave and graceful, while the Wlades' trained doves were interesting to watch.

Jess.

Bing Crosby was on the ameche and a couple of other Crosbys were all over the place. You'd-a-thunk it was homecoming week for the Crosby clan with Jack Benny just an incident (some incident!) on the CBSunday (20) Lucky Striker. The "39 Steps" comic handled Gary, Bing's eldest (he'll be 22 in June), as if he were the pappy, permitting the poised lad full play. Fulcrum was Bing's 10G fee for a Benny stint, but when JB heard Gary light out on "Got the World On a String" he wanted to set him up pronto for a guest shot at his $150 fee. This is where Der Bingle stepped in on the phone to tell his son the facts of financial life.

Bob Crosby was worked in for quickie repartee to add to the Crosby file, with Don Wilson serving as the fancy butler in the stimulated fabulous manse of the Groaner's, (Wilson came cheaper so he got the booking in the snapper.) Gary showed that he's been studying his father well, displaying savvy in the handling of lines, excellent timing, and with serviceable singing pipes to boot. That the youngster is a regular on Tennessee Ernie's CBS Radio show for Philip Morris was obviously not considered a sponsor conflict.

Trau.

Whenever Jackie Gleason goes on vacation, the 8-to-9 p.m. slot on CBS-TV Saturday reverts to a routine vaudeo format. The Dorsey Bros. (Tommy & Jimmy) take over the stanza, which switches to the catch-all tag of "Stage Show" and refugees from "Toast of the Town" move in—at least that's what it seemed like on the hour last Saturday (19).

On tap for the singing were Nat (King) Cole and The McGuire Sisters; for the comedy, Roger Ray; for the juggling, Rudy Cardenas and for the acrobatics, Nita & Pepi. Although each was in good form, it added up to the kind of show that the constant viewer has seen and heard before. Except for a neat medley of old-time faves delivered by the Dorseys' orch, stanza lacked anything off the beaten vaudeo path.

Cole was in mellow form as he turned over his current disclick, "Darling Je Vous Aime Beaucoup" and "Sand And The Sea" with "It's Crazy, But I'm In Love" as an added fillip. The McGuire femmes got their plug in with "Sincerely" but weren't too successful with a special piece tagged "I'd Rather Lead A Band." Cardenas was in his usual flashy form as he whipped around pins, balls, hats, etc., and Nita & Pepi accomplished some attractive acro designs. Ray, a comic who works with xylophone, offered a monolog that was just par for the course.

Gros.

"Colgate Comedy Hour" came up Sunday night (20) with a show that was well above par of some the stanzas recently presented on this series. Aside from the superior calibre of the entertainment, the session was noteworthy for its pace and smoothness, a couple of

(Continued on page 38)

Montgomery Presents 'Variety'

Lucky Strike paid the freight as plugs for VARIETY were dropped in at strategic points in "Robert Montgomery Presents," whose Monday (21) drama pitched "N. Y. to L. A." on NBC-TV. The title is a Page 4 fixture of this publication, so the plugs in exchange for the lift may be considered to square things, although it appears on reflection that VARIETY should still be billed for the super-billing. The hocus-opus, put together by Robert J. Shaw from an inspired idea with which every transcontinental travelin' VARIETY and show biz mugg is familiar, was in the "Decline and Fall of a Heel" groove. It kicked off with Charles Drake moving from off-Broadway work into a Hollywood screen test, working his way into the good graces and arms of production coordinator Lorefta Daye and doing everything within the realm of avarice and undisciplined ambition to make his way as an actor, even unto giving his agent a kicking-around.

Drake's immediate latch-on to the Chasen's-Romanoff's-Ciro's circuit seemed to be overstated, for one thing, and the other incidents, when not entirely reminiscent of some segments of the Broadway-to-pix gentry, were clearly recognizable as stock situations. The performances and the production itself (with Norman Felton directing) were competent. Drake played his double-dealing role with an alertness to the change of pace requirements and Miss Daye brought a quietly emotional study to her part. Pamela Rivers played Drake's actress-girlfriend with care and Edward Binns as the percenter led the roost.

VARIETY got the notices.

Trau.

BURLESQUE
(Shower of Stars)
With Dan Dailey, Marilyn Maxwell, Joan Blondell, Jack Oakie, Dick Foran, James Burke, others; David Rose, musical director
Producer: Nat Perrin
Director: Seymour Berns
Adaptation: Morton Fine, David Freidkin
60 Mins., Thurs. (17) 8:30 p.m.
CHRYSLER
CBS-TV, from Hollywood
(McCann-Erickson)

For nearly three decades "Burlesque" has been taking the bumps and grinds as a hardy perennial of the theatre and it was inevitable that it would one day reach the tube dwellers. In its telescoped version of CBS-Chrysler's "Shower of Stars," only the framework remained but it came off as an acceptable replica if not memorable in the collection of color specs. To take it out of its dotage and modernize the treatment a few borrowed musical numbers were integrated into the backstage drama of broken hearts and stolen bows.

For Dan Dailey, who played Skid Johnson in the 20th-Fox film, it was a leisurely romp without too great tax on his talents. He hoofed and sang but the "heart line" was cut and scenes that misted the eye in other versions had to be trimmed in the interest of timing. As if there wasn't enough talent aboard, Jack Benny was brought on (unnamed or unbilled) in a hokey bit with Dailey and Jackie Oakie, a brace of putty-nosed comics. It was little more than a walkon and would have meant points to the rating had he been billed and his part padded. But Benny insisted on anonymity.

Marilyn Maxwell, as the long-suffering wife and dance partner of Skid, gave a standout performance both dramatically and in her dance numbers with Dailey, one of the show's high spots. Fronting the burley line she was gay and spirited and avoided any bodily gyrations that might be criticized (as with the Sheree North incident). She's a solid trouper and the perfect prototype of the showgirl with everything it takes.

In supporting roles were Joan Blondell and Oakie, enlarged editions of their picture days; Dick Foran as the upright suitor; Helene Stanley, the scheming chorine; James Burke, suitably substitute for the ailing James Gleason as the burley producer, and Laurie Mitchell, a looker that wasn't around enough. Production team of Nat Perrin, Harold Conrad, Seymour Berns and Robert Adams gave the piece a good staging with zestful movement. David Rose's music was a strong plus.

Helm.

TELERAMA
With Alan Scott
Producer-director: Cal Jones
30 Mins.; Sun., 3 p.m.
WPTZ, Philadelphia

"Telerama," with some interesting sessions to its credit under newsman Dick McCutcheon (since resigned), resumed regular sessions Sunday afternoon (20). Rolland Tooke, WPTZ general manager, says he intends the new series to offer "live telecasts, frequently with a mobile unit and a much broader scope." Preem did not evidence this broader scope, although it provided an informative discussion of a hot issue—wire-tapping. Format offers much the same setup as numerous other intelligent panels.

Philadelphia Bar Association sponsored the debate between such protagonists as Richardson Dilworth, former District Attorney and present candidate for Mayor, and Philip Price, former chairman of the Association's board of governors, who took the affirmative, and Louis B. Schwartz, of the U. of Pennsylvania law school faculty, and Wilfred S. Lorry, former FBI agent, who were against wire-tapping. C. Brewster Rhoads, chancellor of the Bar Association, stated his organization was opposed to all forms of intercepting phone conversations.

This was a well-mannered group—no clashes nor stepping on each other's words; and except for a few moments at the end moderator Alan Scott was able to rest in the background. Dilworth's contention was "that we wouldn't give police bicycles to chase bandits on motorcycles" and that organized crime was conducted by phone. His partner Price saw no distinction between wire-tapping and peeping through windows and keyholes to obtain evidence.

Schwartz called wire-tapping a police convenience, a device leading to breakdown of morale in law enforcement agencies and a means of encouraging blackmail. Lorry called the practice "unsavory." Scott closed the half-hour with the proper summary, that there was no attempt to convince the audience, merely to expose it to some enlightened viewpoints.

Gagh.

'BAIT & SWITCH' NAT'L DISEASE

Dailies Won't Bite on 'Bait'

One of the primary things that N. Y. radio and television stations would have liked before publicly announcing their seven-point program of "minimum standards for home demonstration advertising" would have been the open support of the metropolitan dailies, which, broadcasters said, were just as guilty as they of accepting "bait" and "switch" advertising. But a couple of N. Y. newspapers dissented, preventing others from going along. Objection was to Point Four, which said: If the home demonstration advertiser's policy is to offer additional models or types of the product or service advertised, then he must also advertise the prices of all articles or none at all.

John Glass, advertising chief at the N. Y. Daily News, summed it up for the dissenters. He said that his paper has for several years embraced the spirit of the seven-point broadcaster's program, but that he didn't feel it fair for one media to lay down rules for another. He added that the News had sufficient rules of its own to cover all the points mentioned, and that, at reader complaints, objectionable advertising would be dismissed or cleaned up. As for Point Four itself, Glass said; "Legally, you can't tell a man what price to advertise at." He drew an analogy to also stress how "impractical" point four was for newspapers: if a department store mentions a $9 dress, then must it mention a $15 dress it has on sale too? When asked how the analogy fits home demo advertisers, he replied that department stores have home demo departments too.

A N. Y. Times spokesman, though he would make no direct comment on the subject, implied that newspaper rejection of the "switch" plan was not necessarily final.

WPIX's 'Hey, Look at Us' As 'Rascals' Dominates Kid Strips

WPIX, N. Y. tele outlet, has put the clincher on the extraordinary rating payoff, market to market, of the Interstate - distributed "Little Rascals" ("Our Gang") comedy shorts. The current afternoon kidvid ratings on the Daily News station's celluloid clue a serious threat by syndicated-for-kids films to the longtime supremacy of the high-priced live network kid shows—NBC-TV's "Pinky Lee" and the rating giant "Howdy Doody."

At last reading—with the "Rascals" on (at 5:30) WPIX for less than two months in which to build an audience following—ARB and Pulse give the indie's stripped films a 12.8 and an 11.5, respectively; this against competing "Doody's" 7.6 and 11.1. Stacking the same ratings and rating periods against the NBC-Pinky Lee-at 5 p.m. (a time when other stations have slotted "Rascals") combination, "Rascals" far outrides it also. According to ARB and Pulse, in that order, Lee grabbed off 8.9 and 11.5. against the substantially higher WPIX figures.

On Jan. 17, like most other "Rascal" stations, WPIX launched the pix under a completely new program format and title ("Clubhouse Gang Comedies"). Within five days, the first local video ratings gave the show a 5.8—78% higher than the old show in the 5:30 time. This was substantially higher than the station ever got before in the time, and, incidentally, the N. Y. station had rarely, if ever matched, its current ARB

(Continued on page 34)

U. S. Steel's Repeat

Repeats of full hour live shows are on the ascendancy. This time it's ABC-TV's U. S. Steel going in for the repeat pattern.

Vehicle is the Ralph Bellamy-starrer, "Fearful Decision," which brought the sponsor one of its heaviest mail pulls of the season. Date for reprise is May 10.

Last repeat was "Patterns" on Kraft Television Theatre.

Guild Carrying N.Y. Vidpix Torch; Sets 'Mark,' 'Spy'

Guild Films looks to be waging a one-company campaign in support of telefilm production in New York. Firm is about to sign a new series, "Brother Mark," which Marion Parsonnet, who owns the property, will produce at his Parsonnet Studios in Astoria. Meanwhile, Guild put another series, the Raymond Massey-starring "I Spy," into production at the Parsonnet lot, and two weeks ago began production on "The Goldbergs" at Lou Klotz's Biltmore Studios in downtown Manhattan. Total of three half-hour series exceeds the efforts of any one company in the Gotham production picture thus far.

"Brother Mark" will be an adventure segment, with the principal character a European playboy who becomes a virtual monastic, coming out of his isolation to help people in trouble. Casting and scripts haven't been set yet, but Parsonnet will produce. "I Spy" will be turned out by another old Gotham production hand, Ed Montaigne, who did the "Man Against Crime" and "The Hunter" series in Bedford Park Studios in the Bronx for R. J. Reynolds. It's to be the stories of great spies of history. "The Goldbergs" is being produced by Guild itself, with Marc Daniels directing.

CBS-TV's Kiddeo 'Let's Take Trip'

CBS-TV's public affairs sector took a long look at the pilot of its upcoming Sunday kiddeo series this week and figured it has a potential hit in the moppet sweepstakes. Show, tagged, "Let's Take a Trip," is headed for 3:30 to 4 p.m. next month (the 17th) in the springtime reshuffle of the Sabbath day patterns. "Trip" is designed for the 6 to 12 group who'll be taken on live offbeat excursions around the country accenting the entertainment values. (Pilot used a firehouse as springboard.) Starting stanza will revolve around helicoptering, with subsequents to embrace tugboats, railroad yards, jet planes, a diary farm and an ocean liner.

There's a couple writers assigned (Bob Fenwick, Bob Allison) for the general framework, but show will actually be an ad libber with Sonny Fox and a couple of

(Continued on page 34)

WCBS-TV Taps Littell For City Editor Role

Sam Cook Digges, general manager of WCBS-TV, aiming to strengthen local (N. Y.) coverage, has assigned Blaine Littell as news bureau manager.

He'll function as the CBS flagship's "city editor," cover some stories himself and also assign cameramen.

N. Y. VIOLATIONS STILL RAMPANT

Signals have gone up around the country to prove that "bait" and "switch" advertising is not just N. Y.'s problem. Execs of the Better Business Bureau feel it is a national disease that seems prevalent in many of the larger cities. To the BBB and local vigilante groups this type of suspect advertising is prominent in newspapers as well as radio and television, despite the latter having come in for the biggest share of complaints lately.

The "bait" trend has been growing in the past seven or eight years, according to George Young of BBB. Victor Nyborg, prez of BBB, calls it "vicious, insidious and damaging," yet there has been comparatively little self-regulation by media. Most of the radio-tv'ers give out with "we won't cut it off unless there are complaints" or "caveat emptor." When there is self-regulation—as in the case of N. Y.'s 24 radio and tv stations—there is frequently seen a reticence to obey one's own law; N. Y. broadcasters have had rules in effect for nearly three weeks, but only a few days after the rules were publicly announced, there were heard and seen on local stations violations as flagrant as any before. So far, informed onlookers feel that many of the stations which are riding along with the rulings are merely doing so in fear of legal reprisals, perhaps from the Brooklyn District Attorney's office, where the matter was recently rekindled and where one advertiser and three of its execs have already been indicted. Other stations are slammed for their open hypocrisy — signing a preventive platform on standards and still airing objectionable "bait" and "switch" ads. It's said that the Gotham broadcasters' set of "mi imum standards" to combat b & s are quite clear and easy to follow, but some of the stations won't comply unless legal claws are added by the Government.

Few State Laws

The BBB reports there were b & s cases in 44 American cities, spanning several states, yet few states in the country now have laws to stop it. As of July '53, according to BBB spokesmen, only Massachusetts had any state law on the matter. There are perhaps six or seven others today, but a closer scrutiny shows that there are repeated violations in those states too and that, in some instances, the laws are viewed as impotent. Efforts are being made to bring some of them up to date.

A legal case, aside from N. Y.'s recent indictments, is against two L.A. used car dealers—and their tv announcers—for b & s frauds. It went before a judge last week.

BBB stated that San Francisco broadcasters, hearing of the Brooklyn Grand Jury investigation around early February, got an anti-b &'s campaign of their own going in anticipation of legal repercussions from the state, California being one of those with b & s legislation. It wasn't made clear whether S.F. papers were in on the drive as well.

In Akron, BBB reports a home demonstration advertiser has folded his company, "because things got too hot." Another Ohio store chain sold its Akron branch to local interest because of the drive against b & s. BBB says there are some cities, like Omaha, Amarillo, St. Louis, which won't tolerate any such fraudulent advertising in any medium. Another source adds that "clean" towns like this are at a scant minimum.

Who's Consulting Whom?

NBC consultants are now taking each other to lunch.

Seen at N. Y.'s 21 last week: John Royal lunching with Sol Hurok. Both are on the NBC consultancy roster, the latter pacted to frame some '55-'56 "Sol Hurok Presents" specs on the Monday night "Producers Showcase" series.

Looks Like 'Peter Pan' Started Something; 'S'west Corner' to TV As Sponsors Eye B'way Closings

'Bleecker St.' TV'er

NBC's "direct from Broadway" gleam — with "Peter Pan" the first in the legit-to-tv moveover — currently centers on "Saint of Bleecker Street." Menotti opera-drama has been struggling to get into the money and on Friday (25) goes from full week to four-performance weekend policy.

The web is aiming at a May 15 slotting at 3:30 to 5 p.m., and since that's a Sunday, it indicates either (1) that the show will omit a performance that day or (2) won't be around. At any rate, the "direct" billing would still hold, with "Bleecker" putting badly needed tv money into its till, just as "Pan" was $85,000 in the red on its Broadway run, a figure reduced when the home-screen coin was put into the pile. Menotti's musical was previously displayed on CBS-TV's "Toast of the Town" as a 20-minute insert.

"Bleecker" will either be the legit or publication version. No decision yet.

The idea of transferring just-closed Broadway legit properties to tv, as in the case of "Peter Pan," is gaining momentum. This time it's "Southwest Corner," the John Cecil Holm play which recently folded after a brief run at the Holiday Theatre, N. Y. It'll be done on "Kraft Television Theatre" the night of March 30, condensed to an hour version, with the original cast, including Eva LeGallienne, Enid Markey and Parker Fennelly.

However, unlike the motive behind "Peter Pan," which was designed as a "one-nighter USA" to blanket the whole country and thus eliminate the necessity of a road tour to help recapture Broadway losses, "Southwest Corner" is being transferred to tv as a means of stimulating nationwide interest in the production as the prelude to a cross-country tour. In this respect the producers of "Southwest Corner" are taking their cue from Ed Sullivan's "Toast of the Town," where capsule presentations of just-about-to-tour legit attractions have created wide interest and subsequently proved a b.o. boom on the road.

The idea of transferring legit properties to tv, lock stock and barrel, is gaining momentum in video circles, working to the benefit of all concerned. It permits the tv producers to bring in a finished, polished presentation, with the only major headache the hurdling of the tv technicalities. On the other hand, the one-shot tv sponsor coin helps to get the legiter off the hook in the case of an early Broadway demise, not to mention the aforementioned interest it stimulates when a road tour is in the offing.

Hooper's AM-Only, ARB Restricted To TV in New Teamup

The ever-shifting research industry last week found one of the oldest and one of the newest of the rating outfits joining forces. C. E. Hooper Inc. and American Research Bureau reached an agreement under which Hooper will confine itself to radio, ARB to television, with the two companies maintaining their separate staffs and identities but cooperating in matters of consultation and special research, production and sales problems. Agreement involves an exchange of stock, with ARB prexy Jim Seiler getting Hooper shares and a place on the Hooper board, and Hooper's James Knipe dittoing on ARB.

Immediate result of the agreement is the abandonment by Hooper of its television service in some 55 cities. ARB overlapped in all but three of those cities, so that it will merely be left alone in the field, except where the still-competing Pulse flourishes. Hooper's radio service is currently in 90 cities, 55 of them on a regular basis. ARB has a roster of 70 cities, plus 10 more on a station-financed basis, plus its monthly national ratings. Neither service will be expanded immediately. Both firms will con-

(Continued on page 34)

Double-Talking Taxes

Maybe it takes a double-talker to take the double-talk out of the income tax. Al Kelly, one of the foremost of the breed (he's Joey Adams' partner, but sometimes it's hard to figure who's playing straight as they frequently go into reverse), will appear on a simulcast this Saturday (26) over WRCA and WRCA-TV, N. Y. (at 11:30 p.m.) to attempt to put some sense into the gobbledygook. The supporting cast will consist of 14 tax men and 14 models on an hour-long "Al Collins Tax Party." (Collins, known as Jazzbo, is better known as a disk jockey than a pitcher of financial legerdemain.) Phone lines will be set up to give the public opportunity to shoot questions at the internal revenuers.

The NBC stations are sending out a followup press release on Form 1040.

WNBQ Caught In Equal Time Rift

Chicago, March 22.

Wild swinging charges and countercharges by Windy City politicians embroiled in the torrid city election campaigns, caught NBC-TV's WNBQ in the middle of an "equal time" hassle. On the grounds it would only add more fuel to the flames, the station last week nixed a script readied by State's Attorney John Gutknecht for use on time offered him to answer an earlier blast fired by Alderman Allen Freeman on WNBQ's "City Desk."

Gutknecht, a Democrat, left the impression in his subsequent comments to the newspapers that the station had denied him time to answer the Republican city council member. Henry Sjogren, WNBQ assistant general manager, pointed out immediately that the station did not withdraw its offer of free time to the state's attorney last Friday night (18) and that the offer still stands.

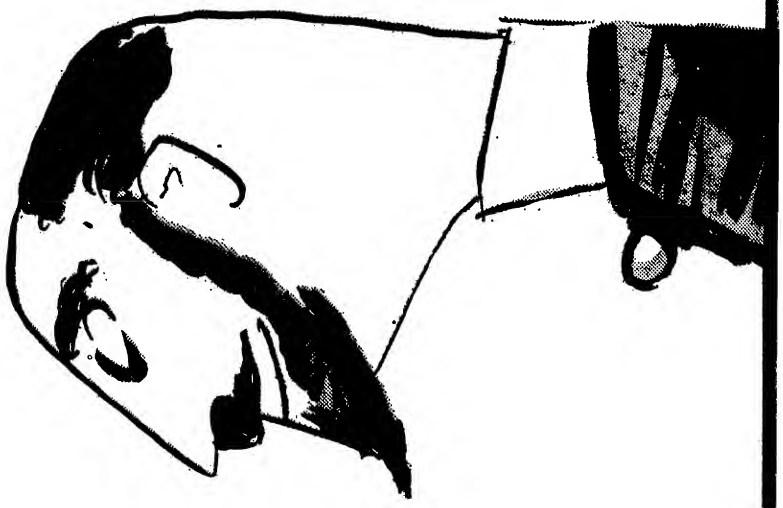
Sjogren argued that Gutknecht's script went considerably beyond answering Freeman's charges and introduced several new ones. "Introduction of new issues would obligate us to give Alderman Freeman, and perhaps others, time in which to reply to Judge Gutknecht. And this could go on indefinitely," the NBC exec stated.

Gutknecht was offered the Friday night 15 minutes when he turned down an invitation by NBC news director Bill Ray to appear on his "City Desk" show where the Freeman allegations were made.

Guy LeBow Capsules

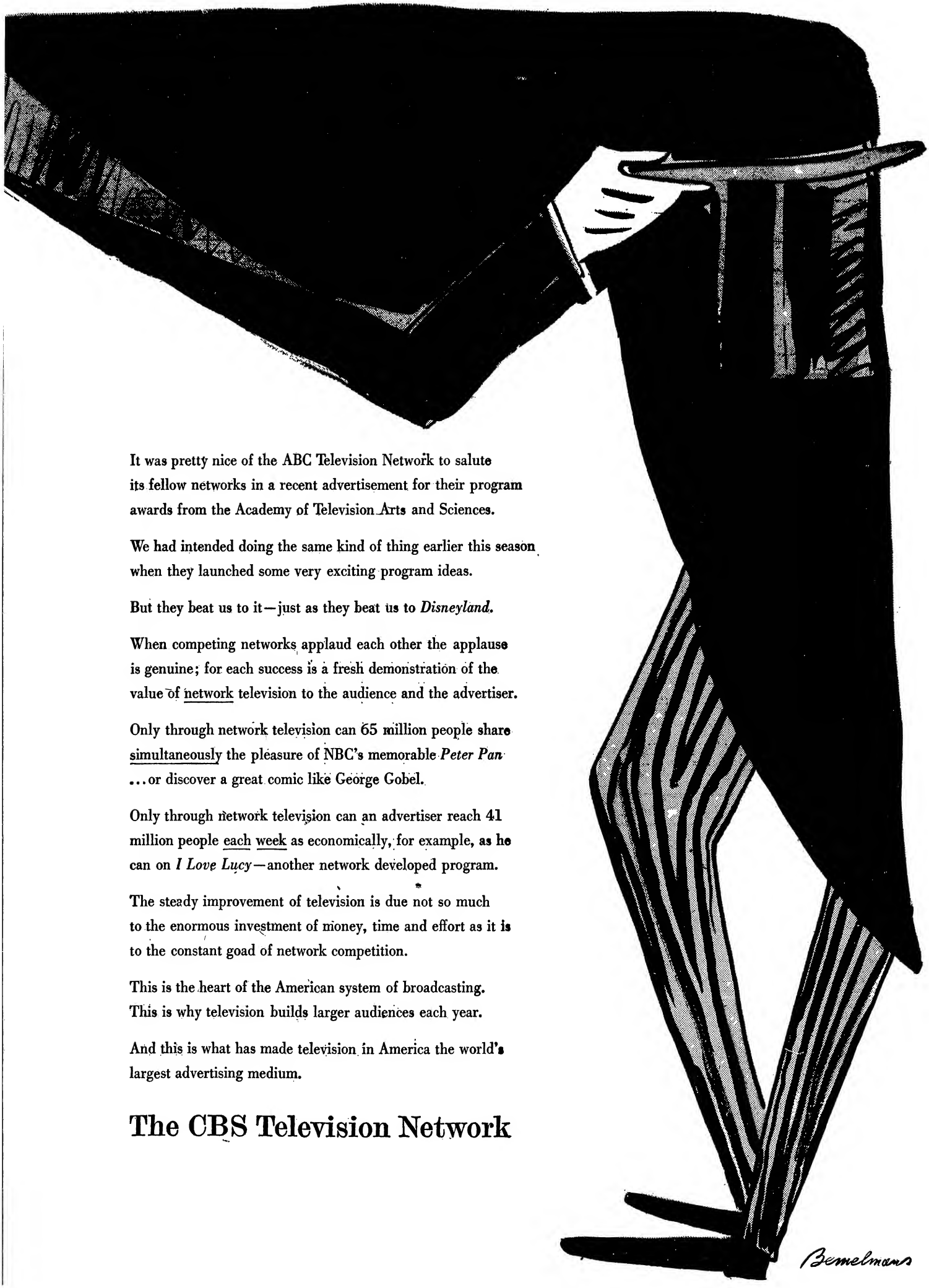
Charles Basch (Basch Radio-TV Productions), has signed sportscaster Guy LeBow for "Fact or Fable," radio sports capsule with top guests.

Show is going into 39-episode production for syndication.



after you...





It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it—just as they beat us to *Disneyland.*

When competing networks applaud each other the applause is genuine; for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan* ...or discover a great comic like George Gobel.

Only through network television can an advertiser reach 41 million people each week as economically, for example, as he can on *I Love Lucy*—another network developed program.

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant goad of network competition.

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

The CBS Television Network

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

BALTIMORE — *Approx. Set Count*—555,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	30.3	72	42.0	7 O'Clock Final	WMAR	10.8
							News—John Daly	WAAM	6.1
Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	30.3	74	41.0	7 O'Clock Final	WMAR	9.2
							News—John Daly	WAAM	6.8
3. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	29.9	86	34.8	Film Funnies	WAAM	3.6
4. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	28.0	74	37.9	7 O'Clock Final	WMAR	7.5
							News—John Daly	WAAM	5.4
5. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	25.4	70	36.5	7 O'Clock Final	WMAR	9.2
							News—John Daly	WAAM	5.8
6. Hopalong Cassidy (W)	WBAL	NBC	Sat. 4:30-5:00	20.5	93	22.0	TV Varieties	WMAR	1.4
							Red Cross Reporter	WMAR	0.3
							Fourth Man	WAAM	0.3
7. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	20.3	41	49.3	Premium Playhouse	WMAR	22.9
8. I Led 3 Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	19.0	40	47.2	Blue Ribbon Bouts	WMAR	22.8
9. Hans Christian Andersen (Ch)	WBAL	Interstate	Thurs. 7:00-7:30	18.0	61	29.6	7 O'Clock Final	WMAR	8.8
							News—John Daly	WAAM	7.1
10. Badge 714 (Myst)	WBAL	NBC	Tues. 10:30-11:00	17.8	37	47.8	Wrestling	WMAR	14.4

CINCINNATI — *Approx. Set Count*—530,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. I Led 3 Lives (Dr)	WLW-T	Ziv	Thurs. 8:30-9:00	34.0	51	67.1	Climax	WKRC	21.0
2. The Whistler (Myst)	WKRC	CBS	Wed. 9:00-9:30	30.4	43	70.2	College Basketball	WLW-T	21.6
3. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	30.0	58	51.5	Omnibus	WKRC	11.1
4. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	21.5	58	37.0	Early Home Theatre	WKRC	10.0
5. Favorite Story (Dr)	WCPO	Ziv	Tues. 7:30-8:00	19.9	39	51.6	Dinah Shore	WLW-T	24.4
							News Caravan	WLW-T	22.2
6. Wild Bill Hickok (W)	WLW-T	Flamingo	Sat. 6:00-6:30	19.5	75	25.9	Frankie Laine	WCPO	4.1
7. Death Valley Days (W)	WKRC	McCann-Erickson	Fri. 10:30-11:00	19.4	40	48.8	Dollar a Second	WCPO	15.1
8. Annie Oakley (W)	WLW-T	CBS	Wed. 6:00-6:30	18.6	59	31.6	Hopalong Cassidy	WKRC	9.5
9. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 10:30-11:00	18.1	46	39.5	Stop the Music	WCPO	15.9
Passport to Danger (Adv)	WLW-T	ABC	Tues. 10:00-11:30	18.1	37	49.2	Elgin Hour	WCPO	20.3

SEATTLE-TACOMA — *Approx. Set Count*—410,000 — *Stations*—KOMO (4), KING (5), Seattle; KTNT (11), KTVW (13), Tacoma

1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	40.0	65	61.3	Name That Tune	KTNT	11.2
2. Annie Oakley (W)	KING	CBS	Thurs. 6:00-6:30	35.9	80	45.2	Dinner Matinee	KTNT	4.7
3. Wild Bill Hickok (W)	KING	Flamingo	Wed. 6:00-6:30	33.8	74	46.0	Dinner Matinee	KTNT	4.8
							Sports; Joe Palooka	KOMO	5.9
4. Death Valley Days (W)	KING	McCann-Erickson	Sun. 9:00-9:30	31.2	47	66.4	Television Playhouse	KOMO	17.6
5. Superman (Adv)	KING	Flamingo	Mon. 6:00-6:30	30.9	63	49.3	Producers Showcase	KOMO	11.7
6. Little Rascals (Ch)	KING	Interstate	Mon.-Fri. 4:30-5:00	*29.9	91	*33.0	Search for Tomorrow	KTNT	1.6
							Guiding Light	KTNT	1.3
7. Gene Autry (W)	KING	CBS	Tues. 6:00-6:30	28.8	63	45.4	Hopalong Cassidy	KTVW	7.1
8. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	26.7	42	63.0	Our Miss Brooks	KTNT	21.0
9. Liberace (Mus)	KING	Guild	Wed. 8:30-9:00	26.6	36	73.0	My Little Margie	KOMO	31.2
10. Life With Elizabeth (Com)	KOMO	Guild	Mon. 7:00-7:30	26.2	53	49.6	Studio One	KTNT	14.1

* Average Weekly Rating

KANSAS CITY — *Approx. Set Count*—405,000 — *Stations*—WDAF (4), KCMO (5), KMBC (9)

1. Cisco Kid (W)	WDAF	Ziv	Sun. 5:30-6:00	35.5	78	45.3	You Are There	KMBC	6.6
2. I Led 3 Lives (Dr)	WDAF	Ziv	Fri. 7:30-8.00	30.9	51	60.4	Topper	KMBC	19.7
3. All Star Theatre (Dr)	WDAF	Screen Gems	Thurs. 8:30-9:00	28.4	55	51.7	Four Star Playhouse	KMBC	15.5
4. Mr. District Attorney (Myst)	KCMO	Ziv	Tues. 10:00-10:30	21.8	56	39.0	Weather; Life of Riley	WDAF	15.5
							Life of Riley	WDAF	12.2
5. Ellery Queen (Myst)	WDAF	TPA	Wed. 9:30-10.00	20.9	42	50.1	Blue Ribbon Bouts	KMBC	23.2
6. Annie Oakley (W)	KCMO	CBS	Sun. 5:00-5:30	19.7	48	41.1	Roy Rogers	WDAF	13.6
7. Ramar of the Jungle (Adv)	KCMO	TPA	Sat. 6:30-7:00	19.6	41	47.6	Show Wagon	WDAF	14.8
8. Stories of the Century (W)	KMBC	HTS	Thurs. 9:30-10:00	16.7	35	48.1	Lux Video Theatre	WDAF	25.1
9. Favorite Story (Dr)	KCMO	Ziv	Sun. 10:00-10:30	16.4	45	36.4	Weather; Cinema	WDAF	16.4
							Cinema	WDAF	9.9
10. Superman (Adv)	WDAF	Flamingo	Mon. 5:00-5:30	15.7	43	36.4	Early Show	KCMO	14.5

JACKSONVILLE, FLA. — *Approx. Set Count*—265,000 — *Stations*—WMBR (4), WJHP (36)

1. Superman (Adv)	WMBR	Flamingo	Mon. 6:30-7:00	51.1	99	51.5	Riders of the Purple Sage	WJHP	0.4
							Child Guidance	WJHP	0.4
2. Cisco Kid (W)	WMBR	Ziv	Tues. 6:30-7:00	48.1	100	48.1	Youth Forum	WJHP	0.4
3. Wild Bill Hickok (W)	WMBR	Flamingo	Wed. 6:30-7:00	41.1	99	41.5	Our Teenagers	WJHP	0.4
4. Racket Squad (Adv)	WMBR	ABC	Sat. 6:30-7:00	39.4	97	40.7	Wildwest Playhouse	WJHP	1.3
5. Passport to Danger (Adv)	WMBR	ABC	Sat. 7:00-7:30	37.0	87	42.7	Bob Cummings	WJHP	5.7
6. Stories of the Century (W)	WMBR	HTS	Sat. 6:00-6:30	31.5	92	34.1	Wildwest Playhouse	WJHP	2.6
7. Ramar of the Jungle (Adv)	WMBR	TPA	Sun. 4:30-5:00	25.5	85	30.0	Zoo Parade	WJHP	4.6
8. Abbott and Costello (Mom)	WMBR	MCA	Sat. 11:30-12:00	20.4	92	22.2	Cartoon Carnival	WJHP	2.6
							Wildwest Playhouse	WJHP	0.9
9. Mr. District Attorney (Myst)	WMBR	Ziv	Thurs. 10:30-11:00	16.1	61	26.2	Lux Video Theatre	WJHP	10.2
10. I Led 3 Lives (Dr)	WJHP	Ziv	Mon. 8:00-8:30	13.5	19	70.7	Burns and Allen	WMBR	57.2

DENVER — *Approx. Set Count*—230,000 — *Stations*—KFEL (2), KOA (4), KLZ (7), KBTV (9)

1. Death Valley Days (W)	KLZ	McCann-Erickson	Mon. 9:30-10:00	32.4	58	55.5	Fabian of Scotland Yard	KOA	9.1
2. Life of Riley (Com)	KLZ	NBC	Mon. 6:30-7:00	31.1	49	63.2	Producers Showcase	KOA	18.6
3. I Led Three Lives (Dr)	KLZ	Ziv	Tues. 9:00-9:30	28.8	50	58.0	Ray Bolger	KBTV	12.9
4. Mr. District Attorney (Myst)	KLZ	Ziv	Tues. 9:30-10:00	28.0	55	50.8	Mr. and Mrs. North	KFEL	9.8
5. Badge 714 (Myst)	KFEL	NBC	Sun. 7:00-7:30	26.4	37	71.8	GE Theatre	KLZ	22.1
6. Racket Squad (Adv)	KBTV	ABC	Sun. 9:30-10:00	25.6	47	54.0	Naval Aviation	KLZ	13.2
7. Annie Oakley (W)	KBTV	CBS	Mon. 6:00-6:30	24.6	42	58.9	Burns and Allen	KLZ	16.7
8. Hopalong Cassidy (W)	KBTV	NBC	Fri. 6:00-7:00	20.4	49	41.9	Jack Carson	KOA	13.5
							Boston Blackie	KOA	15.7
9. City Detective (Myst)	KLZ	MCA	Thurs. 9:30-10:00	20.0	42	47.7	Lone Wolf	KFEL	11.0
10. Little Rascals (Ch)	KBTV	Interstate	Mon.-Tues. 5:00-6:00	*19.0	50	*37.7	Various		

* Two Day Average

FLASH! SOLD IN 66 MARKETS TO H. J. HEINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

CAPTAIN GALLANT of the FOREIGN LEGION

Buster Crabbe

Cullen "Cuffy" Crabbe



The first show of its kind in all television . . .

the first sales plan of its kind in all advertising!

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

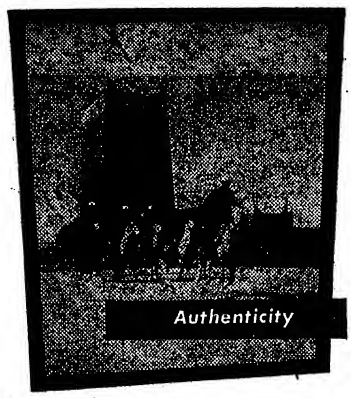
Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

—FREE: A complete, integrated sales plan!

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

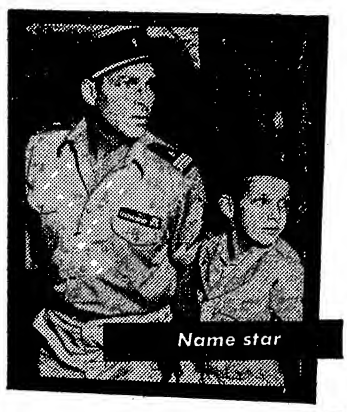
It's all absolutely free—and trouble free, when you buy the show.

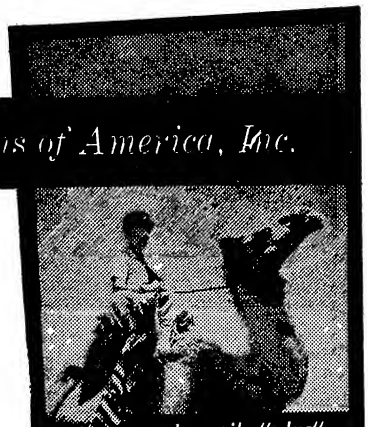
"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!











tpa Television Programs of America, Inc.

477 MADISON AVENUE, N. Y. C. • PLAZA 5-2100



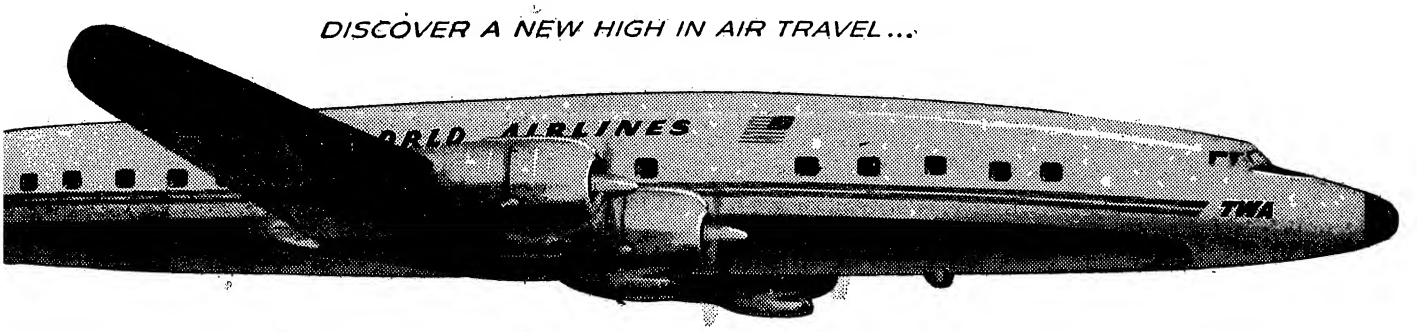
Meet fellow passengers in the smartly decorated "Star-light Lounge." Relax in the deep-cushioned sofas and order your favorite drink. Choose champagne, bourbon, scotch, cocktails—with TWA's compliments, naturally.

Fly the finest... **FLY TWA**

TRANS WORLD AIRLINES

U.S.A.·EUROPE·AFRICA·ASIA

DISCOVER A NEW HIGH IN AIR TRAVEL...



TWA's great new SUPER-G CONSTELLATIONS

NON-STOP TO LOS ANGELES

LARGEST MOST LUXURIOUS AIRLINERS IN THE SKIES TODAY!

› Created by Lockheed especially for TWA!

› Powered by Curtiss-Wright's newest Turbo-compound engines!

› Interior by Henry Dreyfuss world-famous designer!

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabins...three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks . . . *Teco* lounge chairs, the widest and roomiest in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

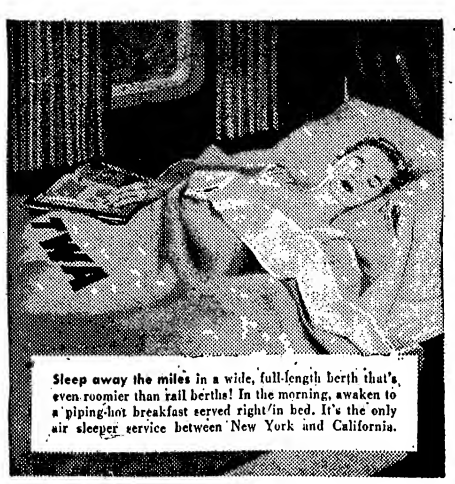
Plan to enjoy it all *at no extra fare* on your next trip. Make your reservations today. Daily service begins April 1.

DEPARTS DAILY AT 1 P. M.
from New York International Airport

Other convenient non-stop and one-stop Super Constellation flights daily to Los Angeles and San Francisco

For immediate reservations
SEE YOUR TRAVEL AGENT OR CALL TWA:
LExington 2-7100

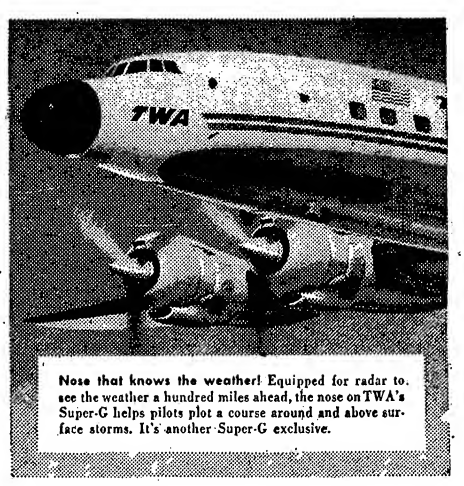
Or visit one of TWA's conveniently located ticket offices:
East Side Airlines Terminal Building, 1st Ave. and 38th St.
80 East 42nd Street • Sheraton-Astor Hotel Lobby
624 and 630 Fifth Ave. • Hotel Statler • 67 Broad Street
120 Broadway • Brooklyn: 200 Livingston St.
Newark, New Jersey: 15 Commerce St., Mitchell 3-7650
White Plains—35 Mamaroneck Ave.—WHite Plains 8-7282



Sleep away the miles in a wide, full-length berth that's even roomier than rail berths! In the morning, awaken to a piping-hot breakfast served right in bed. It's the only air sleeper service between New York and California.



Finest food in flight! Mealtime finds you lingering over each tempting course of a complete de luxe dinner. And any time enjoy your favorite drink, delicious snacks or tempting canapés from TWA's galley at no extra cost.



Nose that knows the weather! Equipped for radar to see the weather a hundred miles ahead, the nose on TWA's Super-G helps pilots plot a course around and above surface storms. It's another Super-G exclusive.

Fly the finest... FLY TWA
TRANS WORLD AIRLINES
U.S.A. · EUROPE · AFRICA · ASIA

GE Coin Behind New Org to Help Faltering TV Stations, Both U & V

Plight of UHF stations and faltering V's has brought about the formation of a new corporation, the National Affiliated Television Stations Inc., comprising the equipment division of General Electric; the telefilm distribution outfit, National Telefilm Associates; and the Motion Picture Centre topper Joseph Justman. Purpose of the new company is to aid stations in trouble via the sale of NTA's film library and other product on "favorable" or even deferred-payment conditions, on-the-spot sales help both locally and on the national level, management consultation and if necessary, cash loans.

Reason for the organization, and its curious composition, is the common concern of the component personnel over the shrinking market for their individual products. At a press luncheon last week announcing the formation of NATS, all concerned—GE's Dr. W.R.G. Baker, NTA's Ely Landau and Oliver Unger and Justman—spoke of the need to keep television competitive by aiding both U's and V's in trouble through giving them saleable programming, sales and management help and cash to tide them through where necessary. For NTA and Justman, repping film distributors and producers, an expanding station market is vital; for GE and other equipment manufacturers, it's equally so. They stressed they couldn't do it alone, and called for aid from other sources. Presence of Hal Roach Jr., who flew in from the Coast, suggested they might get his help on the producer front.

Actual composition of NATS was left to be determined, however. Landau, in response to a question, said that a list of about 40 stations which qualify for membership was currently being screened by the officers of NATS. Terms of qualification were also left vague, but apparently NATS will determine just who can join, with the yardstick being the station's potential for economic recovery. "We won't try raise any station from the dead," Landau said.

Nor was the extent to which GE is willing to put up ready cash amplified, Dr. Baker declaring that the amount of cash advanced would be determined by the conditions which NATS met in the field.



WGAL-TV has a potent effect on the spending habits of over three million people with effective annual buying income of $5 billion—the one station that reaches this market.

Channel 8 Mighty Market Place

Harrisbur	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

WGAL-TV
Lancaster, Pa.
NBC · CBS · DuMont
STEINMAN STATION
Clair McCollough, Pres.
Representatives:
MEEKER TV, Inc.
New York Chicago
Los Angeles San Francisco

WABC Overhaul

Continued from page 23

and 10 p. m. on through the night to 6 a. m.

Portion of the plan has already been implemented. Renault has put the station on a 24-hour basis, effective Monday (21), with "Big Joe" Rosenfield and his "Happiness Club" having taken over the 3-6 a. m. slot in a moveover from WMGM. From 12 to 3, it's Bill Silbert and a disk-and-interviews show, with Milton Q. Ford, of WMAL in Washington, coming up to Gotham to spell Silbert on Sundays. From 11:30 to midnight six days a week, it's "11:30 Clubhouse," a half-hour sports show with Chris Schenkel.

Schenkel, incidentally, is replacing N. Y. Herald Tribune sports editor Bob Cooke, who was supposed to do the show, but was cancelled out in a policy decision by the paper. Program, which will aim at a general audience rather than an exclusively sports-minded one, is packaged by sports attorney (Willy Mays, Monte Irvin are among the clients) Howard Cosell, who has the "All-League Clubhouse" on the ABC Radio net. Program will have guests from the sports world, concentrating on controversy and human interest.

Next in line for the revamp is the vital morning period, with other segments to be filled in later. Renault would neither confirm nor deny reports that he's considering raiding other Gotham outlets for top talent for the ayem slot.

'Ideas' Peddled

Continued from page 23

ble of which of late is the availability of time on NBC-owned radio stations of the Southern Baptist Convention programs (with a television film series also worked up by the SBC). The Baptist "Hour" on radio is sponsored in New York, Cleveland, San Francisco and Chicago. Up to now religiosers have been granted slots as a public service at NBC and CBS. Question of extending the billings to the networks as a whole is still to be resolved. Some affiliate outlets would normally be expected to refuse such business, but radio is not in a position to let a "good thing" get away. (There have been occasional departures from the privately imposed ban; not sufficient enough to constitute more than a hop-skin-jump regional trend.)

With the armor of the network o&o's having been pierced by the entry of the National Tax Equality Assn., as well as by the Baptist "show," there is no telling how far the groups with an axe to grind will go before they are through.

WPIX

Continued from page 27

12.8 in any other time slot. "Ramar," which hits WPIX at 6 and is across the board (a novel approach for the half-hour skein) also did pretty well in the ratings sweepstakes: a 9.0 via ARB and a 7.4 on Pulse. These ratings went up from previously because of the preceding "Rascals," it's felt.

The setup has gotten WPIX an SRO bankroller status on both juve stanzas, with a much-envied "waiting list" handy. (Fred Thrower, WPIX boss—in deference to the power of Walt Disney among kids—intends pushing "Rascals" up to 6 p.m. next fall so as not to compete.)

In substantiation of that "look, see what we're doing to NBC" theory with regard to syndicated product, other towns report new highs on "Rascals": Los Angeles, 16.0; San Francisco, 13.5; Seattle 29.8; Detroit, 32.6.

P&G

Continued from page 23

den intentions were to become cock of the walk, moving up from joint to full sponsorship status, but this was not realized in the case of "Lucy," which, with Philip Morris moving out, goes to General Foods as co-backer though the suds company had visions of sole inheritance (a vision not in line with CBS-TV's commitments to GF that preceded P&G's entry).

On the other hand, Procter's gamble in becoming a shareholder on "Favorite Husband" starting last January will pay off in May when it assumes fullfledged weekly sponsorship. It could be that Young & Rubicam, which agents P&G, masterminded the Saturday night "Husband" deal for its "millions in tv" client as a sop for the ad house's fronting of General Foods (with an assist from CBS) as the alternator on "Lucy." And only last week P&G went for another eiggie's show (Brown & Williamson's "The Lineup") as skip-sponsor, which to go by precedent would hint at the weeder's moveout in the not too distant future. There being, of course, no current statistics that in any way equate soap with even minor diseases, much less the "cancer scare." In plainer words, where there's smoke there's soap.

Closed-Circuit Exams

Continued from page 22

of TNT (whose largescreens range on the average from 7x9 feet to 15x20 feet, such as inaugurated for its coast-to-coast closed circuiting of business meetings in a network of 41 principal cities), looked over the high school for lighting, sound and seating values.

WCBS-TV was represented at the planning sessions by general manager Sam Cook Digges, public affairs director Clarence Worden, assistant program chief Dan Gallagher and Ned Cramer, who directed the testcast and will also mastermind the closed-circuiter. In addition to Arthur Klein, the board of education has been represented by Joseph Jablonower, chairman of examining board; Jay E. Greene, who chairs the examiners' committee on public relations; James Macandrew, the board's director of broadcasting (and closely linked with WCBS-TV programs), and his assistant, Herman Haverkamp.

Radio Chops 'Em

Continued from page 21

"Wristwatch Wrapup" gleam in his eye. "To subscribe to the expert-sounding theory that radio is doomed because it competes simultaneously for the same audience with television is as erroneous as to predict that the wristwatch business is doomed because it on some occasions competes simultaneously with the block on the livingroom mantle," Karol said. "The wristwatch, like the new-functioned radio medium, fills a very real personal need in a very busy and fast-moving American economy and society."

CBS-TV's Kiddeo

Continued from page 27

"veteran" kid actors as the pivots. Fox, although New York reared, has been working in St. Louis for educational station KETC where his "The Finder" was launched last September to mucho kudos. ("The Finder" is now hot on the trail of a successor to Fox on a cross-the-board show that's supported by a grant from Ford Foundation.)

"Big Brother" Fox's stablemates are Ginger MacManus and Pud Flanagan, who'll be pitching the questions and curiosity stuff as the cameras focus on the various vignettes. Hundreds of youngsters were auditioned before this mixed duo was picked out.

"Trip" is coming out of Irving Gitlin's hatchery at public affairs with Ted Sack producing.

From The Production Centres

Continued from page 22

Sundays. . . . KUON-TV, operated by U. of Nebraska in Lincoln, now offering college credit courses for tv viewers.

IN PITTSBURGH . . .

Vic Maitland resigning from Walker-Downing agency to become executive director of advertising and promotion for Duquesne Brewing Co. He's been handling sudsers' radio and tv shows for years through WD. . . **George Peppard**, Carnegie Tech drama senior playing lead in "The Crucible" at Playhouse, works as a parttime announcer on weekends at WLOA. . . **Gloria Rodgers**, of WJAS staff, wearing a sparkler from automobile man C. J. Thompson. . . **John Cole**, former WDTV salesman, appointed western sales manager for Guild Films with headquarters in Los Angeles. . . **Ed Bartell** has resigned from KQV announcing staff and **Bill Martin**, ex-WWSW, filling in for him until a permanent replacement is named . . **Dusty Brown**, of EZC Ranch Gals on KDKA-TV, and **Angelo Molinaro**, of Channel 2 staff, have set the date—June 18. . . **Ken Hildebrand** no longer under exclusive radio-tv contract to Duquesne Brewing although continuing his present programs for them. . . **Jim Shannon** back at work at KQV after being out nearly a month with serious knee injury.

IN PHILADELPHIA . . .

Cal Jones and **Benn Squires**, directors at WPTZ, mark up eight years with the station April 3 . . . **Bob Williams**, Evening Bulletin tv columnist, only local writer to interview **Mary Martin** prior to her production of "Peter Pan" on NBC . . . **David Yanow** exited WCAU radio sales staff (11), to join CBS radio spot sales . . **Jack Steck**, WFIL program director, will address the Phila. Chapter, Public Relations Assn. (24) at Warwick . . . **Mark Olds**, producer-director at KYW, has been named head of station's record department. Olds replaces **Grady Edney**, recently named program manager of WBZ, Boston . . . **Ralph Brent**, v.p. at WIP, addressed BMI Clinic meetings at Jackson, Mich. and Cincinnati . . . **George Walsh** taking time out from post with Louisville, Kentucky, station to do play-by-play for State Basketball Championship finals of the P.I.A.A. on WFIL-TV, (26) . . . **Nancy Lewis**, WFIL-TV chirper, and **Rex Trailer**, WPTZ cowboy star, will be featured in "live entertainment" to precede the "Anta Album," closed-circuit telecast at the Stanley Theatre (26) . . . **Jim Laming**, WIP sports director, returned (21) from two-week tour of Grapefruit League with taped interviews for his nightly "Sports Shots."

IN WASHINGTON . . .

WRC-NBC reversing current trend towards absorbing local time for web shows by adding eight hours weekly to its live local tv schedule . . . New personalities on stepped-up tv slate include following: **Jan Green**, featured as teacher on "Romper Room;" **Ray Haney**, hillbilly singer who acts as singing emcee on moppet show built around Our Gang film series; and **Jack Maggio**, local singer who is spotted on station's new "Afternoon" show . . . WWDC d.j. **Fred Fiske** adding an extra 30 minutes to his daily airer in recognition of hitting a high spot (in top 10) on latest Pulse rating . . . "Churches of the Presidents," a teleseries presented by Washington Federation of Churches, makes its bow on WMAL-ABC April 2, as part of the "This We Believe" show . . . **Billy Johnson**, one of town's top rated tv personalities, makes a bid for adult, as well as moppet viewers, via his revised WTOP-CBS show, retitled "Johnson's Corner" . . . WTOP femmecaster **Donna Douglas** will be added to the new Johnson format . . . VARIETY correspondent **Florence Lowe** skedded to participate in a panel discussion on use of radio-tv at next week's confab of Girls' Clubs of America.

IN CLEVELAND . . .

WGAR is dropping its all night session, with **Chris Miller** leaving the air at 1 a.m. Only two diskers, **Carl Reese**, **WERE**, and **Teddy Blackman**, WSRS, remain through the early morn . . . **George Gobel** skedded for May 4 Supermarket appearance . . . **Pinky Lee** due for Arena stand April 17 . . . Gas Company's "Women's Window" with **Louise Frazier** faded from WEWS after five year tv run . . . WGAR's **Bob Smiley** upped to continuity director . . . **Ethel Boros**, Cleveland News disk columnist, into New York for visit . . . "Press Club Presents," weekly Press Club stanza on WHK, leaving airways after six years . . . Two staffers being eased out of announcing berth at WSRS economy move . . . **Harold Brinkman** named chief engineer for WXEL-WJW . . . **John Price** leaving daily WEWS "Weather Eye" stint to devote full duties as manager of upcoming Musicarnival . . . WGAR introducing **Emil Cote** Glee Club in 15-minute daily stanza at 6:30 p.m. with exception of Tuesday.

Hooper, ARB

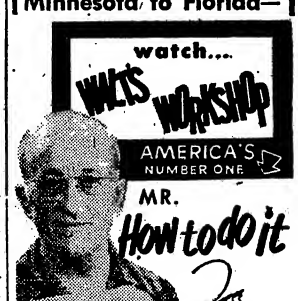
Continued from page 27

tinue to sell their services separately—that is, there will be no discount offered to clients of both services.

Entry of Hooper into the national radio field isn't expected, although the five-year term under which Hooper was disqualified from national ratings under its contract with A. C. Nielsen has expired. The late C. E. Hooper in 1950, after 12 years in business, had sold all national radio and tv rights to Nielsen with the understanding that he wouldn't reenter the national field for five years. The five years ended March 1, but a spokesman said no move into national radio was being considered. ARB, incidentally, up to a short while ago had a working agreement with Trendex, but this, without benefit of interlocking ownership, fell through.

Agreement has the virtue of giving ARB one less competitor in the local tv rating field. It's currently bucking Pulse, Nielsen (which originated its local service on a limited basis recently) and to a lesser extent, Videodex. In the national field, the situation is still unchanged, with Nielsen dominant and Trendex the mainstay in the "program popularity" field via its overnight 15-city service. In radio, Hooper's chief competitor is Pulse, which over the years has had some slam-bang battles with the Hooper organization and the late Hooper himself in particular.

TV Audiences from Maine to Washington—Minnesota to Florida—



The TV film show with a COMPLETE merchandising package! Write for FACTS
Reid H. Ray Film Industries
2269 Ford Pkway. St. Paul, Minn.

OFFICE SPACE FOR RENT
Talent Mgr. has furnished three-room suite to share at 565 5th Ave. (46th St.), WNEW Building, New York. Eldorado 5-1540.

TV's Fort Knox

Continued from page 1

with the inter-network rivalry, particularly between NBC and CBS, now hitting a feverish peak and with salaries, fees, etc., catapulted to astronomic figures, the webs appear to be right back where they started with their "come with me" supplications.

'Bestest For Mostest'

While the recent $700,000 splurge on "Peter Pan" (counting the Ford-RCA commercials the figure came nearer to $800,000) may have been the exception, it nonetheless is indicative of the "Fort Knox jag" that's seeped into the thinking and the economy of the major networks in their determination to get the bestest for the mostest.

But, some are asking, what assurance is there that an Ed Sullivan, a Jackie Gleason, a Ralph Edwards will still be delivering the same potent, rating-producing properties three, four or five years hence?

True, it's recognized, these are affluent days for tv, when choice segments are at a premium and when clients are holding on to their valuable time franchises. But the recent checkout of Philip Morris from its "I Love Lucy" sponsorship and relinquishing of the most enviable time slot in all video—Monday night 9 to 9:30 on CBS-TV—is regarded as the first major danger signal and a possible harbinger of things to come in the event of a soft market.

The Philip Morris retreat, of course, wasn't too surprising in the view of the general tv slackening that's afflicted all the ciggie companies following the '54 sales slump presumably induced by the cancer scare.

But whereas the ciggie sponsor once ruled the sponsor roost, today the automotives have inherited their place in the tv sun. Today it's the Buicks, the Fords, the Oldsmobiles, the Chryslers, the Pontiacs, the Dodges, etc., which are pouring countless millions into the medium. It's the Detroit boys and their flushed-with-riches coin who are primarily supporting the big network push of the spectaculars and tinted programming. And along with the auto boys, it's the same handful of major spenders (Procter & Gamble, General Foods, etc.) that dominate the bigtime programming, just as they did in radio years before.

Even a temporary labor disturbance (as witness the upcoming annual wage demands of the auto workers) or any temporary economic setback could easily upset the precarious, topheavy structure. And unless the networks have managed to resolve a financial plateau and set their houses in order, they may well find themselves engulfed in economic tailspin from which it could take years to recover.





BUNNY ROBERTS SHOW
Producer-Director: Fred Barr
15 Mins.; Sat. 10 p.m., Sun. 9:45 p.m.
Participating
WWRL, N.Y.

Bunny Roberts has one of the oddest positions in N.Y. radio. First, his gab is aired at hours completely out of accord with current indie radio principles. Then, he has the strange distinction of doing similar shows for two of the town's closest indie station rivals —WWRL, in this instance, and WHOM (stations, which aside from Roberts and a few other English language performers, are primarily after Latino fans).

To have slotted Roberts in a quarter-hour of what he thinks of as homey chatter at 10 p.m. on Saturdays and at 9:45 on Sundays gives him little chance to garner an audience. Here's what he has against him: Saturday he faces strong video from seven stations in a town where tv is a common household item; he faces a night-on-the-town with theatre, nitery, motion picture, etc., competition; with WWRL he's 1600 on the dial (near the very top) and with a station where most people expect to hear Spanish not English, and he's all talk instead of music. To compound the fruitlessness, his show itself is a slow moving, mushy affair. His aim is to knock out lots of beguiling bits and pieces. Though most of the anecdotal material used on his preem (19) was very old, he personally came across as a talent with a sometime subtle sense of humor. *Art.*

GILLETTE'S $300,000 'GAME OF DAY' TAB

Mutual got its second major sponsorship deal for the upcoming "Game of the Day" series in Gillette which takes on half of the Sabbath play-by-play. Sale represents about a $300,000 gross for the radio web.

Razor firm pact calls for over 400 MBS stations. The last bankroller to sign on for the actual game was Jackson Brewery for a six-day-a-week slate on some 70 odd stations at a gross of $350,000. Incidentally, former N. Y. Giant manager Mel Ott has signed on as one of the four gabbers for the baseball series. He'll mostly handle inter-inning commentary, with some game at-the-moment coverage thrown in occasionally.

Other Mutual baseball account to date is Camel on the post-game capsule.

Serialized TV Features As WRCA's Late-Niter

Some w.k. feature films are headed for serial exposure on WRCA-TV. The NBC key in New York has been experimenting with a variety of program gimmicks in the time slot following Steve Allen's NBC-TV show concluding at 1 a.m. and has gone back to a phase of its afternoon schedules for the night inspiration. Thus, "Night Cap Theatre" will make with 30-minute episodes on the cliffhanger technique. First of the pictures will be "Elephant Boy" in three parts, followed by "Foreign Correspondent" as a five-parter.

Roto-Broil has bought into the "celluloid opera" package and expectancy is to launch the serials the first week in April.

DuMont

Continued from page 20

tinual stream of personnel, program and—most particularly—cable cutbacks made him decide finally to hand in his walking papers. He feels that the budgeting of the network was cutting the need for a station liaison right out from under him. The departure of Lyford, who will announce future plans in about two weeks, though not apparently motivated by direct DuMont action, would seem to fit the upcoming plans for a "telefilm network" which, according to reports, won't find a station lineup along a coaxial route very essential to operation.

Bob Coe, titled manager of station relations under Lyford, will handle his ex-topper's duties for the time being.

Milwaukee—Board of Directors of the Wisconsin Broadcasters Assn. met here last week to pick Jerome Sill, WMIL topper, prez of the organization to fill out the unexpired term of Harry Peck, formerly of WISN.

Radio Followup

Typical of the bombastic commercial spielers, but with a rather ironic if not completely reverse-English twist, was the Q. & A. attendant to Dr. John A. Springer's new book, "How To Live 365 Days A Year," which Prentice-Hall is publishing and which P-H is bankrolling with a direct-mail series of spots over WOR, New York. Dr. Springer's advocacy of don't blow your top, don't bust a gut, and all the persuasion towards temporizing one's temper seemed to go out the kilocycles when announcer Sidney Walton got into the sales spiel. First of all he sounded like the antithesis of what the calm, clinical Dr. Springer was merchandising, both in his own vis-a-vis interview approach and, of course, in his text. So intense was professional pitchman Walton and intent on reeling off the longwinded commercial that, apart from the obvious conclusion that he (Walton) qualifies perhaps as the first direct-order customer for the M.D., that much of the Q. & A. values were lost.

For one thing, instead of the studied manner in which Dr. Springer answered the obviously prepared questions, professional mikeman Walton didn't permit digestion of the A's before racing into the very next Q. It put a reverse AFTRA perspective on the M.D. whose natural pauses, as he seemingly weighed the question, indicating that the medico in this instance was a better showman.

But the Walton technique—and he's a pro, from 'way back over WOR-Mutual, and usually not the eager-beaver as manifested on this Sunday morning stint — is typical of the growing gripes against the professional brand of huckstering. Whether it's those kiddies from the Baltimore belt who sell the lanolin hair preparations; whether it's the "call Bigelow-something" brand of Jersey pressure-cookers; or whether it's the network commercial announcers — they're all of the same atomic pattern.

They're high-keyed, high-pitched and high-pressure in the sales pitch. They're obtrusive and intrusive. They are out of the key with the program's even tenor. They all operate as if they're in business for themselves—or maybe they think that if they scream their commercials high enough and fervently enough that's all the sponsor wants.

It goes for AM and tv alike. The listener-looker tunes his set for a certain program balance and boom! the middle and end commercials make you hop out of your seat before the neighbors squawk. No wonder the tuner-out, fader-out and non-commercial gadgets are a growing business. A good sales message in calm even approach is more effective than a bombastic, vibrant pitchman's strident tones. Better in fact. The higher the pitch the greater the irritant. It not only makes you nervous but doubly suspicious. The medicine men should get wise. It's about time—in fact long overdue. *Abel.*

MR. JOLLY'S HOTEL FOR PETS
With Sam Gray, Lloyd Richards, Gertrude Kinnell, Charles Pursell, Arthur Anderson, Marcella Bannon, Tom Charlesworth, Frank Milano; Jack Brand, announcer
Producer: David Durston
Director: Fred Weihe
Writer: Bob Cenedella
15 Mins., Mon.-thru-Fri., 5:30 p.m.
PUSS 'N' BOOTS CAT FOOD
NBC, from N.Y.
(*Lynn Baker*)

"Mr. Jolly's Hotel For Pets" purports to be a 15-minute soaper for a late afternoon radio audience comprising both adults and juves. It's basically about a retired postman who found a home for stray animals, which, unbeknown to the humans in the story, talk among themselves (although the listener is supposed to hear them). There's also a love match between Mr. Jolly, the ex-postman, and a widow neighbor. Despite all this playing background—regardless of how immediately silly it may seem—the stanza caught (16) went absolutely no place for 15 minutes. There was a constant and suspenseless droning of incidental and major characters that seemed underground in the previous day's broadcast and certainly led to no desire to hear the next day's show.

Chief aim might have been for humor, but the conversational aimlessness took the edge off anything remotely funny that was said. There were no talking animals in the session heard either. Puss 'N' Boots sponsorship is on Mondays, Wednesdays and Fridays, with NBC carrying the other two segments sustaining. *Art.*

MEET ETHEL BARRYMORE
(Biographies In Sound)
With Miss Barrymore, Vincent Sheean, Gregory Peck, Katharine Hepburn, Cary Grant, John Barrymore Colt, Ethel Barrymore Colt, Claudette Colbert, Richard Waring, Herman Shumlin, Helen Hayes, Lucile Watson, Billie Burke, Herbert Bayard Swope, Mrs. Eleanor Roosevelt
Producer-director: William Weinstein
55 Mins., Sun. (20), 7 p.m.
NBC, from N. Y.

NBC News distinguished itself anew last Sunday night (20), when it presented "Meet Ethel Barrymore" in its "Biographies In Sound" series. The 55-minute transcribed airer was a beautiful tribute to a grand lady and a great actress, put together with skill and showmanship. Never sugary, heavy or boorish, the program was always in good taste, light, witty and humorous.

This was no biog, but a random collection of reminiscences and tributes, from dead as well as living persons; scenes from plays, etc., that added up to a lusty portrait. Some of the tributes were formal and a little stiff, but most were warming, intimate and appealing. They didn't make Miss Barrymore out to be pompous or stuffy, but someone human, real and vital. And it made for a good show as well as a deserved tribute, too. (Fact that Miss Barrymore's book, titled "Memories," is to be published next month, was disclosed on the airer).

Vincent Sheean, who once wrote a play for Miss Barrymore (which flopped out of town), acted as narrator, introducing the participants, tying threads together and being a gracious host. Miss Barrymore's life, he said, was "a tremendous American success story." Gregory Peck, Katharine Hepburn and Cary Grant paid brief tributes.

The past loomed up sharply as the voices of the late Alexander Woollcott, Lionel and John Barrymore spoke up. John's bit was a beautiful tribute to his sister Ethel's ability—and humility. The present took over as Miss Barrymore's children, John Barrymore Colt and Ethel Barrymore Colt, reminisced about their mother in gay, warm, revealing fashion.

Then, to show Miss Barrymore's high comedy sense, came a lengthy, amusing scene from Sidney Howard's "Ghost of Yankee Doodle," a comedy about a great actress who retires, with the late Dudley Digges playing opposite. The late Arthur Hopkins spoke of Miss Barrymore's sense of obligation to the character she was portraying (her own feelings never intruding); Helen Hayes dwelt on her warmth of interest and friendship, and Lucile Watson told how she learned from Miss B. "the art of beautiful listening." Claudette Colbert and Herman Shumlin added their tributes.

To show Miss Barrymore's dramatic sense, there came the fine closing scene from the play, "The Corn Is Green," as Miss B. talked Richard Waring out of his plans to marry a tart. Another scene later, from "White Oaks," with Miss B. as a 100-year-old dowager, showed still another facet of her acting prowess.

Billie Burke told how Miss Barrymore had sent her a dozen diamond diaper pins when her child was born, disclosing here for the first time (to Miss B. too) how Florenz Ziegfeld, Miss Burke's husband, had used two of the pins for tie clips. Herbert Bayard Swope was brief but cogent when he said that "Ethel has no age—only an unchangeable spirit." Mrs. Eleanor Roosevelt remembered how Miss Barrymore, when invited to the White House, "was going to improve the speech of members of Congress."

Windup brought a lump in the throat even to battered reviewers, as Miss Barrymore ended the session memorably with the tribute she had read when FDR died, the 23d Psalm, "The Lord Is My Shepherd," etc. *Bron.*

SAGA
(The Tenderfoot Who Cleaned Up Skagway)
With Cliff Carpenter, Bob Dryden, others; announcer, Ed Michael
Writer: Don Witty
Director: Martin Andrews
25 Mins.; Tues.-Thurs., 7:30 p.m.
Sustaining
ABC, from N. Y. (transcribed)

Red-blooded tales of adventure abounding with masculinity form the basis of "Saga," a new twice-weekly dramatic series which preemed over ABC Radio last Tuesday (15). A network presentation in cooperation with Saga Magazine, it's also beamed Thursday evenings. Material for the program is culled from the mag.

Series, according to an ABC publicity release, is "geared for family listening." This may be too broad an objective to shoot at if the initial installment is taken as any criterion. For the opener, "The Tenderfoot Who Cleaned Up Skagway," shaped up as fine listening for the male audience but with little femme appeal especially since there were no distaffer parts in the Don Witty script.

Cast headed by Cliff Carpenter and Bob Dryden made the story of a tyro prospector in the Klondike a lively one and ably caught the flavor of the turn-of-the-century times. Although the yarn was cut from a familiar pattern, the players gave it an exciting reading. Appropriate sound effects also keyed up the atmosphere. Withal, "Saga" rates as okay escapist fare for those with a yen for things vicarious. *Gilb.*

Omaha—Todd Storz of Omaha has been elevated from v.p. and general manager to prexy of Mid-Continent Broadcasting Co. Outfit owns KOWH, Omaha; WHB, Kansas City; and WTIX, New Orleans. Robert H. Storz, ex-prexy, was named chairman of the board.

WAKEFIELD HOMES
In Lakewood, New Jersey



You can get TODAY, the solid construction of YESTERDAY with the comforts of TOMORROW.

Live in a well-integrated, easily accessible community. 2 models providing 2,000 to 3,000 sq. ft. of lavish living area designed to satisfy the needs of your family. 6½ to 9-room homes on over ½ of an acre, in a setting of stately oaks and pines.

SOME OF THE FEATURES:

• 24 ft. living room with 16 ft. Thermopane Anderson Unit • 19 ft. Master bedroom • Oil-fired, hot water, cast iron baseboard radiation • Wood paneled TV room with built-in cabinets and bookcases, and corked floor • Wood burning fireplaces • 2 and 3 luxury baths with marbleized Formica twin-basined Vanitors • Oversized 2-car garage • Basement with steel I-beam • 17 ft. roofed rear terrace and flagstoned front patio • Attic fan • Thermador wall oven with separate warming drawer

12 cu. ft. G.E. refrigerator-freezer and G.E. dishwasher

From $32,900 to $48,000

WAKEFIELD MODEL HOME ON DISPLAY

at 12th St. off Madison Ave. (U. S. Route 9), Lakewood, N. J.
For your leisurely inspection, we suggest that you phone for appointment.
Call LAkewood 6-8028

ATOMIC! THE NEW TV SERIES THAT'S GOT EVERYBODY EXCITED!

SOLD!

HERE ARE A FEW OF THE MARKETS ALREADY SOLD . . .

SOLD!

★PICTSWEET...
LOS ANGELES, SACRAMENTO, FRESNO, DENVER, TUCSON, SAN FRANCISCO, SAN DIEGO, BOISE, PORTLAND, SEATTLE, SPOKANE

★THE TOBIN PACKING COMPANY
UTICA, ROCHESTER, BUFFALO

SOLD!

OLYMPIA BEER...
LOS ANGELES, SAN FRANCISCO, SAN DIEGO, PORTLAND, SEATTLE, SPOKANE, BOISE, BAKERSFIELD, LAS VEGAS, EUGENE, ANCHORAGE, FAIRBANKS, SACRAMENTO, FRESNO, MEDFORD, IDAHO FALLS, CHICO

SOLD!

★BROMO-SELTZER...
NEW YORK, PHILADELPHIA, WASHINGTON, D. C., BALTIMORE, DETROIT, CHICAGO, ST. LOUIS, INDIANAPOLIS, CLEVELAND, GREENSBORO, SALT LAKE CITY, CHARLOTTE

★PROGRESS BEER...
OKLAHOMA CITY

★NATURAL GAS COMPANIES...
PITTSBURGH

★GENESEE BEER...
ROCHESTER

★SERUTAN...
CINCINNATI, DAYTON, COLUMBUS

★NATIONAL BANK OF TULSA...
TULSA

★ARIZONA PUBLIC SERVICE...
PHOENIX, YUMA

★1ST NATIONAL BANK...
MIAMI

★WISCONSIN OIL...
MILWAUKEE

★1ST NATIONAL BANK...
ATLANTA

★RIDER JEWELRY COMPANY...
BATON ROUGE

★WHITE KING SOAP...
EUREKA, SALINAS, CHICO

and stations like these

SOLD!

★WCCO-TV... MINNEAPOLIS-ST. PAUL

★KSL-TV... SALT LAKE CITY

★WBZ-TV... BOSTON

★WDSU-TV... NEW ORLEANS

★KSD-TV... ST. LOUIS

★KOPO-TV... TUCSON

SOLD!

. . . THIS IS ONLY THE BEGINNING! *HURRY!* WRITE, PHONE OR WIRE TODAY FOR AN EARLY SCREENING OF . . .

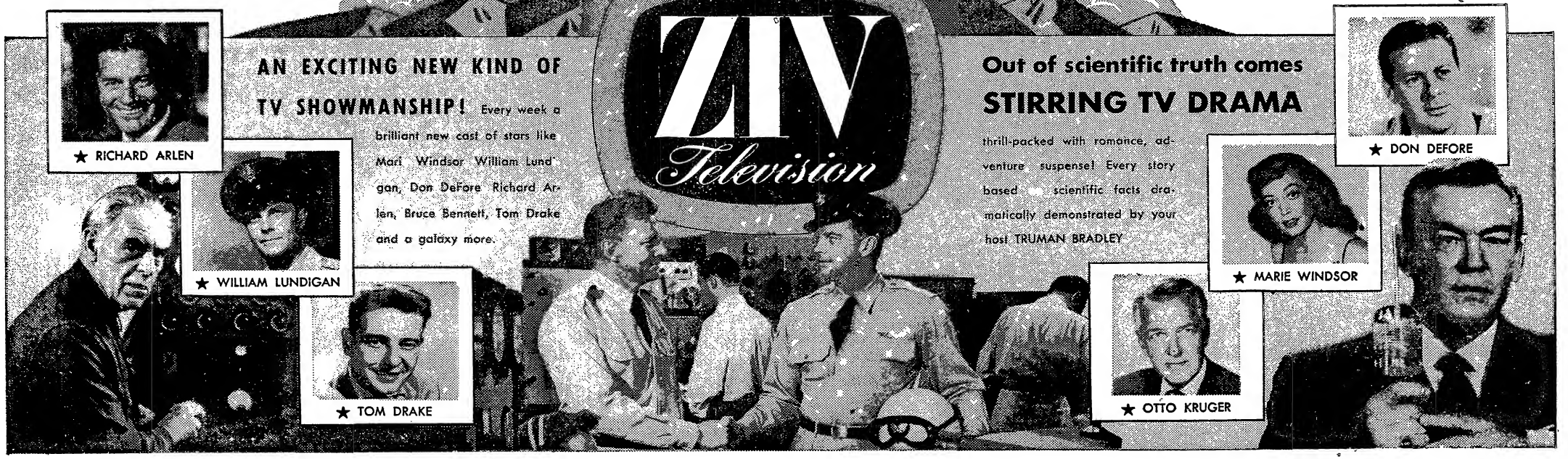
SCIENCE

AMAZING BECAUSE IT'S SCIENCE! *COMPELLING* BECAUSE IT'S FICTION!

FICTION "THEATRE"

A WEEKLY SERIES OF *DRAMATIC* HALF-HOUR STORIES! GEARED TO TODAY'S *ATOMIC AGE!*

NOW AVAILABLE IN SPANISH!



AN EXCITING NEW KIND OF TV SHOWMANSHIP! Every week a brilliant new cast of stars like Mari Windsor William Lundigan, Don DeFore Richard Arlen, Bruce Bennett, Tom Drake and a galaxy more.

ZIV Television

Out of scientific truth comes STIRRING TV DRAMA thrill-packed with romance, adventure suspense! Every story based on scientific facts dramatically demonstrated by your host TRUMAN BRADLEY

Television Chatter

New York

Herman Glazer named CBS-TV safety coordinator, with particular reference to accidents in the operational area . . . It's **Grace Seliber** doing first film for "Life Can Be Beautiful" . . . **Jim McKay** signed by CBS-TV to do "Game of the Day" on a standby basis (in case of postponements) . . . WRCA-TV weathercaster **Tex Antoine** to make publserv film for Sanitation Dept. in current cleanup drive . . . Hoover Co. "takes five" on CBS-TV "Morning Show . . . **Rod Serling's** "Garrity's Sons" on "Ford Theatre" (24), his adaptation of Ring Lardner's "Champion" on "Climax" (31) and **Carol Warner Gluck's** "Press Conference" on "Stage 7" (20) . . **Doreen Lang** plays title role in **John Patrick's** legiter, "Story of Mary Surratt," tonight (Wed.) on Kraft Theatre, with others in cast being **Alexander Scourby, Anne Pearson** and **Bruce Gordon** . . . WRCA-TV sales mgr. **Jay Heilin** speaks at Conference of American Savings & Loan Institute . . . **Michael Higgins** plays the lead (Alexander the Great) on CBS-TV's "You Are There" next Sunday (27) . . . Vocal teacher **Enrico Damicis** guested Monday (21) on **Claire Mann's** WABD show . . . **Paul Tripp** called the turn on Monday's snowfall while the official weathermen were on a merry-go-round. (Tripp's show is "On the Carousel," WCBS-TV) . . . **Sy Samuels** switched from Wm. Morris agency to Music Corp. of America's tv dept . . . **Jack Ragotzy**, tv actor and strawhat producer (Barn Theatre, August, Mich.) sold half-hour script "The Gunmen" to Canadian B'casting for its "On Camera" April 16, WCBS-TV's **George Skinner** celebrates first anni March 29 with doubled billings and upped ratings, and April 14 will have first studio audience by "popular demand" of kids who want to lookseе **A. C. Watt**, the silvery electronic man . . . B'way player **Shirley Grayson** on last night's (Tues.) "Circle Theatre" in "TV or Not TV" . . . **Jimmy Weldon**, star of moppet stunt show "Funny Boners" on NBC-TV, planed into N.Y. over the weekend, will spend a day in Chi on return trip and be back on Coast in time for his Saturday (26) show.

Samm S. Baker, veepee and partner in the Kiesewetter, Baker, Hagerdorn & Smith agency, has turned out a mystery novel about the agency business, "One Touch of Blood," published in paperback by Graphic Publishing . . . Empire Production Co. has completed a series of spots featuring Cardinal Spellman in an appeal for the Bishops' Welfare & Emergency Relief Fund, while Empire Broadcasting, the radio counterpart, has done a half-hour show with **Bing Crosby**, a quarter-hour show and a series of spots with such stars as **William Lundigan, Fibber McGee & Molly, Ruth Hussey, Pat O'Brien, Bob Hope, Art Linkletter** and **Paul Douglas** for the same campaign . . . Modern Talking Picture Service has added two more industrial films, "The Du Pont Story" and "Showman Shooter," to its distribution catalog of films available to tv, bringing the total to 93 . . . **Mal Thompson**, former production supervisor at Transfilm, joined BBD&O as a tele producer . . . Double-talker **Al Kelly** guests on the **Robert Q. Lewis** show March 30 . . . Transfilm has turned out a series of 13 filmed commercials for Shulton which will be used by the Old Spice outfit on its "Paris Precinct" vidpixer . . . Parsonnet & Wheeler into the commercial field with a spot for American Beer.

Leonard Spinrad, publisher of Day & Date Service, readying a Closed Circuit Data Book for April publication. Billed as "the first complete compilation of information in this rapidly growing field of television communication," it will list data on projection equipment, producers of closed-circuit shows, rate schedules, history of the medium, index of telecasts and production details.

Stage-screen actor **Richard Ney** being paged by tv producer **John Guedel** to play opposite **Vanessa Brown** in new vidpix series, "The Fabulous Flash," about a successful businessman wed to an ex-burley dancer . . . **Geraldine Brooks** and **Rory Calhoun** in "The Champion" on "Climax" next week (31) . . . WRCA-TV remote pushing United Hospital Fund slated for May 12 at Sheraton Astor Hotel with **Tex & Jinx** presiding and Mr. & Mrs. New York" as a feature . . **Imogene Coca's** summer sub will be "Musical Chairs" paneller hosted by **Johnny Mercer**.

Shirley Eggleston set through this week on "Valiant Lady" . . . **Mary Lou Foster** into "My True Story" tomorrow (Thurs.).

Florence George Crosby, wife of "brother" Everett, makes her second thrushing stand on "Opera Cameos" this Sabbath (27) in "Daughter of the Regiment" . . . WATV, Newark indie, goes strictly mystery with its post-11 p.m. feature films on March 29 . . . **Chester V. Cheek** joins Pennsy ad agency, Michener and O'Connor as its motion picture sales chief. He's ankled Bob Monroe Productions in N.Y. for the job . . **Cy Newman**, WATV gabber, addressing the Jamaica Real Estate Board today (Wed.) on his specialty, sale of homes via video . . . **Marge Larson** into Norris and Siegel ad agency as account exec . . . Fremantle Overseas Radio-TV has picked Inter-American Productions as its Puerto Rican sales outlet. Prexy of the latter outfit is **David Polinger**, lately director of WKAQ-TV in San Juan and earlier with VOA in N.Y. . . . KETC-TV is calling on N.Y. personalities in the hope of replacing its last kid show emcee, who took a flyer to CBS. The St. Louis telcstation seeks a man over 25 with at least "one specific skill."

YOUR PICK OF TWO GREAT LIBRARIES FOR STOCK FOOTAGE

NBC FILM DIVISION

MARCH OF TIME

LICENSE FEE PER 35MM FOOT

NBC LIBRARY		MARCH OF TIME
1.00	Local TV One-Time Use	1.50
1.00	Network TV One-Time Use	2.50
2.50	Single Film Short Subjects—Unlimited use TV or NON-TV	2.50
2.50	TV Sales Commercial	2.50
5.00	Feature Picture for Theatrical Release	5.00

Quantity discounts available

For detailed rate card, or any further information, address:

TED MARKOVIC, SUPERVISOR
NBC FILM DIVISION LIBRARY
105 EAST 106th STREET
NEW YORK 20, N.Y.
CIRCLE 7-8300 EXT. 8438

REPORT TO THE INDUSTRY:

Results of the balloting of the leaders National Audience Board, Inc., identified with 22 civic and cultural organizations, after a special studio preview of "DAVY CROCKETT AT THE ALAMO" at the invitation of Walt Disney and after the public screening over ABC-TV:

"EXCELLENT ENTERTAINMENT FOR THE WHOLE FAMILY, HISTORICALLY INSTRUCTIVE."

Peter Goelet
NATIONAL AUDIENCE BOARD, INC.
New York City, N. Y.

European TV

Continued from page 20

between live and film. Eire due to go on the air shortly with its first transmitter which will be located near Dublin.

France programs an average of 28 hours weekly for its 119,000 receivers. "The quality of the programs," says Department of Commerce study, "has been under constant and heavy attack by the French press. However, improvement would seem to depend on the overcrowding of budgetary and other difficulties." There are four transmitters.

West Germany has over 95,000 sets in use and is on the air two to three hours daily. Reacts enthusiastically to the Eurovision broadcasts. Northwest German network has five stations and there are five other regional stations.

Italy has eight transmitters and five channels and over 50,000 licensed receivers. Country is programming 32 hours weekly, and is pushing towards 50 hours a week of shows. Spain is on the air 3½ hours weekly for the audience of its estimated 600 receivers. Mostly the program is films.

Canada, with about 1,000,000 receivers in use, follows the American programming pattern and uses many popular U. S. shows. Argentina, with 30,000 receivers, is on the air 35 hours weekly, about half the time with films. Brazil's Rio transmitter operates 35 hours weekly and the three at Sao Paulo aggregate 98 hours weekly.

Tele Followup

Continued from page 26

fundamentals that have not always marked the series.

With Gordon MacRae emceeing and also supplying a couple of vocals, the show's roster was highlighted by Caterina Valente, the Italian thrush who recently clicked on wax with her Decca version of "Malaguena." A shapely brunette looker, Miss Valente impressed with her solid vocal talent as well as her general show biz savvy. Beside "Malaguena," Miss Valente also scored on "The Breeze And I," her most recent Decca slice.

Legit and nitery songstress Kaye Ballard also hit the mark with her parakeet number, a cute piece of material in which Miss Ballard attempts to give a bird's eye view of life. Miss Ballard, however, was not so effective with her French chanteuse routine, a takeoff on the suffering Gallic songstresses.

Most disappointing was Bert Lahr who was stuck with a lame sketch about his income tax return. This was a one-joke routine in which Lahr had absolutely no scope to exercise his comedy talents. A reenacted scene from the upcoming Allied Artists' pic, "The Big Combo," with Cornel Wilde and Jean Wallace, also failed to make any dent.

Show opened pleasantly with MacRae vocalizing in a production number framed around the tune "Spring Is Here." The Marquis Family, a chimp act, followed with a solid vaude turn. *Herm.*

Ziv-TV's 11 New Account Execs to Keep Pace With $9,000,000 Prod. Budget

In a quickie expansion of its sales department tuned to the $9,000,000 production budget it's allocated for this year, Ziv Television Programs has added 11 account execs, bringing its full-size sales force to 87, and upped several of its present salesmen to the positions of spot sales managers. Three new salesmen have been added to the western division, three to the eastern division and five to the midwest operation.

Western division appointments are William Andrews, formerly with KPTV in Portland; Spence Fennell, Medallion Productions and head of his own Coast agency; and John Forsythe, ex-Rockett Productions. Jack Gregory was upped to western spot sales manager under western sales chief Walter Kingsley. In the east, newcomers are William Dubois, ex-Atlas TV; Herbert Pierson, former manager of WOIC in Columbia, S. C., and Dan Bryan, formerly of Guild Films' southeast sales force. Leon Ray and Jack Gainey were upped to spot managers under eastern sales chief Al Gousten.

In the midwest, new men are Roy McGuire, former tv sales chief of WDSU-TV, New Orleans; John J. Hawley, ex-sales manager of KCEB-TV in Tulsan; Paul Miles, ex-Brown & Bigelow agency; James Delaney, ex-New York Herald Tribune ad staff, and Lynn Knox. Phil Williams and Joe Kotler are the new spot managers, reporting to division manager Ed Broman.

Johnny Johnston's 'Stephen Foster' Telepic

Hollywood, March 22.

Johnny Johnston will videbut on film in title role of "Life of Stephen Foster," segment of the "Reader's Digest" vidpix series.

Johnston will sing six Foster songs, including "Jeanie With The Light Brown Hair," "Carry Me Back To Old Virginny," "Oh, Susannah" and "Old Folks At Home."

Inside Stuff—Radio-TV

Emerson Drug, which last week bought Ziv's "Science Fiction Theatre" in place of "Janet Dean" in 20 key markets, was just an alternate sponsor short of renewing "Janet Dean" instead of buying the Ziv Package. According to Bill Dozier, head of Cornwall Productions, which owns the Ella Raines starrer, and Ed Madden, veep of Motion Pictures for Television, which distribbed it, Emerson wanted to okay second-year production of a new cycle of 39 of the pix, but wished to do so on an alternate-week basis only. William Morris office, handling the property, was unable to come up with the other skip-a-weeker on time, and the deal folded. Emerson, via Lennen & Newell, had sponsored "Janet Dean" for the past year, and had to get either some new "Janet Deans" or another show in fast to keep its its time franchises. With Morris unable to supply the alternate-weeker, Emerson bowed out.

Yet packager George F. Foley has closed down his production offices to return to the practice of law. He'll continue to concentrate on the television end of the business, managing such personalities as Rex Marshall and a number of corporations, but the packaging end is kaput. His legal partner will be John C. Hollahan, former v.p. of the package firm.

Foley's decision adds a reverse twist to the growing trend which sees attorneys taking an increasingly important place in the production setup at both networks and independents. Foley, long a packager ("Tales of Tomorrow," "The Herman Hickman Show"), provides an opposite number, going from production back to law.

In addition to the top honors—for WHAS-Louisville, KGAK-Gallup, N. M., and CBS radio-tv commentator Eric Sevareid, reported last week—two tv stations are cited by the duPont Awards, to be officialized Friday (25) by Washington & Lee U. at a dinner in Washington, D. C. Commendations go to WCBS-TV, N. Y., for such programs as "Camera Three," "On the Carousel," "Here Is the Past," "America in the Making" and "Our Goodly Heritage," wherein "talent and showmanship are called to the service of programs of unusual educational and spiritual value"; and KMJ-TV, Fresno, Cal., for "unusually comprehensive programming in fields of agriculture and education, including a novel and effective series to teach English to foreign-born residents of the region." CBS Radio will air the awards on the 25th.

Sheraton Hotels, noting the increase in closed-circuit business meetings in hotels, will equip all the major hotels of the chains with permanent closed-circuit units. Installations are expected to be completed by May 1.

Pioneers in hotel use of closed-circuit, with hotels in New York, Boston, Washington and Detroit already equipped, Sheraton has purchased 10 more units from the Fleetwood Corp. Equipment, which will produce a video picture of 9x12 ft., was especially designed for hotel ballroom use.

The American Women in Radio and Television have set up a charity affair for next Monday (28) night at the Hotel Lexington, in N.Y. Show bears a "City Fair With a Country Air" title, and will feature country-style crooner Oscar Brand and the Honey Dreamers. Proceeds of the fair go to AWRT's N.Y. chapter benefit fund.

Institute of Radio Engineers annual conclave opened Monday (21) at Kingsbridge Armory in the Bronx, with several electronic manufacturers on tap displaying their most recent technological advances. Sessions end tomorrow (Thurs.).

Extent of this year's exhibit is emphasized by the RCA booth. Over 160 of that one company's tube division products are being displayed under the title of "Color Television Comes of Age."

Dr. Lyman Bryson, chairman of CBS Radio's "Invitation to Learning," is cutting quite a figure these days. He's wading through the whole span of "Invitation" programs to come up with the three best guests, with idea being to pull an anniversary show. The egghead stanza was launched in 1940.

TV Industry Probe

Continued from page 20

can prove to be worse than immediate adverse action."

Magnuson indicated he would press for speedier action by the Commission when his Committee holds hearings on UHF problems. Date of the hearings will be announced, he said, in the "very near future."

He said he expects the Commission to take "specific steps" to aid UHF by the time its members appear before the Committee and to "spell out" in more detail what it plans to do. The public investment in tv receivers, which the Commission estimated at $10,000,000,000, is involved, he said.

The Senator asserted he will take "every step possible" to prevent "monopolistic trends" from developing in "this most important media of mass communications."

ABC's Get 'Em Young

Continued from page 21

the laggard in the ABC-TV rating picture. Via previous mismanagement, lack of high-grade programming, etc., it's occupied a relatively minor position in the seven-station Gotham market. In terms of programming particularly, it rarely received recognition or ratings among New Yorkers, and this imbalance extended into the network's nighttime periods, pulling its national ratings way down. With "Mickey Mouse Club" as the pivot, the station has mapped a fall programming lineup that looks impregnable, starting with "Hopalong Cassidy" at 4 p. m., moving into "Mickey," then into "Gene Autry" crosst-he-board at 6, follow i by another western at 6:30. Then it's "Kukla, Fran & Ollie" and the John Daly newscast, giving the kids a chance to eat, and that 7:30 powerhouse follows on the web.

Extend this sort of programming thinking to other weak links in the ABC lineup and it suggests how much of a role junior can play in the shaping of a network and its components.

Columbus—WTVN Radio has signed to carry the games of the new Columbus Jets baseball team and simultaneously negotiated a contract with the Burger Brewing Co., of Cincinnati to sponsor the broadcasts.



Currently
JACK PAAR SHOW
CBS-TV

CHARLIE APPLEWHITE

Per. Mgt. WYNN LASSNER Direction WM. MORRIS AGENCY

ADMINISTRATIVE AND PRODUCTION

SUPERVISOR. Formerly with NBC-TV and Camp Shows Inc. Broad background in writing, publicity, detail and writing. Can handle ideas and responsibility. Write Box VV 125, VARIETY, 154 W. 46th St., New York City.



EVERY DAY ON EVERY CHANNEL TV

BROOKS COSTUMES

3 West 61st St., N.Y.C.-Tel. PL. 7-5000

Some people are born leaders



...like WCAU, Philadelphia

In 1954—the 19th consecutive year of Penn football on WCAU-Radio—nearly 2,000,000 more listeners tuned to Penn on WCAU than to a competitive station carrying the identical football schedule.

Source upon request

The Philadelphia Bulletin Radio and TV Stations CBS Affiliates Represented by CBS Radio and Television Spot Sales

Jocks, Jukes and Disks

By HERM SCHOENFELD

Kay Starr: "Foolishly Yours"-"For Better Or Worse" (Victor). Since the indie labels are currently calling the tune for the music biz, everybody is rushing to cover "Foolishly Yours," a slow ballad launched on Sound Records by Lee Raymond and The Costello Sisters, a slice that has since been taken over by Decca. Kay Starr's forceful rendition for Victor, with Harold Mooney's orch and chorus supplying a solid background, sounds like it could step out quickly. **Doris Day,** for Columbia, has another slice, with a more relaxed sound, that will also garner a big share of the spins while Capitol has come up with an okay cut by the **Four Knights.** On the Victor flip, Miss Starr has another ballad with possibilities.

Caterina Valente: "The Breeze and I"-"Jalousie" (Decca). This Italian songstress' click on her first U. S. release, "Malaguena," was no freak. She has an attention-getting delivery that's again spotlighted on another Lecuona oldie, "The Breeze and I." She does it with English lyrics in a production that's bound to stir some noise. She gives a similarly effective workover to the standard on the flip.

The Sunnysiders: "Hey, Mr. Banjo" - "Zoom, Zoom, Zoom" (Kapp). What Crazy Otto did for the piano, the top side of this release could do for the banjo. It's a happy number with an infectious melody that's due for lots of juke spins. Flip is a cute rhythm & blues tune which fits into the current market pattern.

Lena Horne: "Love Me Or Leave Me"-"I Love To Love" (RCA Victor). Absent from the wax sweepstakes for a couple of years, Lena Horne still impresses as a standout stylist with her first effort for Victor. Her workover of the oldie, "Love Me Or Leave Me," indicates a form that few other current vocalists can approach. The flip material is not near the level of the top side standard. Lennie Hayton backs up with a small combo.

Patti Page: "Keep Me In Mind"-"Little Crazy Quilt" (Mercury). Patti Page has a swinging ballad in "Keep Me In Mind" which could move out fast. Miss Page handles with a light beat throughout. Flip is a delightful number with an offbeat idea. It rates spins.

Guy Mitchell: "Zoo Baby"-"Nobody Home" (Columbia). "Zoo Baby" is an attractive novelty entry which Guy Mitchell belts for maximum impact. The clever lyric gives this side considerable punch. Flip is a fair dialectic entry.

Eddie Fontaine: "I Miss You So"-"On Bended Knee" (Label X). Eddie Fontaine, who did well on "Rock Love," follows up with another typical r&b tune in "I Miss You So." Fontaine has an authentic delivery and he belts this slow ballad to a fare-thee-well. Flip is in a similar groove and Fontaine also rides this one in the rock 'n' roll groove.

Joan Weber: "Lover - Lover"-"Tell The Lord" (Columbia). The sequel to Joan Weber's "Let Me Go, Lover" is "Lover-Lover, Why Must We Part." Latter tune has a country flavor and Miss Weber renders it effectively with her simple delivery. "Tell The Lord" is an okay religioso entry which Miss Weber also handles appropriately.

Billy Eckstine: Give Me Another Chance"-"More Than You Know" (MGM). Billy Eckstine is likely to hit big on wax again suddenly when he gets material which fits into the current pattern. In "Give Men Another Chance," he belts a fine ballad with his customary smoothness. Eckstine is excellent on the oldie, "More Than You Know."

Lou Monte: "The Italian Wallflower"-"Dreamboat" (Victor). Lou Monte's Italo workover of a rhythm & blues number was practically inevitable and he turns up with the expected version on "Dance Me With Me, Henry" under the title of "The Italian Wallflower." The surprise factor, which scored so heavily for Monte on "The Darktown Strutter's Ball," is, of course, missing here. Equally inevitable was a rock 'n' roll yodel and **Cathy Johnson** fills this gap with her "Rockin' and Yodelin'" for Columbia. On the Victor flip, Monte energetically belts "Dreamboat," a good rhythm number.

Gordon MacRae: "You Forgot"-"Tic a Tye" (Capitol). "You Forgot" is another of Tin Pan Alley's attempts to get a song moving via prime tv exposure. It's still the material and not the showcasing that counts most and "You Forgot" is just standard ballad fare that lacks the force to create hitbracket excitement. Gordon MacRae does a slick job on it, however, and after the tele drive, it could develop into one of his best-selling platters. "Tic a Tye" is a cute novelty with an Italian flavoring. MacRae does all right by it, too.

The Four Coins: "My Anxious Heart"-"Oh Mother Dear" (Epic). "My Anxious Heart" has a noise-making chance, especially as delivered by The Four Coins. It's a tune with a driving beat and the boys belt it with impact. It'll get its best biz from the jukebox juves. "Oh Mother Dear" is an expendable.

Eydie Gorme: "Give a Fool Chance"-"A Girl Can't Say" (Coral). Eydie Gorme wins more attention each time out. She's in top form on "Give a Fool a Chance," a tune with a step-out chance. Melody and lyric are deftly welded and thrush handles it with a distinctive style. "A Girl Can't Say" is a novelty that doesn't come across despite Miss Gorme's vocal effort.

Best Bets

KAY STARR (*RCA Victor*)	**FOOLISHLY YOURS** / *For Better Or Worse*
CATERINA VALENTE (*Decca*)	**THE BREEZE AND I** / *Jalousie*
THE SUNNYSIDERS (*Kapp*)	**HEY, MR. BANJO** / *Zoom, Zoom, Zoom*
LENA HORNE (*RCA Victor*)	**LOVE ME OR LEAVE ME** / *I Love to Love*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
184th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

Album Reviews

Jack Pleis Orch: "Music From Disneyland" (Decca). Walt Disney has stirred up a lot of diskery attention since he moved into tv. Jack Pleis is first up with a salute to the "Disneyland" show (ABC-TV) and the 12-inch LP is due for a big rackup. Pleis has put together a dozen numbers from Disney's cartoon features with rich, melodic quality. Songs from "Snow White," "Pinocchio," "The Three Caballeros" and "Cinderella" are given warm, delightful workovers.

Steve Allen: "Music For Tonight" (Coral). Steve Allen, a tv performer who's also a legit musician, batons this highly listenable set of instrumentals in the typical "mood music" groove. It's sweet, melodic and executed with taste. Allen's piano is featured along with several other instrumentalists on a group of standards, including "Isn't It Romance," "It Can't Be Wrong," "For The Very First Time," "Long Ago," "I Fall In Love Too Easily," in addition to several numbers composed by Allen.

Eddie Fisher: "I Love You" (RCA Victor). Here's a natural from Eddie Fisher on a group of romantic standards that add up to the title of the set. Fisher, as usual, belts them with his natural, open-voiced style with Hugo Winterhalter backing up superlatively with a string orch. Repertoire ranges from "Love Sends A Little Gift of Roses" to "The Girl That I Marry," in a well-rounded program of dozen tunes.

Percy Faith: "House of Flowers" (Columbia). The fine score from the "House of Flowers" now turns up in a strictly instrumental version in this album. The absence of the lyric is felt in some of the numbers, but Percy Faith has dressed the tunes in richly textured orchestrations which project with considerable impact. If nothing else, this set can also pass as a "mood music" entry.

Hoagy Carmichael Orch: "Old Rockin' Chair" (RCA Victor). Victor has delved into vaults for some crackerjack jazz sides cut by a band led by songwriter Hoagy Carmichael more than 20 years ago. The vintage quality of this package adds to its appeal. In addition, Carmichael's orch featured some topflight sidemen, including Bix Beiderbecke, Benny Goodman, Dorsey Bros., Gene Krupa, Jack Teagarden, Joe Venuti and others of that calibre. Set includes several of Carmichael's best numbers, including "Rockin' Chair," "Georgia On My Mind" and "Lazy River."

JAZZ NAMES SET PARKER TRIBUTE AT BIRDLAND

Birdland, New York jazz nitery, is prepping a memorial concert for Charlie Parker April 3. Parker, founder of the modern jazz school, died last week of heart attack. Nitery got its monicker when it opened six years ago by contracting Parker's nickname "Yardbird."

Already set for the memorial bash are Sarah Vaughn, Dinah Washington, Dizzy Gillespie, Lenny Tristano and the Dan Terry orch. Boxoffice take will got to Parker's family.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of March 11-17, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Wood
Cherry Pink Apple Blossom White—†"Underwater"	Chappell
Close Your Eyes	Miller
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Earth Angel	Williams
Finger Of Suspicion	Pickwick
Hearts Of Stone	Regent
How Important Can It Be	Aspen
Keep Me In Mind	Famous
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Let's Stay Home Tonight	Peer
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Play Me Hearts And Flowers	Advanced
Sincerely	Arc-R
Strange Lady In Town	Witmark
That's All I Want From You	W & B
There Goes My Heart	Feist
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
You Too Can Be A Dreamer	Mills
You'll Always Be My Lifetime Sweetheart	W&D
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davey Crockett	Wonderland
Blue Mirage	Wood
Danger! Heartbreak Ahead	Robbins
Door Of Dreams	Roncom
Everlovin'	Tannen
Hearts Of Stone	Regent
Heaven Help Us	Embassy
High Society	Leeds
How Important Can It Be	Aspen
Irish Mambo	Graham
I've Been Thinking	Acuff-R
Ko Ko Mo	Meridian
Make Yourself Comfortable	Rylan
Melody Of Love	Shapiro-B
Mister Sandman	Morris
Muskrat Ramble	Simon
Never Mind The Noise In The Market	Hollis
No More	Maple Leaf
Open Up Your Heart	Hamblen
Sincerely	Regent
Teach Me Tonight	Hub-L
That's All I Want From You	W & B
Tweedle Dee	Progressive
Two Hearts, Two Kisses	H&R
Water Tumbler Tune	Shapiro-B
Wedding Bells	Mellin
You Forgot (To Tell Me That You Loved Me)	Ardmore
Young And Foolish—*"Plain And Fancy"	Chappell

VARIETY 10 Best Sellers on Coin-Machines

1.	MELODY OF LOVE (11)	*David Carroll* — *Mercury* *Billy Vaughn* — *Dot* *Four Aces* — *Decca* *Ink Spots* — *King*
2.	CRAZY OTTO MEDLEY (7)	*Johnny Maddox* — *Dot* *Crazy Otto* — *Decca*
3.	SINCERELY (11)	*McGuire Sisters* — *Coral*
4.	HOW IMPORTANT CAN IT BE (4)	*Joni James* — *MGM* *Sarah Vaughan* — *Mercury*
5.	BALLAD OF DAVEY CROCKETT (3)	*Bill Hayes* — *Cadence* *Tennessee Ernie Ford* — *Capitol* *Fess Parker* — *Columbia*
6.	TWEEDLE DEE (6)	*Georgia Gibbs* — *Mercury* *Lancers* — *Coral* *Vicki Young* — *Capitol*
7.	EARTH ANGEL (6)	*Penguins* — *Dootone* *Gloria Mann* — *Sound* *Crew-Cuts* — *Mercury*
8.	KO KO MO (8)	*Perry Como* — *Victor* *Crew-Cuts* — *Mercury*
9.	ROCK LOVE (1)	*Fontane Sisters* — *Dot* *Eddie Fontaine* — *Label X*
10.	HEARTS OF STONE (13)	*Fontane Sisters* — *Dot* *Charms* — *DeLuxe*

Second Group

CHERRY PINK AND APPLE BLOSSOM WHITE	*Perez Prado*	*Victor*
SMILES	*Crazy Otto*	*Decca*
THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan*	*Victor*
PLEDGING MY LOVE	*Johnny Ace* *Teresa Brewer*	*Duke* *Coral*
IT MAY SOUND SILLY	*McGuire Sisters*	*Coral*
BIRTH OF THE BOOGIE	*Bill Haley's Comets*	*Decca*
NO MORE	*DeJohn Sisters* *McGuire Sisters*	*Epic* *Coral*
DANCE WITH ME, HENRY	*Georgia Gibbs*	*Mercury*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole*	*Capitol*
LET ME GO, LOVER	*Joan Weber* *Teresa Brewer* *Patti Page*	*Columbia* *Coral* *Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

BIG VISTAS FOR LOW-COST DISKS

Indie Labels Calling Tune For Music Biz in Setting Style Trends

With all the majors closely watching the indie diskers for potential hits to cover, Decca Records picked up the mastetr to a new tune, "Foolishly Yours," cut by Lee Raymond on the Sound label, a Philadelphia company. Immediately, Kay Starr and Doris Day covered the tune for RCA Victor and Columbia respectively, with the Four Knights etching it for Capitol. Shapiro-Bernstein Music is publishing.

Ever since the start of the rhythm & blues cycle, the major diskers have stepped up their surveillance of the lesser labels. If a tune starts to show some action with the small company, the top diskers rush in. Thus Perry Como's "Ko Ko Mo" and Georgia Gibbs' "Tweedle Dee" were derived from small label hits.

Periodically, the smaller labels seem to get hot at the expense of the big companies, who are not so immediately responsive to the variable musical trends. Even the No. 1 hit currently, "Melody of Love," which is not an r&b number, was launched by an indie company, Dot Records, with Billy Vaughn's version. It was subsequently picked up by David Carroll for Mercury and the Four Aces for Decca.

"The Ballad of Davy Crockett," similarly, was sparked by the Bill Hayes slice on Cadence and then covered by all the major companies.. In the last few months, in fact, Dot and Cadence have been among the top hit producers in the pop market.

Houston Radio Stations Ask Crime Commission To List Indigo Disks

Houston, March 22.

Alarmed by some disks being played over local radio stations, the Juvenile Delinquency & Crime Commission has begun preparation of a list of objectionable records it wants banned from the air. Radio station representatives themselves asked that such a list be drawn up.

It will be drawn up as soon as possible, according to I. Olshan, commission chairman, and will be mailed to managers and program directors of all the local stations. The list will probably contain at least 100 titles. It may even include several hit tunes, he said.

Meeting with representatives of five stations, members of the commission expressed serious concern of what they said were suggestive recordings being played over the air and asked the station representatives for suggestions toward a solution.

Davis Morris, general manager of KNUZ, proposed the list be prepared. It should include song titles, recording artists and recording companies, he stated. Morris said the list should be submitted to the station managers and program directors. Representatives of the other stations present, including KPRC, KTHT, KTRH and KUHF, agreed with Morris on the list.

The station representatives agreed that the responsibility for playing objectionable records rests upon individual disk jockeys who are allowed to play records of their own choosing. Jukebox operators, record companies and stores were asked to voluntarily cooperate in keeping objectionable records out of the city.

McGuire Sis' 'Sincerely' In 1,000,000 Circle

The McGuire Sisters have made the 1,000,000-seller circle with their slice of "Sincerely" for Coral Records. Tune was among the first rhythm & blues tunes to break into the general pop market.

Trio is slated to get a gold platter on the Arthur Godfrey CBS-TV show today (Wed.).

Irving Berlin on R&B

Editor, VARIETY:

Regarding your editorials, I don't know the situation as well as you do but I certainly agree it should be cleaned up from inside . . . As you know, there have always been lyrics with suggestive angles and some of our greats are identified with some of these songs. However, they were confined to theatres and to personalities who put them across so that they weren't "dirty."

I remember during the ragtime period when "Everybody's Doin' It" was a big hit, there were some comments that the title was suggestive but when they got to know the lyric they knew that it meant "everybody" was doing the turkey trot. *Irving Berlin*

Coast Jockeys Open Gab War On R&B Cycle

Hollywood, March 22.

A local deejay war seems to be brewing here on the Coast with various platter spinners taking up pro-and-con opinions on the current pop trend of rhythm and blues records. Latest outburst on the issue came from KFWB disk jock Zeke Manners, who accused KLAC deejay Peter Potter of "obviously talking through his hat" when he stated that "all rhythm & blues records are dirty and as bad for kids as dope."

Manners added that Potter should not take such a "biased and foolish view as to condemn a whole musical trend for a few numbers that may have a double meaning."

"I think that Potter is insulting the deejay profession by taking this obstinate stand that all r&b disks are bad," said Manners, who claims he has received hundreds of letters from parents and teenagers alike saying they like and play the r&b music because "of its danceable and happy beat." In fact, the disk jock thinks the trend should

(Continued on page 46)

'Rock 'n' Roll' Owes Him 6G, Moondog Claims

Moondog, the Broadway character who dresses in burlap, has hit Allen Freed, WINS (N. Y.) disk jockey, for a $5,950 judgment which was made in Moondog's favor last November. Judgment stemmed from a suit in which Moondog, whose real name in Louis Hardin, charged Freed with taking over his monicker for the latter's disk jockey stanzas. Abner Greenberg, legal rep for Moondog, said Freed has failed to pay and therefore he has launched a supplementary proceeding in N. Y. Supreme Court.

Freed has since dropped the Moondog tag in favor of "Rock 'n' Roll," which also designates the type of music he plays on his WINS show.

3 ASCAP Firms Sue Ballroom For Infringing

Three ASCAP publishing firms, William C. Handy, Harms and Rylan, filed suit for copyright infringement against the Rollaway Ballroom in Revere, Mass., in Massachusetts Federal Court last week, for alleged use of music without authorization. Complaint asks for the statutory $250 damages for each unauthorized performance, together with court costs and attorney fees.

Tunes involved were "The St. Louis Blues" (Handy), "I Cover The Waterfront" (Harms) and "Make Yourself Comfortable" (Rylan).

COLUMBIA EYES CAMDEN FORMAT

Although the major diskers cut their longplay prices drastically at the outset of this year, the top companies are still aiming at broadening the market with still lower-priced disk lines. Move is sparked by the increasing take of RCA Victor's Camden Records, a line of standard works selling at $1.98 for a 12-inch LP and pressed mostly from old numbers in Victor's catalog.

It's understood that Columbia Records, which also has a considerable catalog of oldies, is now planning to launch an operation similar to Camden's. Like the latter label, Col's operation would involve the release of old works by w.k. orchestras and conductors under pseudonyms. Camden uses such names as the Centennial Orchestra, New World Orchestra, Warwick Orchestra, etc., as pseudonyms for the Boston Symphony, Philadelphia Orchestra under Leopold Stokowski's baton, and other topline symphony organizations.

Primary target for the low-priced platters are the big department stores and chain operations which can use them as promotional lines. Camden, for instance, has been installed in the Sears, Roebuck chain for the past few months and several major department stores have also been focusing their disk operations on the Camden line.

Since, however, this market has hardly been tapped, industry execs feel there is room for a vast expension in this direction. Camden, for instance, recently launched an EP program of current hits, selling at 79c, and this project has been rolling as a supplement to Camden's longhair and semi-classical repertoire.

Local 802, WOR Near Deal On Year-Long Row

Settlement of the year-old hassle between N. Y. Local 802, American Federation of Musicians, and WOR, radio and tv, is due to take place within the next week or two. No live musicians have worked on WOR since collapse of negotiations between the union and the station early last year.

It's understood that the settlement will take place more or less on the same terms which WOR offered last year. At that time, WOR refused to accept a minimum quota of staff musicians, but agreed to allocate some $200,000 yearly for the employment of live musicians as needed.

Settlement of the labor row will open the possibility of some of WOR-TV shows getting live music as backing. It's expected that Ted Steele, who used live music on his previous WPIX show, will also use tooters on his WOR-TV series.

MGM Inks Arlyne Tye

Thrush Arlyne Tye has been added to MGM Records talent roster. She's an Arthur Godfrey "Talent Scouts" winner.

Warbler will debut on wax with "Stop Ringing My Bell" and "What Was I To Do?"

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Majors Cut EP Prices to Juke Ops To Smooth Switchover to 10c Plays

With the 10c play getting increasing circulation in the jukebox industry, virtually all of the major disk companies are coming up with cutrate extended-play merchandising plans for the coin machine operators. Latter are using the EPs in order to smooth the switchover to the 10c play, since the customer will be getting two numbers at the old rate of a nickle per tune.

The juke ops, however, want the EPs but don't want to pay for the jackets. As a result, the major companies are now selling the ops the EPs without packets at considerably lower prices. At the present time, only Decca and Coral Records are holding off from presenting special deals to the jukes.

RCA Victor, for instance, has made up two EP packages of 20 and 25 platters apiece. One package comprises the "Honor Roll of Hits," four hits from each year from 1926 to 1945. This will sell to the juke ops for $13.92, as against the regular price of $17.20 with the jackets. The other package contains 25 platters covering Victor's bestselling sides by their top artists. This will go for $17.40 as against the regular price of $21.50.

The EP package programs will be presented to the coin machine industry at the Music Operators of America convention in Chicago March 28-30. Execs of all the major companies are planning to attend the conclave.

Columbia Record EP pitch for the jukes consists of three separate packages of 10 EP platters each. Coin operators price for the packages will be $7.70. The packages have been categorized into "Sing and Dance," "Easy Listening" and

(Continued on page 47)

Col's 'Crazy' Kid

The barrelhouse piano style has a new exponent in Smile-Lee on Columbia Records. Smile-Lee is the "nom-de-Crazy Otto" for Liberace.

Disk, out this week, is a coupling of "Stumbling" and "Over the Waves."

Carmichael Gets Advance, Upped %, Mills' Gets Tunes

Hoagy Carmichael and Mills Music have patched up their differences over the renewal rights to over a dozen of the tunesmith's songs, including the standard "Star Dust." Suit, which was launched by Carmichael last year in which he challenged the copyright renewal assignment in the original contract, was dismissed last week in California Federal Court and the renewal rights were given to Mills.

It's reported that Carmichael was given an upped royalty deal and an advance for the reassignment. The suit was dismissed with prejudice and without costs to either party. "With prejudice" phrase means that Carmichael cannot reopen this case.

Carmichael had sued for the return of the copyrights in a case that loomed as spelling out for the first time the validity of the old renewal clause. Carmichael's lawyer, Mills' secretary and attorney Sam Buzzell, and Lee V. Eastman, worked out the agreement.

The first 28-year term on "Star Dust" runs out next year, while on several of the other tunes in the suit, the initial terms already have expired. Lyric to "Star Dust" was penned by Mitchell Parish, whose part of the copyright would have remained with Mills in any event.

Other tunes involved in the suit were "Boneyard Shuffle," "Washboard Blues," "Riverboat Shuffle," "What Kind of Man Is You," "Tell Me That You Love Me," "In The Still of the Night," "Manhattan Rag," "One Morning In May," "High and Dry," "South Breeze," "My Sweet Harvey" and "March of the Hoodlums."

Gibbs' 'Ballin' the Jack' Too Quick for Coral

Mercury Records has been forced to scrap Georgia Gibbs slice of "Ballin' The Jack" because of the five-year limit clause forbidding an artist to cut the same tune for a rival disk company. Miss Gibbs cut the tune more than four years ago for the Coral label.

A few weeks ago Merc issued a coupling of "Dance With Me Henry" and "Ballin' The Jack" but Coral squawked that the five year limitation period was not up until September. Merc pulled back the disk and recoupled "Henry" with "Every Road Must Have A Turning."

Cyril Simons to Head Lou Levy's Firm in Brit.

Lou Levy, Leeds Music topper who returned from England last weekend, has appointed Cyril Simons to head up his subsidiaries in London, Leeds and Duchess Music. Simons is currently in the U. S. for briefing on Levy's operation in this country.

Groundwork for Levy's firms in England was set by Sal Chiantia, Leeds' exec vice-prexy, who was in London for the past month. Leeds formerly was tied up with Peter Maurice Ltd. in Britain.

Cleveland Jocks Nix Platter Exclusives Given to Bill Randle

Cleveland, March 22.

Record company release of "exclusives" came in for a tea-leaf tempest by several of the disk jockeys who are threatening to refrain from playing any shellacs reportedly given "first" to WERE's Bill Randle. The tempest has banded together a group of the deejays including WHK's Bill Gordon, WJW's Joe Finan and WDOK's Big Chief Wain, who have told publishers they'll not play exclusives given to Randle.

Randle, however, denied he gets "first crack" from local distributors. He termed the attitude of the other diskers as "childish" and said they could get "firsts if they were alert." He said the only time he takes credit for making a record is a record has been released and has been played around, without too much success, "I pick it up, play it four times a day for over two weeks, and then when it really climbs to the top, then I believe I should take credit."

Hula Tune's U. S. Comeback Via New German Buildup

A unique saga of an Hawaiian tune making a comeback in this country via a German buildup is involved in Bing Crosby's latest "Jim, John and Jonas" side for Decca. Tune, written by folk cleffer Johnny Bond, was originally titled "Cherokee Waltz" but got nowhere until a German group, called the Hula Hawaiian Quintet, cut it for the Deutsche Grammaphon company several months ago. It has since climbed into a Reich bestseller.

Bond has now written new lyrics for the tune, fashioning it after the German theme of nostalgia for departing soldiers. Decca, incidentally, has been clicking with its Deutsche Grammaphon affiliations, having picked up the Crazy Otto and Caterina Valente disks from the overseas affiliate.

Lou Brecker, On Roseland's 37th Anni, Sez Mambo Is Hottest B.O. Beat of All

The dance has become more important than the band. That's the opinion of Lou Brecker, owner-operator of Roseland, now going into its 37th year at the same Broadway location.

Brecker claims that there haven't been many new terp innovations in the past 25 years but no new name band has done as much to boost biz as the mambo craze. "The b.o. take has more than doubled here in the past two years," he said; "and it's all due to the mambo."

The ballroom boniface has skedded special "Mamborama" nights and has tipped off his orchs to stress the Latino beat during the other nights of the week. For the "Mamborama" evening, Brecker has slotted cuffo mambo classes before the orchs take over. The hip-swinging instruction is laid down by Pedro & Olga and as many as 400 people crowd the dance floor to brush up on their shakes.

The rock 'n roll beat hasn't made any dent in the terp fashions at Roseland and Brecker doubts if it ever will. "It's strictly a teenage fad," he said, "and our clientele is made up primarily of couples in their 20's and over." Brecker's lineup of dance nights include polka, fox-trot, rhumba and tango —but the mambo beat dominates throughout.

One of the major changes in the ballroom biz since Brecker kicked off Roseland in 1919 has been the disappearance of the hostess. When Roseland opened, Brecker had close to 150 hostesses on tap, now he has none. "The 10c-a-dance girl has just evaporated," he added. "There aren't too many girls interested in that kind of work any more and I'm not interested in hiring them." He stated that about 60% of his take comes from couples, while the rest is made up of guys and gals who come in groups. He admitted that it's still possible for a loner to find a partner, but eight floor managers prevent any rough stuff.

There are still about a half-dozen "taxi-dance" halls operating around Broadway, but Brecker figures that they'll eventually become obsolete. The license given to the present owners are non-transferable and as soon as the buildings come down or the owners retire, the "taxi" terp biz will be washed up. The taxi-dance got its tag, according to Brecker, because the terp hostesses gave the 10c-a-dance buyers the shortest possible run for their money.

Roseland has had four facelift-ings since it opened. Teeoff motif was all roses, second period was Spanish, third design was southern and the current motif is modern. The dancefloor, largest in the east, holds about 750 couples while the room can accommodate close to 2,500 payees. Brecker also operates the Palladium in Los Angeles and The Gay Blades in N. Y. off Broadway.

Unlike the Palladium, its up-the-block ballroom neighbor, Roseland has maintained more decorum despite the torrid beat which predominates. The slap-happy mamboniks at the Palladium are a younger and more frenetic crew while Brecker's ballroom steadily attracts a more straight-laced breed of terp fans. Other major difference between the two spots is that the Palladium has become a gathering place for New York's Spanish-speaking hoofers and mixed couples on the dance floor are no novelty. Brecker has never made a pitch for this trade and Roseland continues as a "family-style" ballroom-cafe.

Gotham Recording Appoints New G.M.

In a reshuffle at Gotham Recording Corp. last week, Robert M. Volkell was upped to director of sales and service, a new post, replacing former general manager Harry Landon who ankled the company with former account exec Ed DiResta to form Studio Program Service.

Volkell's former post of comptroller will be taken over by Lawrence Lotto. Gotham continues to be headed up by Herbert M. Moss and Stephen F. Temmer, prexy and v.p., respectively.

Decca Repacts Ives

Folksinger Burl Ives has been repacted to Decca Records for a two-year term.

Ives is a star of the Tennessee Williams play, "Cat On a Hot Tin Roof," which opens on Broadway tomorrow (Thurs.). It's a non-musical.

HAYMAN DROPS ORCH FOR HARMONICA SOLOS

After close to a year of heading up his own band, Richard Hayman is reverting back to a solo operation. Hayman will confine his activities to his harmonica waxings for Mercury Records, arranging and composition.

Hayman formed the band after ankling his post at Merc's artists & repertoire chief in the east. In the shift from orch leader to solo, he also switched from Willard Alexander's agency to General Artists Corp.

Best British Sheet Sellers

(Week ending March 12)
London, March 15.

Softly ..... Cavendish
Let Me Go ..... Aberbach
Blossom Fell ..... Fields
Mambo Italiano ..... Connelly
Naughty Lady ..... Sterling
Give Me Word ..... Connelly
Happy Days ..... Wright
Mister Sandman ..... Morris
Majorca ..... Mills
Finger of Suspicion .. Pickwick
Mobile ..... Leeds
Tomorrow ..... Cavendish

Second 12

Prize of Gold ..... Victoria
No One But You .. Robbins
Heartbeat ..... Kassner
I Still Believe ... Macmelodies
Under Bridges ..... Southern
Somebody ..... Bourne
Can't Tell Waltz ..... Reine
Count Your Blessings .. Berlin
Teach Me Tonight .... Leeds
I Give My Heart ..... Robbins
Paper Kisses ..... Fields
Give Me the Right .... Keith-P.

Bill (Ink Spots) Kenny Shifts from Decca to X

Bill Kenny, longtime Decca Records pactee, is shifting to Label X, RCA Victor subsid. Kenny, who formerly helmed the Ink Spots, is now working as a single.

He'll cut his first sides for X when he returns to N. Y. from his current nitery tour on the Coast.

No Clicks From Hit Musicals But Diskers Like 'Em Anyway

Tunes from hit musicals have had tough sledding in the pop field so far this season. The diskeries, however, aren't cooling off to showtune entries and many of the major labels are prepping a big push on the songs from the incoming Dick Adler-Jerry Ross score for "Damn Yankees."

The "Damn Yankees" barrage will kick off over the weekend when Frank Music, which publishes the score, lifts the restriction on the release date. "What Lola Wants, Lola Gets" will be the first tune to hit the market. RCA Victor will have its Dinah Shore slicing in the stores Monday (28) as will Mercury with Sarah Vaughan and MGM with Ginny Gibson and Decca with Carmen Mac Rae. Victor has the exposure edge since it's already slotted a tele showcasing with Miss Shore on NBC-TV's specola Sunday (27). Rest of the score has attracted the disk company a&r men to such an extent that close to 30 diskings already have been lined up.

Diskery interest in the Adler-Ross product stems from the fact that the team came up with the last legitune to break through for a big payoff. Tune was "Hey There," from last season's entry, "The Pajama Game." The Rosemary Clooney waxing for Columbia was the first showtune in many years to rack up more than 1,000,000 disk sales. "Hernando's Hideaway," from the same show, also moved into the hit lists via Archie Bleyer's Cadence cut.

The diskers have had some strong material from this season's entries but only a couple are stirring up any noise in the market. "All of You" from the Cole Porter score for "Silk Stockings" and "Young and Foolish" from the Albert Hague-Arnold B. Horwitt score for "Plain and Fancy" are showing a hit potential, but the going is slow.

The tunes from such other of this season's entries as "Peter Pan," "The Boy Friend," "Fanny" and "House of Flowers" received slight diskery coverage and never got off the ground.

Boris Blacher, German composer and director of the Hochschrule fuer Musik in Berlin, will make his first visit to this country to teach composition at the Berkshire Music Center this summer.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Dos Leary)	Kansas City—(Jenkins Music Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	3	BILL HAYES (Cadence) "Ballad of Davey Crockett"	1	1	2	2	..	1	..	1	..	..	3	1	..	5	..	F	1	..	..	4	..	..	109
2	5	GEORGIA GIBBS (Mercury) "Tweedle Dee"	4	5	..	3	4	3	3	4	9	..	4	10	4	..	..	..	5	4	..	10	5	4	95
3	1	McGUIRE SISTERS (Coral) "Sincerely"	3	6	4	5	7	..	..	3	..	..	1	..	..	9	..	4	..	3	3	1	4	7	94
4	2	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	2	..	1	..	1	..	..	2	..	10	..	2	..	2	..	2	..	..	1	3	9	..	86
5	4	BILLY VAUGHN (Dot) "Melody of Love"	5	..	7	1	..	..	..	6	..	..	2	4	..	..	..	3	..	..	..	2	1	2	77
6	7	COWBOY SCHOOL (Decca) "Open Up Your Heart"	9	..	..	7	5	..	..	5	..	3	10	7	..	3	..	6	..	9	..	..	..	3	54
7A	6	PERRY COMO (Victor) "Ko Ko Mo"	7	..	10	4	..	..	2	7	..	..	5	..	..	6	..	5	..	..	..	9	..	8	47
7B	12	FESS PARKER (Columbia) "Ballad of Davey Crockett"	..	..	..	..	2	..	..	10	..	..	..	..	..	1	2	..	..	..	..	..	..	3	1	47
9	7	TENN. ERNIE FORD (Capitol) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	1	1	..	..	..	4	..	..	..	1	..	..	2	..	46
10	9	JONI JAMES (MGM) "How Important Can It Be"	..	..	3	9	..	..	4	8	..	..	8	..	2	..	4	..	7	..	..	..	..	..	43
11	10	JAYE P. MORGAN (Victor) "That's All I Want From You"	..	..	8	10	..	..	..	..	..	..	9	..	3	..	..	..	..	7	6	5	6	..	34
12	11	FONTANE SISTERS (Dot) "Hearts of Stone"	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	7	..	5	8	7	..	5	33
13	..	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	10	..	..	..	..	7	..	..	4	5	..	5	7	..	..	..	..	..	..	..	..	..	28
14	18	PEREZ PRADO (Victor) "Cherry Pink Mambo"	6	..	6	..	..	5	..	..	..	..	..	3	..	..	8	..	..	..	..	..	..	..	27
15	15	PAT BOONE (Dot) "Two Hearts"	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	3	..	..	..	..	..	25
16	..	WALTER SCHUMANN (Victor) "Ballad of Davey Crockett"	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..	19
17A	14	PENGUINS (Dootone) "Earth Angel"	..	..	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	8	7	..	18
17B	20	CRAZY OTTO (Decca) "Glad Rag Doll"	..	2	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	18
19	24	LENNY DEE (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	..	6	..	8	..	..	4	..	..	..	..	..	..	15
20	..	JOHNNY DESMOND (Coral) "Play Me Hearts and Flowers"	..	..	..	..	..	..	..	..	2	..	..	9	..	..	9	..	..	..	..	..	..	..	..	13
21A	13	ANDY GRIFFITH (Capitol) "Make Yourself Comfortable"	..	..	..	..	..	..	..	9	10	8	..	..	..	..	..	..	..	..	..	5	..	..	..	12
21B	..	SARAH VAUGHAN (Mercury) "How Important Can It Be"	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	12
21C	25	JOHNNY ACE (Duke) "Pledging My Love"	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	12
21D	..	FOUR ACES (Decca) "Melody of Love"	..	..	..	..	..	..	1	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	12
25	15	CREW-CUTS (Mercury) "Earth Angel"	8	..	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	10	..	..	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837 ERB 1837	PETER PAN Original Cast Victor LOC 1019 EOC 1019	ARTHUR GODFREY PRESENTS CARMEL QUINN Columbia CL 629	TONAL EXPRESSIONS Don Shirley Cadence LP 1001	DEEP IN MY HEART Film Soundtrack MGM E 3153 X 276	MUSIC TO REMEMBER HER Jackie Gleason Capitol W 570 EBF 1, 2-570

RCA's Rome Plant Going to 500,000 Disks in 2d Year; Big Export Biz

Rome, March 15.

RCA will expand its local plant's record production to an approximate output of 500,000 disks for the coming year, the second of its new operation. Total for first year was about 300,000. RCA's Italian division is already exporting to such countries as Germany, Switzerland, Greece, Egypt, Portugal, Madagascar, India and Uruguay, with others to be added to the list as soon as production expands. Other markets would be taken over by the Spanish RCA plant, which is about one year behind Rome in setting up. First Spanish-mades go out onto the market soon, while Italo product has been selling for about one year.

Sales percentage averages about 70-30, with classicals outselling pops at about that ratio. Arturo Toscanini, according to a company official, "is our bread and butter," while popular pops are Marilyn Monroe (company expects a strong sale from her four-song "No Biz Like Show Biz" combo, coming up for release). Italo stars pacted to RCA are Nilla Pizzi, Katina Ranieri, Domenico Modugno (now on U. S. nitery tour), and orchestras of Trovajoli, Savina and Ortolani. Some of these contrib to the U. S. RCA catalog, while most local pressings of classical music originate from the Yank catalog. Extended play recordings of longhair items, especially by Toscy, are other good sellers. Italian LP prices range from $1 for a 10-inch 78'er to about $8 for a 12-inch LP platter. Quality, according to RCA experts, is equal to or better than corresponding U.S.-mades—a must where the public weighs its choice carefully before paying the high tab on records.

Video, with its 100,000-subscriber local net, is still a minor preoccupation for the local RCA distrib. Barely 300-odd sets are imported yearly, as there are many local manufacturers and a slow-moving market. Servicing for the limited number becomes a problem, especially in view of import problems on spares. Estimated that the Italo telenet would go up to a 500,000 total when the entire net is completed sometime next year.

Mills to Showcase New Tunes and Talent In Expanded Disk Setup

Hollywood, March 22.

"I'm not entering the recording business to compete with other diskeries," Irving Mills, Mills Music exec, commented on his new disk expansion. "All I'm trying to do is create more of a demand for our material.

"We will record only original numbers and not pick up tunes already waxed like other diskeries. Every tune I record I will send to other recording companies before I release mine, so they can duplicate my original if they wish."

Mills reported that his company will try to record material that's acceptable all over the world and not the type of tune that is played only in concentrated areas. He will exploit his own tunes, realizing that a major diskery could beat him on sales by coming out with a top-notch artist waxing the same tune.

"I plan on using unknowns as my recording artists," he declared. "In a way, it will be sort of a showcase type company for new talent. Of course, too, I'll benefit if a tune of mine becomes a hit on another label because I'll have the copyrights to the song."

He feels that his company, American Recording Artists, which was organized a couple of years ago to produce masters, may be paving the way toward the discovery of new artists by the employment of unknowns. He will use his publishing company as the agency for creating and finding new song material.

The day of having only sheet music to submit is over, Mills thinks. "Today," he said, "you need a recording to create an interest in a tune."

American Records, meantime, has sold four masters by a new group, The Sunnysiders, to Kapp Music.

SUNDAY MATINEE JAZZ

Quintet's Hour Jump Before Double Feature Bill

Birmingham, March 22.

Avon Theatre, Birmingham's art house, will experiment with a one-hour jazz concert Sunday (27) as an extra feature at 2 p.m., along with "Mad Wednesday" and "Hunchback of Notre Dame." Charlie Hudson's Quintet with Tim Jordan is the jazz group.

Manager Bob Dillon said he would hold regular Sunday afternoon jazz concerts as an extra attraction if the idea catches on.

NEWMAN KICKS OFF NEW H'WOOD DISKERY

Hollywood, March 22.

Hollywood composer-conductor Lionel Newman is kicking off a new diskery, Liberty Records, headquartering here.

Newman, who's musical director at 20th-Fox studios, cut two of his pic themes, "Conquest," from the pic, "Captain From Castille," and "The Girl Upstairs," from the forthcoming "Seven Year Itch."

Rhymed Review

By AL STILLMAN

Published by Little, Brown & Co.,
At—and worth—five bucks a throw,
A journey into music that
Is often sharp and seldom flat:
Vernon Duke's "Passport To Paris,"
Calculated to embarrass
Quite a gallery of curious
Showfolk, talented and spurious.
Consult the index,—in a minute
You will know if *you* are in it.
A wide variety he covers
From love affairs to music lovers.
Pick up the book at any spot,
You'll be entertained a lot.
When writing for the voice-and-uke,
He signed the contract "Vernon Duke,"
While Serious Stuff he did so wellsky
Was bylined "Vladimir Dukelsky."
But whether Vladimir or Vernon,
He's caviar to the discernin',—
A guy both classical and groovy...
I'd say 'twould make a dandy movie.

New Indie Label

A new indie label, Cardill Records, moves into the disk sweepstakes this week. Plattery is headed up by Louis Cardillo with Lindsay McPhail handling the artists and repertoire and the musical director chores.

Already pacted to the label are vocalists Bob Richards, Midge Barber and Lee Lindsey.

Cumulative Vote Pitch Only Ripple On Upcoming Decca Stockholder Meet

Compared to last year's bitter fight for control, Decca Records' annual stockholder meeting in New York April 12 promises to be completely peaceful. While ex-board member G. L. Lloyd led to unsuccessful fight to take over the management last year, this year prexy Milton R. Rackmil's stewardship of Decca is going unchallenged.

However, two stockholders, Lewis D. and John J. Gilbert, each of whom owns 12 shares and claims to represent an additional 50, have proposed that Decca adopt a system of cumulative voting for its board of directors. Under this system, the stockholder would be entitled to as many votes as the number of shares held, multiplied by the number of directors to be elected. The stockholder would then have the right to cast all his votes for a single candidate or distribute them as he sees fit.

The management is opposing cumulative voting on the grounds that directors elected on this basis may tend to represent the stockholders who voted them in rather than the interests of the whole company. The management also stated that cumulative voting "also introduces the possibility of fraction and harmful interference with the orderly administration of the affairs of the company" and "it may open the door to the intrusion of interests which may be highly prejudicial to those of the company."

Nominees for the board include all the incumbents, who are Rackmil, prexy; Leonard W. Schneider, exec vice-prexy; Robert W. Lea vice-prexy of Olin Mathieson Chemical Corp.; Harold J. Thorp, member of the Laurence M. Marks investment firm, and Samuel H Valance, vice-chairman of Industria Electrica de Mexico. The last three board members are also on Universal's board.

The proxy statement lists the top Decca salaries as follows: Rackmil, $42,500 from Decca and $80,000 from Universal, in addition to $18,200 paid by Universal as a flat allowance for expenses, and Schneider, $39,999. All directors as a group, including "Rackmil and Schneider, received $180,763 from Decca and $95,000 from Universal.

'Hit Parade' Lineup

(On March 19 NBC-TV Show)

1. Tweedle Dee...Progressive
2. Melody of Love..Shapiro-B
3. Davey Crockett..Wonderland
4. Sincerely .....Arc-R
5. Ko Ko Mo.....Meridian
6. That's All I Want...W&B
7. Mister Sandman...Morris

ACUFF-ROSE RENEWS WITH BMI UNTIL 1959

Acuff-Rose Music, top publishing operation in the country & western field with headquarters in Nashville, has renewed its deal with Broadcast Music Inc. until 1959. Fred Rose, co-founder of the firm together with Roy Acuff, died last December. Wesley Rose, Fred's son, is now heading the operation, with Acuff as the silent partner.

Acuff-Rose was organized in 1942 and was one of the powerhouses behind the upsurge in country music in the postwar years. Company, strategically located in the heart of the folk music belt, came up with one of the top sellers of all time with "Tennessee Waltz" a few years back.

Ellington Jumps At Carnegie Hall But B.O. Doesn't Swing

The Symphony of the Air, with an assist from Duke Ellington and his orch, played some hot licks to a cool b.o. in an "Excursion in Jazz" bash at Carnegie Hall (N.Y.) last week (16).

After a tedious opening segment in which Don Gillis, the Symph's conductor, led the orch in a number of his own pop-symphonic compositions, the concert came to life with Ellington on the podium and his sidemen relegating the Symph's longhair tootlers to straight-man roles. Initial Ellington excursion was the preem of a new piece tagged "Night Creature." Divided into three sections, the composition has contrasting moods and shows off Ellington's musical wit and fire to advantage. The maestro split his baton chores with some effective keyboard work and his sidemen were socko in the voicing and phrasing of the jazz notes. The symph excellently complemented the jazzters. "Night Creature" should develop into an integral part of the growing symphonic jazz catalog.

Second Ellington offering was his now-popular "New World A-Comin." Here pianist Don Shirley took over the ivories—and walked away with the honors. It's a somewhat pretentious piece but Shirley's keyboarding brought it down to size and he was mitted back for a standout encore of an Ellington medley, "I Let A Song Go Out of My Heart," "Don't Get Around Much Anymore" and "Jump For Joy." Ellington wound it up with another of his symphonic jazz efforts, "Harlem." Piece has some interesting jazz moods and once again his band led the way for a solid score. *Gros.*

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
2	4	GEORGIA GIBBS (Mercury)	Tweedle Dee / Dance With Me, Henry
3	3	BILL HAYES (Cadence)	Ballad of Davey Crockett
4	2	JOHNNY MADDOX (Dot)	Crazy Otto Medley
5	5	BILLY VAUGHN (Dot)	Melody of Love
6	6	JONI JAMES (MGM)	How Important Can It Be
7	7	FONTANE SISTERS (Dot)	Hearts of Stone / Rock Love
8	8	PERRY COMO (Victor)	Ko Ko Mo / Be My Lifetime Sweetheart
9	9	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead
10		COWBOY SUNDAY SCHOOL (Decca)	Open Up Your Heart

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†BALLAD OF DAVEY CROCKETT	Wonderland
2	1	*MELODY OF LOVE	Shapiro-Bernstein
3	3	†SINCERELY	Arc-Regent
4	4	†TWEEDLE DEE	Progressive
5	6	*HOW IMPORTANT CAN IT BE	Aspen
6	5	*CRAZY OTTO MEDLEY	(ASCAP Medley)
7	7	†OPEN UP YOUR HEART	Hamblen
8	8	†KO KO MO	Meridian
9		†THAT'S ALL I WANT FROM YOU	Weiss & Barry
10	9	†HEARTS OF STONE	Regent

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

°ASCAP †BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | | | | | | | SOUTH | | | | | | | | | | | | | | MIDWEST | | | | | | | | | | | | | | FAR WEST | | | | | | | | | | | | | | TOTAL POINTS |
|---|---|---


HEY!
EDDIE'S
LATEST IS
THE GREATEST!
"JUST ONE MORE CHANCE" / "TAKE MY LOVE"
from M-G-M's "The Glass Slipper"
Orthophonic High Fidelity Recording
RCA VICTOR
FIRST IN RECORDED MUSIC

On The Upbeat

New York

Jack Mills to the Music Educators National Conference in New Orleans March 25-29 . . . Thrush **Roberta Linn** waxing for Ekko Records . . . **Les Elgart** orch opens at the Hotel Statler's Cafe Rouge Friday (25) . . . **Joe Martin,** Mercury Records eastern manager, on a quickie junket through New England . . . **Betty Madigan** into the Hotel Statler, Detroit, for one week beginning April 25 . . . **Danny Costello,** new MGM records pactee, on a deejay trek through the midwest . . . Jazz Trumpeter **Tony Fruscella** inked to Atlantic Records. Label also pacted thrush **Iona Wade** . . . **Don Rodney** orch opens at Roseland tonight (Wed.). . . . **Bud Freeman's** sidemen at Bill Hillman's Inn, Scarsdale, N. Y., are **Vic Dickinson,** trombone; **Hank D'Amico,** clarinet; **Jonah Jones,** trumpet; **Dave Bowman,** piano, and **Zutty Singleton,** drums.

The Gaylords begin a one-week stand at the Gatineau Country Club, Quebec, tomorrow (Thurs.). . . . Pianist **Ralph Sharon** and his trio now sharing the bandstand with the **Billy Taylor** combo at The Composer . . . **Dick Alen,** road manager for the **Woody Herman** orch, engaged to **Paula Susan Freund** . . . **Frank Zarider,** Bourne Music rep on the Coast, in town last week . . . **V. Thomas Nola** named to head the sales and sales promotion divisions for all of the Nola Studio enterprises . . . Even "Davy Crockett" isn't safe from the mambo. **Irving Fields** just cut the "Davy Crockett Mambo" for Fiesta Records . . . **Buddy Wecht** has taken over as professional manager at Warock Music . . . **Milton Q. Ford,** Washington deejay (WWDC), inked as emcee for "Basically Sound," new WABC (N.Y.) show. He'll spell **Bill Silbert.**

Lionel Hampton due back from a sixmonth European tour Monday (28) . . . **Jinx Falkenburg** making a guest appearance on wax for maestro **Nat Brooks'** etching of "Jinx Mambo" on the Tico label . . . **Dana Suesse** will play the solo piano part of her new piano concerto, "Concerto Romantico," at the Cooper Union concert Sunday (27). **David Broekman** will conduct the Symphony of the Air orch. The concerto will be published by **J. J. Robbins & Sons** in the fall . . . **Mary Del** covering the Chicago jockeys plugging her new Cadence disk, "Leave My Heart" . . . **Karen Chandler** set for a guest shot on **Steve Allen's** NBC-TV show April 1 . . . **Jack Pleis,** Decca Records musical director, planning to form a band for a road tour this summer . . . **Sam Coslow,** in the middle of a three-picture deal for **J. Arthur Rank** and a new show for **Emile Littler** in London, plans to get back to the States in the fall . . . **The Crew-Cuts** filmed a musical short for Universal-International . . . **Ella Fitzgerald** held over for a third frame at the Mocambo, L. A. . . . Trio backing **Eartha Kitt's** new nitery act includes **Ronnie Selby,** piano; **Perry Lopez,** guitar, and **Gene Raimey,** bass. Act kicks off April 9 at the Town Casino, Buffalo.

London

Singer **Dennis Lotis,** who is leaving the **Ted Heath** orchestra to go solo in variety, will start his new career at the Palace, Blackpool, on Easter Sunday (April 10), followed by dates at Manchester, Edinburgh, Glasgow, Newcastle, etc. His accompanist is **Norman Murrells.**

Hollywood

Nick Lucas is currently at **Charles Foy's** nitery for a two-week stand . . . **Dimitri Tiomkin** has begun to record his score for "Land of the Pharaohs," **Howard Hawks** production for Warner's . . . Trumpeter **Teddy Buckner** has been cast in a New Orleans sequence of "Pete Kelly's Blues." He'll play the spiritual, "Just a Closer Walk With Thee."

Gene Norman hired **Al Martino** as vocalist for his one-niter in Pasadena Saturday (19). Pickup band of 17-backed up the shindig . . . **Fred Raphael** Music will publish "Hold Back Tomorrow," title song of **Hugo Haas** pic starring **Cleo Moore** and **John Agar.**

David Brubeck Quartet, signed for an April 3 appearance on NBC-TV's "Colgate Comedy Hour" . . . **Louis Armstrong** has been booked for a three-week stand beginning August 3 at the Sands Hotel, Las Vegas . . . **Meade (Lux) Lewis** set for a date at the Rhumba Room . . . **Four Bits of Rhythm** have been set for a stand at the Bamboo Room, Santa Monica.

Pianist **Buddy Worth** set to open at the Candlelight Inn, Glendale, March 29, for extended run . . . Thrush **Mary Meade French** inked to a personal management pact with **Bill Burton,** simultaneously inked public relations deal with **Stanley Cowan** . . . Pianist **Charlie Brinker** set for an indefinite stay at **Howard Gilliam's** Adam's Rib in Santa Monica . . . **Vicki Benet** returns to Johnny Walsh's 881 Club April 5 for a limited engagement.

Julie London cut her first sides for an album with **Bobby Troupe** for Bethlehem Records . . . **Bob Williams** has been inked to cut two sides on the Blend label, with backing by **Benny Carter's** 16-piece orch . . . Trombonist **Joe Yukl's** new Dixieland Sextet is currently making a two-week stand at the Beverly Caverns.

Jon & Sondra Steele, currently headlining at the Biltmore Bowl, have recorded "I'm Crazy With Love," one of Steele's own tunes, backed with "Fill My Heart With Happiness," for King Records.

Chicago

Art Talmage, Mercury Records veepee, and wife off to Jamaica for a two-week vacation . . . **Abbey Albert** inked for the Hartford Statler, Hartford, April 11 to June 4 . . . **Blue Barron** to do one-niters in the Chicago area in April . . . **Tex Beneke** set for the Statler in N. Y. April 22 to May 28 . . . **Chuck Cabot** into the Rice Hotel, Houston, April 7 to May 4 . . . **Chuck Foster** playing the Peabody Hotel, Memphis, currently until April 16 . . . **Eddy Howard** set for the Palladium, Hollywood, April 5 to May 9 . . . **Dick Jergens** follows **Bob Kirk,** currently at the Aragon ballroom, Chi, from April 9 to May 6.

Pittsburgh

Guy Lombardo orch act for private Shrine shows at Syria Mosque nights of May 17-18 . . . **Dan Antonucci,** after two years in the Army, has rejoined trumpet section of Buddy Lee's band . . . **Walt Harper** combo winds up long run at Crawford Grill on Saturday (26) to embark on string of college dates and one-nighters . . . **Ted Lewis** opens two-week engagement at Horizon Room May 27 . . . **Topnotchers** open Monday (28) at New Nixon . . . **Al Fremont** augmenting regular band at Merry-Go-Round on Wednesdays for weekly Mambo Night . . . **Alex Kallao Trio** back at Midway Lounge for a week . . . **Howdy Baum's** band will play some club dates Holy Week when Casino Theatre, where he has the house orch, goes dark.

Omaha

Jack Swanson orch set for Schuyler's Oak Ballroom Easter Sunday . . . **Charles Genovesi** Trio opened at the Plains Bar . . . **Arthur Whittemore & Jack Lowe,** piano team, touring state . . . **Lee Burton** at organ at Crosstown roller rink . . . **Silver Sage** trio into Silver Tap nitery.

Scotland

Johnny Dankworth band set to play week of one-night stands in Scotland from May 10 . . . **Squadronaires** orch will follow on similar stint week following . . . **Ruby Murray's** waxing of "Softly, Softly," on Columbia, at top of Scot bestselling diska, with **Tennessee Ernie** on Capitol in "Give Me Your Word" still in second slotting . . . **Jack Boleswski** to baton orch in summer revue at King's Theatre, Edinburgh . . . **Don Cornell** opening in vaude at Empire, Glasgow. . . . **Maurice Little** rhythm group into tv show at Arbroath naval-air base.

Remington Cuts LP Price ⅓, Guarantees Stocks Retroactively

Remington Records, low-priced disk operation, is slashing its prices by one-third from $2.98 to $1.95. At the same time, the diskery gave all dealers and distribs a retroactive guarantee on stocks on hand so that no dealer would be caught with inventories of Remington disks. Price guarantee extends for one year.

Bennett H. Korn, exec vice-prexy of Remington, criticized the way the major companies recently cut their prices without advance information to the dealers. He said that one dealer with a $15,000 stock closed his shop one night and found out the following morning that his merchandise was worth only $10,000.

Korn disclosed that Remington planned to open another plant, in addition to the one operating in Webster, Mass., in order to keep pace with the company's expansion in repertoire and distribution.

'R&B Show' Falls Flat With $4,200 Philly Take

Philadelphia, March 22.

Lou Krefetz's "Rhythm & Blues Show" laid an egg at both performances in the Academy of Music, Friday night, clocking up a meager $4,200 total gross.

Twin bills at Academy pay two evenings rental, and with $3.60 top gross didn't represent one full house. Featuring 12 top r&b names, program was sponsored here by Super Attractions, of Washington, D. C.

New Col District Mgr.

Columbia Records has named James Turnbull district manager for the midwest territory.

He's replacing Joe Broderick, now sales manager of Roskin Distributors, Col's Hartford area rep.

N.Y. Daily News' Vox Pop on Leer-ics

Jimmy Jemail, the N. Y. Daily News' Inquiring Fotographer, posed this question ($10 prize to reader Frank E. Williamson, 88-62 242d St., Bellerose, N. Y.) last Friday (18): "Abel Green, editor of VARIETY, says that the lyrics of many hit tunes are so suggestive that the music industry is on the brink of censorship. What is your reaction?" The answers in their published sequence:

Helen A. Cappiello, Brooklyn, saleslady: *"The lyrics are not as suggestive as the manner in which they are sometimes sung. Some singers make them as suggestive as they can be. It's worse than poor taste and downright vulgar. After all, that isn't the sort of thing that kids should listen to."*

Allan Flynn, Grand Concourse, Bronx, songwriter: *"It's true. Most popular songs are not to blame. The suggestiveness lies in the new rhythm & blues vogue sweeping the country. Green has aptly described the rock and roll wordage as 'leer-ics.' It takes words and phrases out of the context and gives them dubious meanings."*

Mrs. Harry Shapiro, Riverdale, Bronx, home: *"I listen to the top hit tunes on the Hit Parade each week and I've never noticed any suggestiveness. . Maybe I don't put the same construction on some lyrics that kids do. If Green's observation is correct, maybe I'm just getting older."*

John Scura, Ocean Parkway, Brooklyn, owner, liquor store: *"The suggestiveness goes beyond the mere lyrics and their renditions. You often see it on tv shows in the plunging necklines that leave nothing to the imagination. Older folks can laugh this off but it's not good for children."*

Mrs. Henry Hirschman, 25 Beaver St., dress shop buyer: *"I don't go along with Mr. Green. Evil is where you find it. You can put a double meaning on lots of things if your mind runs that way. How about the bunnyhug songs of a generation ago and the one that ran, 'Everybody's doing it, doing it'?"*

Frank H. Foti, 76th St., Brooklyn, telephone recorder: *"It's the manner of singing rather than the lyrics that's suggestive. The rhythm in blues, called rock and roll, is really suggestive. 'I want to HUG you' or 'I want to DANCE with you,' with the suggestive manner of saying 'hug' and 'dance,' is really offensive."* (Italics are the News'—Ed.)

Coast Jocks In R&B Gab War

Continued from page 41

be called "rhythm & happies" since that's the effect.

On top of the Manners-Potter clash, other deejoys on the local scene had this to say: "I'm attempting to play less of the r&b records because I feel the trend is dying out. But if I must take sides on the issue, I agree with Zeke, because I don't really think the lyrics are all too bad in comparison with some of the lyrics of past accepted tune hits," said KMPC jock Ira Cook.

Johnny Grant of the same station observed, "My show doesn't feature any r&b music because my listening audience doesn't request it. As for r&b itself, if I did play it I think I would pre-judge on the records first before my audience heard it."

"Most of the r&b tunes today don't say anything," said Al Poska of KFI. "I don't play much r&b because my audience doesn't like it and if they did I'd play it."

Ralph Story of KNX had a different idea. He stated: "I don't play any of it. I think a good portion of r&b is dirty and as a deejay I'm responsible for my listening audience. If I did play it, I would have to censor it for good taste programming is important."

Stop Jumping on Our R&B, Sez Indie Label

Hollywood.

Editor, VARIETY:

I am taking time out, maybe it's a waste of time, to call your attention to the rhythm & blues business that you have been writing about and still not knowing how to get your feet wet.

For example, if you are looking for suggestive lyrics, I suggest you check some of your friends that belong to ASCAP such as a smittering (sic!) of titles as "Body and Soul," "All Of Me," "Teach Me Tonight," "Make Yourself Comfortable." At times ignorance comes in handy.

You are supposed to be an impartial newspaper. We made a living long before you started writing about rhythm & blues. In fact, if the major record companies and a few other people would stop jumping on our merchandise and use the ASCAP tunes that you constantly plug, I think it would be a much better world. Why make an entire country conscious of suggestive lyrics when you would have to tear up 60% of the ASCAP tunes. If you want anymore research, I will be glad to furnish same.

Lewis R. Chudd,
IMPERIAL RECORDS, INC.

Camden Inks Canary

Camden Records, RCA's line of low-priced platters, has inked Jeanne McKeon to do pop albums. Miss McKeon is on the ABC "Breakfast Club" show.

Her first assignment will be to cut a set of "Today's Hit" with singer Jack Haskell.

new BIG HITS!

the incomparable
EARTH ANGEL
Best Song of 1955

Coming Up Fast
• OOKEY OOK
• LOVE WILL MAKE YOUR MIND GO WILD
• HEAVEN AND PARADISE

DOOTSIE WILLIAMS, INC.

WILL OSBORNE
AND HIS ORCH.
Now 53rd Week
New Golden Hotel, Reno
Mgr.: MILTON DEUTSCH

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

A "HIGHLIGHT" For Every Program
DANGER! HEARTBREAK AHEAD
ROBBINS MUSIC CORPORATION

FOR SALE
Stradivarius Violin, make offer or Inquiries to Leroy W. Moore, Old American Life, 1619 Terry Ave., Seattle, Washington.

Another BMI "Pin Up" Hit
EARTH ANGEL
Recorded by
THE PENGUINS ..... Dootone
THE CREW CUTS ..... Mercury
LES BAXTER ..... Capitol
PAT O'DAY ..... MGM
GLORIA MANN ..... Sound
Published by DOOTSIE WILLIAMS PUBLICATIONS

DECCA RECORDS
America's Fastest Selling Records!

U.S. Jukeboxes Click Entries At Reich Fair

Frankfurt, March 22.

At the Messe, semi-annual international industry fair which is now the largest in Europe and was held last week at Frankfurt, interest ran high in jukeboxes, both those from the U. S. and those made in Germany.

For the first time in the Messe's history, one entire building of exhibits was devoted exclusively to the showing of jukeboxes, records, slot machines and coin-operated devices, separate from the displays of instruments for home music or for orchestras. The major U. S. names of jukeboxes and record companies were represented through their German distributors.

Seeburg jukeboxes, represented by Lowen Automaten of Brunswig, reported excellent sales at the Messe of their 50-record selection box. They showed up for the first time at the Messe one year ago and did big business, even though their boxes are the most expensive on display, running from $1,000 to $2,000 with the German import taxes added.

Germany is now the largest buyer of Seeburg boxes of any country outside the U. S., and the home office had feared that some of the jukeboxes were finding their way illegally into the East Zone and into Russia because of the large West German orders. Truth is, however, that the Iron Curtainites prefer a box with a German label and do not like those from the U. S., because of the political connotations.

Wurlitzer, through the German distributor, Gustav Husemann of Cologne, was housed separately with all its machines displayed in its own small building.

Wurlitzer had 14 machines on exhibit, most popular being the new 52-record selection box. But Husemann, contrary to the other exhibitors, reported making no sales at the Messe since he sells only to operators and prefers making sales at a later date when he can run a full credit check.

Like most of the U. S. major jukeboxes, Wurlitzer brings only the motors of the machines over from the States, and makes the cabinets and speakers here.

Among the European firms, Bergmand and Wiegandt of West Germany and Jensen of Denmark are the major names. The biggest sales of any company, however, were recorded by Tonicolor of Germany, which sold 1,000 boxes to an Italian jukebox operator.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Melody of Love (Shapiro-B)	2	1	3	1	1	1	..	1	1	1	2	2	2	114
2	2	†Davey Crockett (Wonderland)	1	2	1	2	2	..	1	3	3	2	1	1	1	112
3	5	†Open Your Heart (Hamblen)	3	8	5	4	3	3	8	2	2	5	5	3	3	89
4	4	†Tweedle Dee (Progressive)	4	4	..	3	4	2	4	5	4	3	6	6	6	81
5	3	†Sincerely (Arc-R)	6	3	10	5	5	4	..	6	5	4	3	8	4	69
6	6	*How Important (Aspen)	5	6	2	8	9	6	2	4	..	7	4	7	5	67
7	8	†That's All I Want (W&B)	9	7	..	9	6	..	6	7	..	..	9	5	7	34
8	9	†Hearts of Stone (Regent)	..	5	..	7	7	10	..	..	8	9	8	10	10	25
9	7	*Mister Sandman (Morris)	..	..	..	6	..	8	..	..	7	8	10	4	..	23
10	10	†Earth Angel (Williams)	..	10	9	10	..	..	..	8	6	6	..	..	..	17
11	..	*Blue Mirage (Wood)	10	..	6	..	..	..	5	..	..	..	..	..	..	12
12	..	*Unsuspecting Heart (Tee Pee)	..	..	..	..	..	5	..	..	..	..	..	..	8	9
13	..	†Pledging My Love (Lion)	8	..	..	..	..	..	..	..	..	..	7	..	..	7
14	11	†Ko Ko Mo (Meridian)	..	..	..	..	10	9	10	..	9	..	..	..	..	6
15	13	†Let Me Go, Lover (H&R)									10	10		9		4

Chappell Buys O'Seas Rights to 'Earth Angel'

Hollywood, March 22.

Dootsie Williams, Dootone Record topper, has just concluded a deal with Chappell Music for the foreign rights of his current r&b tune "Earth Angel." Territories involved include England and the Continent.

Dootone waxing with the Esquires, which kicked off about eight months ago, has sold 165,000 disks and still going strong.

EP Prices

Continued from page 41

"Country & Western" groups. Each group spotlights label's top artists. As an added lure, Col is dishing out a cuffo EP slice of Sammy Kaye's "Auld Lang Syne" and "Happy Birthday To You" for each package purchased.

Capitol also is moving into the EP act with three packages of 10 records each. Cap's classifications are "America's Favorite Dance Bands," "Songs of Your Time" and "For Your Listening Pleasure." Diskery's top talent are spread throughout each EP grouping. Cap has priced its package at $7.60.

Thus far Mercury Records is the only company to go into the EP push without a package deal. Merc is putting 95 EPs on the block for the coin ops to purchase singly at 60c a platter. Labels top-sellers are available in this special coin-ops promotion. The EPs will come without jackets but will be accompanied by the usual promotion material.

MGM is sticking to its previously announced EP package plan. Promotion consists of two packages of 10 EPs all in the instrumental category. Label also is supplying the juke ops with racks, posters and title strips.

Inside Stuff—Music

Robbins has just published "The Snowy, Snowy Mountains," music by Norbert Schultze, original (German) lyric by Kurt Schwabach, English lyric by Edrich Siebert. It came to America by way of Dix Ltd., London, subsid of B. Feldman Co. (which Robbins-Feist-Miller recently acquired), from the original (1953) copyright by the Wiener Boheme Verlag G.m.b.h., Wiesbaden, Germany.

Norbert Schultze came to attention during World War II as the Nazi composer of "Lili Marleen" (spelled "Marlene" in the American version) and also composer of the anti-British invasion song, "Der Vir Fuhren Nacht Engeland."

Buddy Ebsen, who co-starred with Fess Parker in Walt Disney's three "Davy Crackett" subjects which were shown on producer's "Disneyland" tv program, narrates the recording condensed from series, which Columbia Records will put out under the title "Davy Crockett, King of the Wild Frontier." For this chore, Disney had to sign Ebsen to a new pact, since his appearance in tv series didn't include any recording stint. Ebsen also sings and acts out a role in recordings, which Columbia, under deal set by Walt Disney Music, will put out April 7.

Folksinger Eddy Arnold was toasted by RCA execs last Wednesday (16) on his 10th anni with the Victor label. RCA prexy Frank M. Folsom presented Arnold with a plaque to highlight the dinner at the Essex House in N. Y. Late last year, Victor released an album, titled "Eddy Arnold, An American Institution," in which he delivered the 10 top country songs of the past decade.

Alan P. Merriman has come up with a comprehensive "Bibliography of Jazz" via The American Folklore Society. Tome contains more than 3,300 entries and is cross-indexed with jazz names and mags. Robert J. Benford assisted in the compilation. Book is priced at $6.

Allen Skeds Fastest TV-Disk Plug to Date With Epic Session

There's nothing the diskers won't do for that tele plug. Newest wrinkle in the tv-platter alliance is the slotting of an actual recording session on Steve Allen's "Tonight" show on NBC-TV tomorrow (Thurs.).

Session, which will be open to viewers between midnight and 1 a.m., will feature Dolores Hawkins cutting "Smoky Morning" for the Epic label. Marvin Holtzman, Epic's aritsts & repertoire chief, will be in charge of the session while Don Costa will conduct the orch.

Epic is gearing its pressing facilities so that platters will be available to retailers around the country within 24 hours.

Tune was written by Don George in collaboration with Steve Allen. It's being published by Carole Music, George's own pubbery operation.

4 Aces, in Glasgow, Mull London Palladium Date

Glasgow, March 22.

The Four-Aces, who teeoff in vaude at the Empire Theatre here Monday (28), are likely to be included in the Gracie Fields bill at the London Palladium for the two weeks starting May 9.

On completing its tour, group returns to the U.S. to appear in a new pic, "Weekend in Las Vegas."

Don Cornell Opens First British Tour

London, March 22.

Making his first visit to Britain, singer Don Cornell flew into London last Thursday (17), preparatory to starting his tour at Glasgow Empire yesterday (Mon.) Two days after arriving, he recorded two titles for the Coral label accompanied by the Roland Shaw orch.

Future dates on his tour include Edinburgh, Newcastle, Manchester, Liverpool, Hanley, Birmingham. The singer's manager Mannie Greenfield and his accompanist Jerry Carretta are here in Britain with him.

Ringling Score Due for Hefty Jockey Push

The circus is now hopping on the deejay bandwagon. Two tunes from the score of the 1955 edition of the Ringling Bros., Barnum & Bailey Circus, which was penned by circus topper John Ringling North (music) and Irving Caesar (lyrics), already have been cut by Columbia Records. The Big Top drumbeaters are lining up a hefty d.j. promotion campaign to promote the tunes in the 200 cities the circus is scheduled to play this season.

Tunes already sliced by Col are "Impossible" with Sammy Kaye, and "Honolulu Bay" with Mitch Miller. Other tunes from the score are "Your Birthday Is The Biggest Holiday of All," "Mamas In the Park" and "Rainbow Around the World." Last three are production numbers. Caesar returned to his New York base early this week from Sarasota, Fla., where the circus had been rehearsing. The circus opens at New York's Madison Square Garden next week (30).

New Tape Club

A recorded Tape-of-the-Month Club has been launched by Harold Beechman, a diamond merchant with an amateur's interest in the field. Beechman is selling standard seven-inch tapes to members at $5.95. Members will get a cuffo four-inch tape each month to preview the upcoming selections.

First selection for the tape club this month was Hans Lengsfelder's "Musical Notes From a Tourist's Notebook," played by the World Symphony Orchestra. Second selection in April will be "The Investigator," the CBC dramatic show which was turned into a bestseller on the Discuriosity label. Beechman plans to issue jazz, opera, poetry readings, etc., in his tape project.

Heading For HIT-Land!

BLUE MIRAGE

An Array of Great Records!

THE B. F. WOOD MUSIC CO. INC.
24 Brookline Ave., Boston 15, Mass.

A New Novelty Song

A take-off on traffic congestion. —the most written up, talked about subject of the day.

45 and 78 rpms b/w

"The Blues Are Here"

NOW AVAILABLE

Professional sheet music, too.

KAMPUS MUSIC
P.O. Box 23 • De Kalb, Illinois

THE HIT OF THE WEEK

RUBY MURRAY
SOFTLY, SOFTLY
b/w
HE'S A PAL OF MINE
MGM11940 K11940

M-G-M Records

"Strange Lady in Town"

Recorded by

FRANKIE LAINE

Columbia #40457

M. WITMARK & SONS

A TUNEFUL ADDITION TO ANY PROGRAM

Styne and Cahn's

"PAPA WON'T YOU DANCE WITH ME?"

STYNE and CAHN MUSIC Inc.

America's Most Exciting Musician

HERBIE FIELDS

and his orchestra

Currently

SAHARA HOTEL, LAS VEGAS

DECCA RECORDS

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York 745 5th Ave. PL. 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

Jones Sues AGVA Group for 300G; Claims Slander, Loss of Livelihood

Dick Jones, former eastern regional director of the American Guild of Variety Artists, has filed a $300,000 libel and damage suit against AGVA, officers and several members of the national board. Jones was dismissed by the union last September on charges of insubordination following a wire to the Associated Actors & Artists of America asking them to take over the union, while the then national administrator Jack Irving and president Jackie Bright were investigated.

Jones is seeking $200,000 in libel claims and $100,000 in loss of livelihood in being unable to find employment either as an actor or as a labor leader. He claims that prior to Sept. 1, 1954, when he was dismissed, he occupied a position of trust and confidence. At that time, he alleges he was improperly discharged from his post and put on the union's unfair list.

Named as defendants are Bright, Irving, Paul Dullzell, president of the 4As; Jimmy Lyons, editor of the union's house organ, AGVA News; Maggie Coate, head of the AGVA relief fund; and several members of the board, comprising Dewey Barto, Georgie Price, Billy Taft, Murray White, Peter Chan, Russell Swann, Mannie Tyler, Alan Walker, Jack Gilford, Archie Robbins, Sally Winthrop and Tom Melody.

Counsel Quirk

Just who will defend the suit for AGVA hasn't been decided as yet. Union at present has no national counsel, since Silverstone & Rosenthal resigned several months ago, and since Henry Katz was ousted as resident counsel. Harold Berg has a temporary appointment as AGVA counsel, but as yet isn't

(Continued on page 55)

Lucy Monroe Doing Tapei, Okinawa Dates

Lucy Monroe arrived at Tapei, Formosa, Sunday (20) for four days of entertainment for the troops stationed there. She's then slated for Okinawa for five days starting tomorrow (Thurs.), and will then return to Tokyo.

It's not known yet when Miss Monroe will return to the U. S. from this tour, which is now in its fourth month. However, she's expected to keep a date at the Yankee Stadium, N. Y., where she'll sing the "Star Spangled Banner" to open the season at the ballpark.

Exotic Dancer Sues For 725G on Cosmetic Firm Use of Her Photograph

Philadelphia, March 22.

Julie Gibson, exotic dancer current at the Wedge, has filed suit in U.S. District Court here asking $725,000 damages from the owners of the Gaby Co., cosmetic firm, for allegedly using one of her publicity pictures to promote the sale of their own products.

The figure of $725,000 was set as the amount of the compensatory and punitive damages. Miss Gibson thought was due her for "the humiliation, pain, suffering and loss of professional prestige" she claims to have suffered through the picture's distribution. Her complaint avers the publicity photo was reproduced on an advertising folder without her consent and an accompanying caption was worded so ambiguously as to carry an offensive connotation.

The circulars were distributed about March 1, the complaint states, and asks that the company be restrained from further distribution and ordered to collect and turn over to her all that have already been handed out. Named as defendants were Charles, Gaby, Max, Edward, Hilda and Rose Waxman, individually and trading as Gaby Co., and the Yardis Advertising Agency.

150G Facelift at Mont'l Paree; Bowing Mid-May

Montreal, March 22.

Chez Paree, grandpappy of Montreal niteries and currently in the midst of a $150,000 refurbishing, is slated to open in mid-May. Former two-story room will be cut in half, with the main events taking place on first floor and upper floor for private functions, et al.

Principal owners in the club will be Solly Silvers and Leon Tietelbaum, who also operate the Downbeat.

Chi Mayfair Sets 4-Day Trial Try

Chicago, March 22.

The Mayfair Room, long-shuttered topdrawer showcase of Chicago's venerable Blackstone Hotel, is slated for a four-day trial run opening in April which may presage the room's return to a star entertainment policy. Move is mulled by the hotel's new owners, the Sheraton hotel chain, who also changed the hostelry's name to the Sheraton-Blackstone.

The room has been used for private parties the last few years and has been the scene of many topflight society events. It had been hoped to open the room for at least five days running with a top attraction, but the first such available period is in July, with the room pre-empted for May and June wedding receptions.

Opening of the Mayfair room will, if an entertainment policy is decided upon hypo the local hotel nitery scene, which is currently suffering from anemia. Of the large inns, only the Conrad Hilton's Boulevard Room and the Empire Room of the Palmer House are showcasing entertainment. The Edgewater Beach Hotel's Marine Room closed this winter after almost 20 years with a talent policy.

Local observers question whether a four-day trial would be sufficiently indicative for a decision. The Sheraton booker would be competing with the Chez Paree, first echelon local nitery and the Palmer House for topflight attractions. Both these spots offer a minimum two-week engagement, the possibility of future bookings and habitue patronage. All the Blackstone has to offer at this time is a cold four-day stand. Savvy local vaudesters wonder if such an arrangement can attract top talent.

Cugat Musical Act, Sans Terp Chores, As Chi Chez, AFM Settle Hassle

Xavier Cugat was finally due to open at Chicago's Chez Paree last night (Tues.) after much behind-the-scenes wrangling between the American Federation of Musicians and the Chez's management over the conditions of the engagement. For a while the booking was a nip-and-tuck affair, with Cugat's appearance doubtful unless the AFM gave him the nod. Resolution of the wrangle further underlines the power wielded by the musicians union.

The now-resolved hassle got started when the Chez management sought the AFM's okay for the Latino aggregation to play a half-hour set of dance music in addition to playing a seven-day week. Chicago's bands are held to a five-day week by the union, but precedent here enables a band to play seven days if it appears as a musical act. An orchestra can be construed a musical act if it incorporates certain variety elements into its performance and refrains from playing dance music. Further, the AFM must agree that the band in question is in fact a musical act.

The Chez operators were planning on laying off one of the two house bands, the Brian Farnon orchestra, in the event the AFM agreed to Cugat's doing some dansapation. The management had given Farnon four-weeks' notice, which was legal under the Chez's contract with the union. The AFM wouldn't stand still for this and nixed any alternative proposals. The union decision was that Cugat either played as a straight band, five days a week, which would have forced the Chez to whip up another show for the two remaining days, or he played as a musical act without dance music chores. In the latter event, which the Chez had to accept, the Brian Farnon orchestra would be retained. And it was under these conditions that the booking has materialized.

Vermont Joins Jersey In Asking Upped Quaffing Age in N.Y.

Vermont has become the second state neighboring on New York's borders to request the N. Y. solons to increase the minimum legal drinking age from 18 to 21 years. In January, New Jersey asked that this step be taken in an effort to decrease auto accidents in its state. Newest request to N. Y. was made in the form of a resolution passed by the Vermont Legislature, copies of which were sent to the N. Y Legislature and Gov. Averell Harriman.

The Vermont resolution was made at the instigation of the mayor of Rutland, Vt., who declared that his state couldn't cope with the problem of teenage drinking as long as nearby New York permitted drinks to be purchased by 18-year olds.

Presently, Gotham's 52d Street niteries get a lot of the N. J. juve trade in the various spots. High-school prom kids motor over to N. Y. because Jersey spots won't cater to them. So far, N. Y. has taken no action.

SIEGEL QUITS FLAMINGO ENTERTAINMENT SPOT

Las Vegas, March 22.

Dave Siegel, who organized the entertainment department at the Flamingo when the new ownership recently took over, has submitted his resignation as entertainment director March 30. In his letter to Flamingo prexy Al Parvin, Siegel pointed out that the hotel is solidly booked with shows to 1956 and that he has accomplished what he set out to do.

Intimates of Siegel maintain he's stepping out because he does not see eye to eye with Parvin as to how the entertainment department should be run. Siegel, a 4% owner in the hotel, will retain his stock.

Heidt's 48G Take In 8 Concerts Down South

Chicago, March 22.

Horace Heidt's concert tour, in conjunction with his NBC-TV "Swift Show Wagon," grossed $48,436 from eight concerts in a seven-day tour of Tennessee, Alabama and Georgia.

The show grossed $5,287.62 for two shows in Sheffield, Ala., March 10. Other takes were: Nashville, March 11, $6,581.80; Chattanooga, March 12, $11,114.55; Gadsen, Ala., March 13, $4,279.30; Knoxville, March 14, $9,148.20; Atlanta, March 15, $6,505.60; Macon, Ga., March 16, $5,522.40. Local sponsors and the Treasury Dept. took a lion's share of the gates, however.

Youngman's New Act

Comic Henny Youngman, equipped with an all-new routine, goes into the Sands Hotel, Las Vegas for two weeks starting March 30.

He's due back east for a May 7 appearance on the Jackie Gleason telecast.

Just to Let My Show Biz and All My Other Friends Know That I'm Now Making Like A Wall Street Tycoon

JESSE BLOCK

Registered Representative

IRA HAUPT & CO.

501 7th Ave., New York 18, N .Y.

LOngacre 5-6262

CURRENTLY

JOLLY ROGER HOTEL

Fort Lauderdale, Fla.



NORM DYGON

and

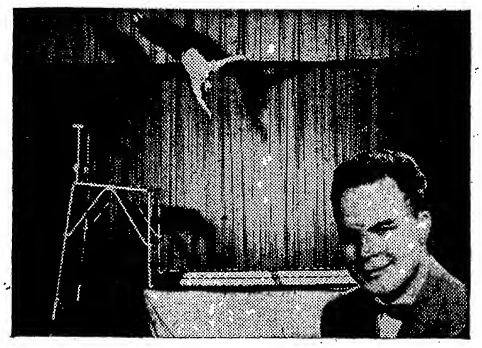
MR. CHIPS

Direction: MILO STELT

MUTUAL ENTERTAINMENT AGENCY, INC.

203 N. Wabash Ave., Chicago, Ill.

Hollywood • Cleveland



BRUCE SIDLINGER

Present Playing

Radio City Music Hall

NEW YORK

•

Eastern Representative: MARK J. LEDDY LEON NEWMAN

LOIS WHITE

Singing at the Piano and Celeste

with

TEDDY SMALL

At the Hammond Organ

Currently:

REDWOOD ROOM

HOTEL ELKHART

• Elkhart, Ind.

COMICS PREFER

A. GUY VISK

Writing Enterprises

'Creators of Special Comedy Material'

196 Hill Street Troy, N. Y.

"The show biz triple threat—scores solidly . . ."

VARIETY

JACK MARLIN

• COMEDY • SATIRE • SONG

CURRENTLY

LATIN QUARTER, Boston

Direction: BOB SHEPPARD, 1697 Broadway PLaza 7-2227



VARIETY
Wednesday, February 9, 1955

By ROBERT J. LANDRY

It contains three standout entertainers. First, Paul Gray. Here is a master of the always-difficult art of the monolog. Gray is a performer of experience, authority and intuitive timing. It's no small knack to wrestle with and make a blase Manhattan cafe audience, the kind that's seen everybody and heard everything, cry "uncle," but before he is through, after his calculatedly slow opener, Gray is a comedy wow.

HY GARDNER (New York Herald Tribune)
"Paul Gray stopped the show cold, heated up the ringsiders and lifted it, single handedly, into the potential hit class. He is supported by an enthusiastic cast of Guys and Dolls."

ROBERT SYLVESTER (New York Daily News)
"Of the whole new mob of slow-moving, slow talking, off beat comics, my favorite is Paul Gray at the Versailles. Sounds like the most original to me too."

WALTER WINCHELL
"The Versailles revue . . . Paul Gray's literate nonsense is the high spot."

BOB FARRELL (Brooklyn Eagle)
"Paul Gray, the Versailles addition to the list of new stars, simply terrific."

LEE MORTIMER (New York Daily Mirror)
"Gray is one of those slow-talking comics who have you so hysterical before they fi ish, you have to hold your tummy to keep from busting. He's never been funnier."

EARL WILSON (New York Post)
"Paul Gray smash hit at the Versailles, New York's Newest Nite Life Sensation. Tops a colorful revue."

ROBERT W. DANA
(New York World-Telegram and Sun)
"Paul Gray's very funny monologues are tremendously effective."

BOB FRANCIS (Billboard)
"Paul Gray's split second timing brings steady barrage of laughs. Smash hit."

PAUL GRAY

Just Concluded
VERSAILLES
NEW YORK

Currently
EDDY'S
KANSAS CITY

and REPEATING in September

GAC GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills • Chicago • Other • Other

Vaude, Cafe Dates

New York

Derby time is bringing some activity around Louisville. **Mel Torme** is booked for the Iroquois Gardens there starting May 14 . . . **Rollo & Cressy** started last night (Tues.) at the Caribe Hilton, San Juan, for a two-week stand . . . **DeCastro Sisters** into the Latin Quarter, Boston, April 25 . . . **Danny Thomas** slated for the Sands Hotel, Las Vegas, April 13 . . . **Marguerite Piazza** to the Fontainebleau, Miami Beach, April 19 . . . **Joan Weber** set for a repeat at Chubby's, Collingswood, N.J., April 1 . . . **Steve Clayton**, recently pacted to Columbia Records, booked on a 10-week nitery tour by General Artists Corp. which started Monday (21) at the Copa, Pittsburgh. He winds up May 30 at the Vogue Terrace, McKeesport, Pa. . . . **Goldie Hawkins** returned to his ivorying at Goldie's, N.Y.

Chicago

Paul Gray into Eddy's, Kansas City, for one frame, then into the Saxony, Miami Beach, for two . . . **Los Chavales De Espana** set for the Airport, Pittsburgh, April 11-22 . . . Music Corp. of America assembling a package topped by **George Gobel** and set to play three midwestern dates in May: Cleveland, May 4; May 5, open; St. Louis, May 6 . . . **Eartha Kitt** set for three weeks at the Chez Paree, Chi, in late September, to be followed by **Sophie Tucker** for four in October. . . . **Larry Grayson** currently at the Cairo Lounge, Chi . . . **Jerry Frank Trio** held over at the Leland Parker Hotel, Minot, S. D. . . . **Frankie Scott** opening at Club Hollywood, Chi, for 12 weeks, beginning April 11.

Hollywood

Katherine Dunham and her troupe of 24 sepia dancers opens tomorrow night (Thurs.) at Ciro's for three weeks . . . **Line Renaud**, French chirp, into the Cocoanut Grove tonight (Wed.) with **Johnny Conrad Dancers** (5), for three frames . . . **Jay Livingston** and **Ray Evans** will write special song material for the **Mario Lanza** show opening April 4 at the New Frontier, Vegas . . . **Jean Dodson** singing at Capistrano Beachcomber's Club, Capristrano Beach . . . **Hal White Quartet**, featuring **Clessa Williams**, at Palm Springs Ranch Club until late May . . . **Harry Harris** set by **Fred Strauss**, personal manager for the Crew-Cuts, to write new nitery act for combo . . . **Claude Kennedy Trio** held over at Mardi Gras Room in Park Wilshire Hotel.



Eileen BARTON

Currently

ON TOUR

CORAL Records

Dir.: WILLIAM MORRIS AGENCY

COMEDY MATERIAL

For All Branches of Theatricals

FUN-MASTER

THE ORIGINAL SHOW-BIZ GAG FILE

(The Service of the STARS)

First 13 Files $7.00—All 35 issues $25 Singly: $1.05 per script.

- 3 Bks. PARODIES, per book . $10
- MINSTREL BUDGET $25
- 4 BLACKOUT BKS., ea. bk., $25
- BLUE BOOK (Gags for Stags) $50

HOW TO MASTER THE CEREMONIES $3.00

GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand

No C.O.D.'s

BILLY GLASON

200 W. 54th St., New York 19—Dept. V

Circle 7-1130

Daniels Signs With ABC For 3 Yrs. in All Fields

Billy Daniels has signed with Joe Glaser's Associated Booking Corp. for a three-year term in all fields. Daniels' pact with the William Morris Agency expired several months ago, but office continued to represent him sans contract.

Deal with Glaser marks the second time the Negro singer has been with that office. ABC represented him prior to his signing with Morris.

New Noonan N.Y. Bow

Tommy Noonan, formerly teamed with Pete Marshall, will make his N. Y. bow with a new partner at the Latin Quarter on May 15. He's working with his wife, who is billed as Princess Pocahontas Crowfoot.

Noonan & Marshall had a long run at this spot several years ago before the team broke up during the period when Noonan worked in films. Marshall is now teamed with Tommy Farrell.

1-Niters for Lu Ann

Lu Ann Simms of the Arthur Godfrey shows will be doing a series of one-nighters. She's been set at Ohio U. starting April 2, and thence to the auto show in Marion, O., April 6.

Other dates are being lined up for her.

Columbus-Based Circus Set to Bow Next Month

Columbus, March 22.

The first Columbus-based circus in 40 years will make its debut in mid-April under the name of "The Great Fred J. Mack Three-Ring Circus." Fred D. Pfening Jr. is president of the company; Joe Flynn, secretary, and Don McCullough, general manager. Plans are to open winter quarters this month at the Ohio State Fairgrounds and get the show on the road in another month.

The circus was originally announced as "The Great Don Mack Circus" but changed its name when Don Mack, tv personality here and outdoor writer for the Ohio State Journal and national outdoor magazines, objected to use of his name.

Proser's New La Vie Now Due at End of May

Construction on Monte Proser's new La Vie, N. Y., in the Hotel Shelton, has started at long last. Spot was originally intended to be open last fall, but negotiations weren't finalized in time. Capacity of the new room will be 450, and it's expected to be ready by the end of May. Decor will be by Russell Patterson, and spot will have a Polynesian menu.

June Taylor, who does the choreography on the Jackie Gleason show, will routine the line. Proser plans a name policy.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 22.

Vivian Hunter Longest, Ziegfeld and Shubert showgirl couldn't take the cold weather here, so she planed for the south; she'll continue the cure in Fort Lauderdale, Fla.

Beatrice Hughes, yesteryear showgirl with the Ziegfelds and recently a staffer with the Harry Brandt circuit, registered in as a new guest; she is now getting the specialist o.o. while resting.

Elna Oliver, staffer with the Crescent Amus. Co. of Clarksville Tenn., here for the Adirondack air and rest.

After a tedious o.o. period, Clifton (IATSE) Byrd, projectionist from Orange, Texas, got his first really good clinic which upped him for one daily meal in the main mess hall.

Mickie (IATSE) Jacobi received his initial favorable clinic report. It ups him for biweekly pictures and mild privileges.

Robert (IATSE) Potter, who was with 20th-Fox studio for 25 years, into general hospital for major operation; now back at the Will Rogers resting.

Morris Dworski, executive director of the Will Rogers hospital research laboratory, into the Memorial Hospital, New York City for major operation.

Write to those who are ill.

Inside Vaudeville

The 55-year old Avenue Theatre building in downtown East St. Louis is being razed to make way for a retail merchant. Theatre was operated by the late Joseph Erber and Philip H. Cohn Sr. Eddie Cantor, Mae West, Fred and Adele Astaire, Bill Robinson, Dockstader's Minstrels were among attractions. The first double bill (vaude-feature film) shown west of New York was exhibited at the Avenue in 1917. The house was seized by Internal Revenue agents in 1951 to satisfy income tax liens. A Chicago realty company purchased the building and site for $285,000.

New Hampshire Fairs Group Sets 1955 Sked

Concord, N. H., March 22.

Dates for New Hampshire's 1955 fairs, most of which feature vaudeville acts and other entertainment, were set at the annual meeting of the N. H. Fairs Assn. at the Eagle Hotel here recently, with about 350 persons in attendance.

The new schedule is as follows: Cheshire Fair, Keene, Aug. 25-27; Contoocook Valley Fair, Hopkinton, Sept. 2-5; Coos & Essex Agricultural Fair, Lancaster, Sept. 2-5; Deerfield, Sept. 29-Oct. 2; Dover, Aug. 11-14; Mascoma Valley, Canaan, Aug. 26-28; Northwood, Aug. 12-14; Pine Granite Grange, North Haverhill, Aug. 5-7; Rochester, Sept. 18-24; Sandwich, Oct. 12; Union Grange, Plymouth, Aug. 17-20, Atkinson, Aug. 26-28. There will be two other fairs, Madbury Grange and Loudon Community, but the dates have not yet been chosen.

Wick Sets Up Deal For Stage Shows in Turkey

Charles Wick, telefilm producer and manager, plans a series of stage shows in Turkey. Wick, who just returned from that country, has completed arrangements with the Turkish government to bring British and American entertainers there.

Under terms of the deal, entertainers would be compensated with the currency of their countries and Wick would get Turkish goods which he can sell on world markets free of Turkish government restrictions.

Vagabonds to Preem Big 500 Club Room in July

The 500 Club, Atlantic City, will open its large room for the season on July 1, with the Vagabonds as the preem headliner. Paul D'Amato has also signed Eartha Kitt for July 29, and Sophie Tucker, Aug. 4.

Deals are currently in the works for Frankie Laine and other names. Spot has been operating all year in the smaller lounge in the front part of the house. The large room was opened for the banquet trade when needed.

Drukker Quitting Tucker

London, March 15.

David Drukker, Charles L. Tucker exec, who has been with the firm for the last 15 years, is retiring in April.

He leaves for America May 5 where his daughter is married to a doctor and his son holds an exec post with an advertising agency.

MIMI WARREN

and her Trio

Currently

Park Sheraton Mermaid Room, N. Y.

Gowns—SYDELL of 5th Ave.

BALABAN & KATZ CORPORATION

EXECUTIVE OFFICES

CHICAGO THEATRE BUILDING

CHICAGO 1, ILL.

TELEPHONE RANDOLPH 6-8800

March 18,1955

Don Tannen
Backstage
Chicago Theater.

Dear Don:

You've done it again!

Audience reaction to your excellent act even exceeds the enthusiastic response to your appearance here a year ago.

Your fresh and clean material registers high with all age groups. As an international performer of night club and hotel note, you are to be congratulated for having an act equally acceptable to theater audiences.

The "welcome" mat is always out for you here at the Chicago Theater.

Sincerely,

Nate Platt

NP:jg

"HILARIOUS"

Gabe, VARIETY

DON TANNEN

Upcoming Dates:

COCOANUT GROVE, L.A.

RIVERSIDE, Reno

THUNDERBIRD, Las Vegas

PALLADIUM, London

SAVOY HOTEL, London

Thanks to **NATE PLATT and HARRY LEVINE**

***Personal Management:* JACK DAVIES, 48 West 48th St., New York**

***Club Dates:* NAT DUNN, 1650 Broadway, New York**



Get on the

'BATES WAGON'

NOW for Next Season

HOME SHOWS

North and South Dakota

March 20-April 7

AUTO SHOW

Denver

April 13-21

CLUB DATES

Chicago

April 22-June 24

FAIRS

U. S. and Canada

June 25-Sept. 10

Thanks to Ed Sullivan — the Only Man to Whom I'd Give My Other Leg

"PEG-LEG" BATES

***Personal Management:* JOHN KING**

203 N. Wabash Ave., Chicago STate 2-6389

Majors Relegate Smaller Acts To Indies; Too Many Headaches

Talent agencies have virtually reached the point where they won't represent any of the small earners unless some special situation is involved. The agents aren't particularly worried about the commissions involved in booking them, but few officers are prepared to spend the amount of time needed to properly service these acts or to assuage vanities.

The offices are reaching the tacit understanding that they'll relegate this category of act to the indie agents. When those acts are needed, it would be cheaper to get them from one of the outside offices.

Until recently, these smallies were a necessary part of an all-around agency operation. In setting up packages for their names, it was wise to have a batch of supporting acts on the lists so that they could be called upon when necessary. However, as fewer packages were being sent out, need for these turns diminished. Most of them have found refuge with the indies.

Of course, the agencies will take a vocalist of promise and they'll go after performers under management of the indies when they have reached some stature.

The majors say that they would still like to get a batch of the lesser acts, but they haven't the personnel to service them properly, and too many employment outlets have disappeared, so that they couldn't do right by most of them. It's matter of economy in letting others handle them.

Pianist Matt Dennis opens at the new Chi Chi Club, N.Y., tomorrow (Thurs.).

7-Week Vaude Tour To Aid Can. Variety Clubs

The Variety Clubs in Canada will sponsor a seven-week vaude tour starting Sept. 26 in Montreal for the benefit of the various club charities. Ernest Rawley, managing director of the Royal Alexandra Theatre, Toronto, is in charge of the undertaking for the organization.

In the package will be Tessie O'Shea, Norman Evans, Alec Finley, Grainger Bros. and Betty Jumel.

MOVE TO DRAFT FAST FOR AGVA NAT'L SEC

Chicago, March 22.

A movement to draft Ernie Fast, midwest regional director of the American Guild of Variety Artists, for AGVA's top post, national administrative secretary, was launched by local AGVA branch members at a meeting held here last week. When asked about the projected draft, Fast told VARIETY: "I don't want the job. If it were offered to me, I would decline. I only want a stronger union. We could have it if we worked together instead of fighting each other all the time."

Dick Gale, pro-tem chairman of the local branch executive committee, led the move to put Fast in AGVA's top job in a speech at the membership meeting.

Pinky Lee Set to Probe Juve Market With Show

With kids proving to be potent boxoffice factors on circus and rodeo stands, an experimental probe into the juve market is being tried by Pinky Lee, topping a kiddie show. He signed with Cleveland promotor George Young for a one-day stand in that town on April 17 at the Arena.

If indications point to a big b.o. potential, it's likely that the NBC-TV performer will try stands in other cities. William Morris Agency set this exploratory deal.

Tough Hide

Pittsburgh, March 22.

Night club fraternity here looks upon their newest member, Jack Feldman, as a man of courage and complete honesty. A few weeks ago Feldman took over the old Belvedere, which was built right after World War II at a cost of $250,000 and has been a white elephant ever since under a flock of different managements.

Nothing daunted, Feldman decided on a change of name to—The White Elephant.

MILW. NITERY OP HIT WITH $55G TAX LIEN

Milwaukee, March 22.

A Federal tax lien for $55,535.68 was filed against James Fazio in Federal Court here last Thursday (10) for cabaret taxes Fazio allegedly owes from January, 1952 to December, 1954. The lien indicted Fazio doing business as Jimmy Fazio's Supper Club.

Brooke Tibbs, an attorney for Fazio, stated: "This matter is considered by Fazio's auditors to be an honest dispute as to the legal applicability of various provisions of the cabaret tax law during the period of the proposed assessment."

The club is directly in the line of relocated highway 141 and will be purchased by Milwaukee County for the state of Wisconsin.

Dandridge to Repeat Last Frontier Date

Hollywood, March 22.

Dorothy Dandridge, who closed at the Last Frontier Hotel, Las Vegas, recently has been inked for a three-week return engagement later in the year.

Singer, after guesting April 3 on Ed Sullivan's CBS-TV "Toast of the Town," opens April 11 at the Waldorf-Astoria, N. Y.

Talent Sez Agents Must Cooperate If They're to Hold On to the Acts

Spokesmen at the American Guild of Variety Artists are studying the question of whether the refusal of an agency to do business with another office is sufficient reason for release. Although nothing official is being done, it's expected that the reasoning at the union follows the line that any agency that doesn't want to do business through an exclusive booker isn't fully representing the artists, and that in itself is a reasonable ground for the abrogation of an agency contract by the artist.

The union has been getting these queries with increasingly greater frequency. Hitherto, the major cause for a break has been the failure of an office to supply a stipulated amount of work during any calendar period. However, this yardstick has been inadequate in recent months. Personal managers have been yelling that failure of an agency to represent an artist in certain fields of employment means that the agency isn't doing its best to further the career of the entertainer. For example, if an artist feels that a date in a certain cafe or a fair is necessary to establish him in a certain area, and the agency cannot negotiate with the exclusive booker of that spot because of policy or any other reason, the performer is in a position to argue that the agency isn't doing its utmost on behalf of the artist.

This argument is being used repeatedly at the union. For example, most of the fairs and national exhibitions have exclusive bookers. The booker wanting to buy acts frequently demands a 5% booking fee such as has been prevalent in the theatre circuits for many years, but if it's against the policy of the agency to share commissions, the booking isn't made. It has become customary for the percenteries to refuse sharing commissions with names and it's been extended to ordinary acts in many cases. Thus some turns cannot work this field. Chicago cafes with exclusives have long complained at their inability to get acts from some of the major agencies. It's believed that the latter are steaming up acts and personal managers against this practice.

PIAF GROSSES 52G FOR TWO STANZAS IN FRISCO

San Francisco, March 22.

Edith Piaf Show, during its two-week run at the Geary Theatre here, grossed $52,000. Theatre parties, along with discounts to matinee shows and balcony seats from college students, and a bus package party, helped the take.

Show moved on to the Selwyn Theatre, Chicago.

Mann Joins Dunes Staff; Set for Dual Capacity

Las Vegas, March 22.

Gene Mann, former operator of the Greek Theatre in Los Angeles, has joined the executive staff of the Dunes Hotel in a dual capacity. In addition to acting as exec aide to Al Gottesman, hotel owner, he will be production coordinator for the musical extravaganzas which Robert Nesbitt will produce for hostelry's Arabian Room.

Latter has a full-sized theatre equipped for any type show.

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.



JAYE BROS.
COMEDIANS
Currently Appearing **THUNDERBIRD, Las Vegas**
Thanks to: HARRY ALTMAN, Town Casino, Buffalo; PAUL D'AMATO, 500 Club, Atlantic City; SAUL SILVER, Chez Paree, Montreal; HAL BRAUDIS, Thunderbird, Las Vegas
Per. Mgr.: JACK CASPER
608 Fox Building Philadelphia 3, Pa.



CAB CALLOWAY
Currently
RANCHO DON CARLOS
WINNIPEG, CANADA
Mgt. BILL MITTLER, 1619 Broadway, New York



"THE KING AND QUEEN OF THE MENTALISTS"
—Walter Winchell

Stars of the Popular Radio and TV Show
"WHAT'S ON YOUR MIND?"

LUCILLE and EDDIE ROBERTS

Just Concluded—EMPIRE ROOM, Palmer House, Chicago

We Are Truly Grateful to
Miss Merriel Abbott, Director of Entertainment, Hilton-Statler Hotels and to the members of the Chicago Press, especially:

BENTLEY STEGNER:
Chicago Sun Times . . . Feb. 27th
Lucille & Eddie Roberts are a gifted team of comic mind-readers, amazement vies with amusement . . .

SAM LESNER:
Chicago Daily News . . . Feb. 26th
Lucille & Eddie, old acquaintances on the cafe circuit, are the show-stoppers in the Empire Room. These charming people have the good sense and good taste not to present their offering as supernatural. They show FINE SHOWMANSHIP.

GABE:
Variety . . . Feb. 23rd
The Roberts comedy duo have a clever sophisticated mentalist turn, act goes swiftly without a hitch . . . turn gets big applause . . .

CHARLIE DAWN:
Chicago American . . . Feb. 19th
In the Empire Room the Roberts delightfully mix fun with their amazing "mental telepathy" feats. Their comedy chatter about married life is realistic, their telepathy is "something special."

WILL LEONARD:
Chicago Tribune . . . Feb. 27th
The Empire Room has an extremely strong supporting act in Lucille and Eddie Roberts. They do a mindreading thing that has been done before but NEVER BETTER. The speed and skill of the Roberts is genuinely amazing . . .

HERB LYON:
"Tower Ticker," Chicago Tribune . . . March 8th
Most MARVELOUSLY MYSTIFYING act I have ever seen: Lucille & Eddie at the Empire Room. How do they do it? . . .

Coming Up (Among Others):
Airport, Pittsburgh (April 5); Saxony Hotel, Miami Beach (April 15)
Management—MUSIC CORPORATION OF AMERICA

Hotel Plaza, N. Y.

Ella Logan; Ted Straeter and Mark Monte orchs; $2 and $2.50 couvert.

Given a sock record or some standout legit show identifaction, akin to her w.k. "Finian's Rainbow," and Ella Logan will emerge as a truly important cafe name. As is, on her own, she's one of the more savvy exponent of talk-and-songalogs. The difference between the standard and extraordinary in this day and age is sometimes something as ephemeral as a truly mass identification; the disclick falls within that pattern.

The personality Scotch - Irish songstress—the hoot-mon tag lingers because of the "Finian's" motif—has developed an easy style of small talk that is offbeat and completely compelling. Her authoritative manner with a song is now more or less trade-accepted; the new fillip is the engaging chit-chat which rings like it's off-the-cuff and not too much a rehearsed ad lib routine.

Even in the tune recital she indulges in a completely "modern" treatment, be it the Jerome Kern oldie, "They Didn't Believe Me," Rodgers & Hart's "Little Girl Blue," "Strutters' Ball" or 'Bonnie Lies Over Ocean," with the inevitable "Glocca Morra" and other standards in between.

Always a pert personality, Miss Logan has trimmed down and is solidly big league in her stance and manner. She is also in complete command with the interlude palaver, done with intelligence and wit.

Per usual, the Persian Room's dansapators, Ted Straeter with the main band, and Mark Monte heading his versatile Continentals, give out with plenty of compelling hoofology. Per usual, also, maitre d'Fred, who looks like he's been "cast" for a Hollywood version of what the diplomatic custodians of the velvet rope should be, hovers over his regulars and charms the casuals so that the portal-to-portal service is not the least of this class hostelry room's appeal. *Abel.*

Statler Hotel, L. A.

Los Angeles, March 15.

Gene Sheldon, Peggy Sheldon, Micki Marlo, Skinnay Ennis Orch (12); *cover, $2.*

The atmosphere should be very pleasant for the next three weeks at Conrad Hilton's downtown Terrace Room. The buffoonery of Gene Sheldon, whose baggy-pants comedics have panicked audiences for years on the saloon belt and more recently on such tv programs as "Colgate Comedy Hour," is enough to maintain this same tenor during his 35 minutes onstage. With Capitol Records' Micki Marlo for an opener and Skinnay Ennis' music, the 50-minute show is a sure bet for anybody venturing out after dark.

Sheldon uses the tried and true pantomime routines he's found most receptive, and wisdom of his choice is seen in the fact that the opening-night crowd was in a constant roar. There's nothing subtle about his act. Mum for the better part of his turn in which he works first with a banjo and then his wife, Peggy, his antics are aimed for yocks, with both the 88'er and the drummer giving him sound effect assists. It's straight clowning, but the type born of long years of experimenting with popular taste, and results show in his hand. Finding his voice for the windup with three long stories, his true artistry as a pantomimist is even more fully revealed.

Miss Marlo comes on for seven songs, all well received. One of these is "Prize of Gold," her latest Capitol recording, but two outstanding are "Dark Town Strutter's Ball," attuned to her blue style of delivery, and "Just One of Those Things," encore number. *Whit.*

Desert Inn, Las Vegas

Las Vegas, March 15.

Frankie Laine, Bobby Sargent, Zippy the Chimp, Donn Arden Dancers (16), *Carlton Hayes Orch* (12); *no cover, no minimum.*

Frankie Laine headlines a well-paced show, with the tempo due mainly to the pair of neat Donn Arden productions. It plays here a month.

Laine dispenses for the most part a parade of his oldies and they're goodies to an audience still receptive to his special brand of song-stylings. "Shine," "Lucky Old Sun," "Jezebel" and "That's My Desire" haunt between the star's chatter, to which he devotes much too much time in his 30-minute stint. It's a paunchier Laine this time around, too. "I'd Give My Life To Have Your Love" is sung as a tribute to its composer, Carl Fischer, his late conductor. Laine beats out a novel jazz version of "Some Day" from Vagabond King" with good results. His most vibrant topper is "Granada," that rates prolonged applause. Pianist-conductor Al Lerner is a standout in support.

Bobby Sargent is a likable comic. Comedian's deejay character is still okay, as in the "Dragnet" version of his life story. His old jokes, however, are very old indeed.

Zippy the Chimp garners gobs of laughter as he rollerskates into the audience or climbs into his highchair from which vantage point he knocks out piano tunes accurately on a miniature keyboard. The simian tyke is a good crowd-pleaser, dancing the mambo or teasing the audience with a water gun, and goes off to a big hand.

Both Donn Arden numbers are spectacular. The first, a smalltown production idea, finds a flower-covered cottage as the setting, with the dancers disporting themselves around a huge replica of a record-player drinking icecream sodas. A swaying pirate ship garners big applause in the second number, involving the captive dancers. The routines, lighting and costumes are topnotch and production singer Art Johnson is a standout in both choreo numbers played neatly by the Carlton Hayes orch. *Bob.*

Latin Quarter, Boston

Boston, March 15.

Will Mastin Trio, featuring Sammy Davis Jr. (with Morty Stevens), Ray Royce, Beverly Fowler, Kurt Jons Dancers (3), *Guy Guarino, Harry DeAngelis Orch, Zarde Bros. Trio; $5 min.*

Biz is perking at the L.Q. for this one-weeker and the reason is Sammy Davis Jr. It's his first appearance here since his unfortunate accident a few months ago, but it's quickly apparent that he's lost none of his zest or enthusiasm, for he dishes out the slick type of entertainment that has long been his trademark.

Backed by his uncle, Will Mastin, and his father, Sammy Sr., who incidentally have less to do each time around, the junior Davis whips through a 50-minute sesh of topnotch dancing, vocalizing, mimicking and general kibitzing, building to a frantic sesh on the drums and trumpet. Guy appears to have cut down on his carbons, which are among the best, and is giving his straightforward vocalizing a bigger play, which is only natural, since a couple of his Decca platters have broken through fairly strong recently. However, it's a boffo sesh throughout and the guy's efforts nab socko spontaneous reactions from the customers.

Surrounding bill is okay, teeing off with the Kurt Jons Dancers, two males and a femme, who display some nifty Oriental steps, some of which are of the spoofing variety. Thrush Beverly Fowler shows to nice advantage in a varied song sesh. Gal looks nice and belts the songs across in okay style. Ray Royce, an adept juggler, nabs nifty yocks with his serio-comic tricks, winding sesh juggling three tophats while frantically pedalling a unicycle.

Harry DeAngelis and his boys cut a nice show, with Morty Stevens taking over the batoning, plus a bit of clarineting, during the Mastin turn. The Zarde Bros. Trio fills the lulls. *Elie.*

Eddys', K. C.

Kansas City, March 15.

Paul Gray, Three Cheers, Thurl Henry Orch (8); *$1 cover.*

Everything jelled on opening night of this one-weeker, and the show came off as a particularly sparkling evening. Comic Paul Gray is here fresh from the Versailles, New York, and was in fine form. It's his first stint here in about four years.

The Three Cheers have the opening spot for their story-song idea, in which they bring the entertainment norms of yesteryear up to date with their song interpretations and impressions. Trio of Sally Bremer, Gil Garfield and Bert Convy are attractive youngsters with a good basic idea in the pattern of vocal groups so popular today. Some rough edges show here and there, but their youthful verve and ambition should weed these out with more experience.

Gray is the epitome of the English professor, apparently, but soon lets the customers know he's in it just for fun. He registers strongly all the way with a wide variety of yarns, kidding of vocalists and songs, all with very broad satire. His big stock is his comedy chatter and personally flavored material, with just enough songfoolery to heighten the whole. Gray is making this week one of the big ones at Eddy's. *Quin.*

Palmer House, Chi

Chicago, March 17.

Celeste Holm, Jonathan Winters, Empire Eight, Charlie Fisk Orch (10); *$2 cover.*

The Empire Room has itself a winner in the current bill, featuring entertainment of the Holmspun variety. Capacity throngs turned out opening night and the rope should be up for the remainder of the run.

Headliner Celeste Holm woos, wins and wows 'em with graciousness and talent. Sweeping into the spotlight under gallant escort, femme displays an acute consciousness of the almost-defunct art of the grand entrance. Gowned in bouffant white, with a soon-doffed green cape dramatically draped over her shoulders, Miss Holm almost immediately has the audience in the palm of her hand and keeps it there.

Gal's ability to lose herself in a song, drawing the crowd into its mood, and yet endowing it with the unmistakable stamp of a personality, sells song and songstress. Naughtily flicking her ball gown skirt from time to time, Miss Holm allows a peek at shapely gams.

Opening with "Young at Heart," Miss Holm goes on to rib teevee and distaff Parisian imports in "C'est La TV," a howling bit of special material. In "Zip," she sings of the literary witticisms of a brainy stripper, while going through the motions. Occasionally she varies the mood with a torchy ballad. Gal goes off to salvos loud and long.

Jonathan Winters holds up the comic end here with several well-received impressions. Winters covers an island invasion of the South Pacific war with sharply defined characterizations of the briefing officer, platoon sergeant and downtrodden Pfc. Switching to darkest Africa, he ribs mad dogs and Englishmen in a hilarious safari bit starring Sir Trafalgar Whitney. Although the material is not startlingly original, Winters carries it off well for hefty yocks and good palms.

The Empire Eight intro the bill in a deftly-staged production number, "Yellow Ribbons and Spring," a terp expression of girls in the spring and young men's fancies turned to aisle-marches with music from "Lohengrin." Numbers are colorful and well executed.

The Charlie Fisk Orch provides smooth dansapation when not expertly backstopping the show. *Gabe.*

Beachcomber, Miami B.

Miami Beach, March 19.

Betty Hutton with Jack Regis & Herb Lurie, Morey Amsterdam, The Nov-elites, Len Dawson Orch; $3.50-$5 bev. minimum.

Ending what was probably the shortest "retirement" from show biz on record, Betty Hutton is happily back on the boards to again purvey her dynamics in song and patter at frenetic pace that would exhaust most performers in short order. No matter the period of absence, it's a triumphant return for Miss Hutton, testified to by the jampacked house for both shows on opening night.

The Hutton pattern is basically the same followed when seen here last, although there are two male aides instead of three and—as staged here last season—no teaming with Sophie Tucker, following buildup on her doing the Tucker story for films. Miss Hutton however has retained the dedication to La Tucker in song for arousing climaxer to a 45-minute stint that never lets up in pace or zest. New in the act is a howler anent the Dior fashion ideas, "Welcome, Mr. Dior," a lyric-narrative on the good he's doing for the types who do not possess the Marilyn Monroe sort of physical attributes. It's an inventive piece the tablers greet happily, the distaffers leading in the palming.

Aides Herb Lurie and Jack Regis spell Miss Hutton ably with vocalistics and hoofery, then provide smart backgroundings for her big numbers. The continuing build, walk-around bits with the ringsiders, add to the rapport established by entrance through audience, to sustain the hold into a resounding payoff at finish and resultant begoff.

Morey Amsterdam has never played this area before. He's a sock change from the many stand-up-and-belt-'em comics who are annual returnees come season-time. The pace set by the tv vet is a deceptively pedestrian one. The guy has himself a plentiful bag of material that is full of laugh-bait. Despite an occasional line that has been kicked around by others, he tosses off his stream of stories, anecdotes, one-liner barbs and comedy-songs with easy assurance that keeps the auditors in a yock-mood.

A good many of his inventions are off-trail to add to the ribtickle reaction. This is not too easy a room for a comic of his genre to click in, but Amsterdam overcomes the vastness of the 900-seater in short order to establish the warmth necessary for his brand of foolery to go over. It's a cinch he'll be added to the roster of comedians who play this town twice-yearly.

The Novelites can call this club their home grounds. They've played the biggery more frequently than any other act in the business. Completely at ease, they sock over a 20-minute session that sets a zingy tempo for the show. Although adept on instrumentals —bass, guitar and accordion—they concentrate on their hillbilly spoof, the accordionist setting up the howls via a plastic pan that takes to mugging perfectly their spoofs on operas and tv'ers. The act could easily fill a co-topliner spot in most clubs. Len Dawson and his crew rate kudoes for their backgrounds, as does Jack Latimer for his sound, on-the-ball accompaniment for Miss Hutton. *Lary.*

Park Sheraton, N. Y.

Mimi Warren Trio, Eddie Layton; no cover, no minimum.

The Mermaid Room of the Park Sheraton has a natural business draught. Patronage from the hotel, along with the fact that prices are reasonable enough to permit a lot of youngsters to dawdle over drinks, gives the semblance of a lot of trade.

Another factor that makes this a popular rendezvous like in the quality of the musical combinations playing here. Trios such as Jose Melis and Irving Fields generally hold long tenancy at this room. Now Mimi Warren indicates that she'll be eligible for the marathon-length runs that a good crew enjoys here.

Miss Warren, an attractive and personable lass, is an acccomplished musician. Pianist has the faculty of giving light touches to the classics for consumption in a drinkery and is similarly proficient at jazz efforts. Miss Warren puts a lot of coloring and imagination into her numbers. She gets away from the usual musical figures with colorful departures from the stipulated melody. The routines are varied and interesting and cater to a variety of tastes.

In a spot which gets such varied patronage as the Mermaid Room, one of the surprising elements is the prolonged applause that greets the middle and highbrow numbers such as "Malaguena," Schumann Concerto and others in that ilk. Electric guitar and bass background gives Miss Warren good support.

Other performer in this lounge is Eddie Layton at the electric organ. Layton, a longtermer here, is able to fill the room with the instrument. His efforts are amply appreciated. *Jose.*

Sans Souci, Havana

Havana, March 18.

Miguelito Valdes, Facundo Rivero Q, Sans Souci Ballet & Show Girls; R. Ortega & C. Rodriguez Orqs (for dancing); Rodney, producer; $4.50 minimum at tables.

Sans Souci is the only Cuban nitery run by Americans. One of its show's assets are the highly attractive Yankee showgirls. Strangely enough, even the Cuban chorus has femmes with faces and figures —too often such lines, in this country, have been made up of anyone the actors' syndicate happened to send around. Perhaps producers are becoming more discerning.

Rodney produced this show, as he did the one simultaneously playing at Tropicana. Not having the wide area he has at Tropicana, Rodney here exchanges width for pace. The show moves along as fast as a good mambo.

Afro-Cuban rhythm is the dominant note at both niteries (that's what the tourists seem to look for), but at Sans Souci the accent is more on vocals than on terps. Miguelito Valdes' powerful voice bellows out over the nearby palm trees, evoking the dark spirits of voodoism. "Babalu" and "Cumbaceiro" throb through the tropical night like echoes of secret rites, not meant to be seen by white men.

The Facundo Rivera Quartet is one of the liveliest hereabouts. The two couples seem to sing for their own joy as much as the audience's, and that of course makes for the best entertainment. The group tackles Cuban tunes with pep and personality, and they get into the swing of the music with uninhibited, hip-swinging "criollo" (real gone Cuban) terpsing. *Jay.*

Fontainebleau, M. B'ch

Miami Beach, March 16.

Dorothy Dandridge with Nick Perito; Al Bernie, Val Olman Orch, Lecuona Cuban Boys; $2.50-$4 bev. minimum.

This overwhelmery has been on a femme-songstress kick for the topliner spot in the swank La Ronde Club, the roster this season already including Patti Page, Helen Traubel, currently Dorothy Dandridge, with Kay Starr and Marguerite Piazza following in order on the two-frame booking policy. A glance at the names reveals intelligent pactings by Ben Novack—Ben Jaffe and associates, the type of vocalistic stylings varying to keep the patronage heavy.

In Miss Dandridge they've booked a thrush who's riding the crest, thanks to the click in "Carman Jones" and resultant Academy Award nomination. Exactly one year ago Miss Dandridge worked the Sans Souci Hotel at one-fifth the five-figure sum she's being paid for this stand. On the draw side, the huge increase in salary may be justified by the receipts at end of week. Results for the first few nights indicate a strong possibility that she'll make good on that all important facet.

The act Miss Dandridge is presenting is basically the same seen last time around. The classic features and lithe figure are plus values, although the gowning this time out is a bit disappointing, a matter easily corrected, it being a matter of the right colors to highlight her dusky looks. The compote offered is tailored for the stylings still reminiscent of Lena Horne. Shadings sometimes are lost, but overall the impact is sustained to keep and reaction building.

Al Bernie, working smoothly in a tough spot—he opened the show cold—comes through soundly to wind a solid winner. The droll guy has been seen in these parts before, but never to better effect in what has come to be regarded as the toughest room for comics in the area. The dinner contingent comes to quick attention for his series of one-liners that are in the main topical, intelligent and made to order for the upper crusters who rendezvous in this room. Bernie boasts a plentiful portion of new material. Standard stuff has been refreshened, and the tablers bring him back for more.

Nick Perito lends an able assist to Miss Dandridge at the Steinway, while Val Olman and his orch, per usual, handle the showbacks in highly efficient manner. *Lary.*

L'Amiral, Paris

Paris, March 15.

Roger Pierre & Jean-Marc Thibault, Gisele Robert, Dary Cowl, Puppet Stars (2), *Rossignols* (2), *Jean Delbeco; $4 minimum.*

Roger Pierre & Jean-Marc Thibault are a couple of bouncy, talented boys who brought the Left Bank brand of cabaret across the river, and established a beachhead here, off the Champs-Elysees, which has since become a regular for the arty and intellectual set. They brought sketches, movement and a point of view to nitery shows, and the club paid off and boys zoomed to popularity. They left the club for music hall and pic dates, and the club languished until their return this week. This ship-shaped cellar boite is now packed again, and looks to stay so as long as this twosome keeps up their fireworks.

Boys present a fast-paced hour of sketches; impressions, songs and dances, aided by a high-powered girl with plenty of s.a., Gisele Robert. However, though they have that rare thing among French performers, energy and movement, they have a tendency towards facility and loudness, and speed never replaces content. Miss Robert emerges as an undulating find who is stacked, can dance and has a taking sexy approach which may make her a future revue star. She is something that has been lacking in the Folies-Bergere and Casino De Paris orbit and will probably soon be snapped up by one of these two houses.

Dary Cowl brings his fey monolog into play for some yocks and can also use some sharper material, though his halting timing and insouciant verve make for plenty of laughs. Rossignols (2) make like a couple of birds and whistle their way through some musical bits for an okay offbeater. Puppet Stars (2) unstring a wooden-headed stripper, a solid trumpeter and an egg-laying ostrich for a fine opener. Jean Delbeco offers good piano accomp and dance music.

The club is now doing SRO. With his boys back, Maurice Mesle has one of the top pop offbeaters here. *Mosk.*

Hotel St. Regis, N. Y.

Jane Morgan, Milt Shaw Orch and Ray Bori Ensemble; $2.50 couvert; $4 minimum.

Garbed in a simple black strapless job, Jane Morgan walks out confidently on the floor of the St. Regis' Maisonette, approaches the mike and launches into her opening welcome specialty. Rapport is set immediately, for this blonde chirper has poise and personality and voice to go with these assets. Her manner is relaxed and her desire to please is obvious and there's no doubt that the eastsidery's clients are with her from the start.

Following the icebreaker, she caresses with Cole Porter's "All of You," from the current "Silk Stockings." Sticking with the Broadway wonder boys, Feuer & Martin, Miss Morgan clicks with a "Can-Can" medley in English and French, with "I Love Paris" as the framework.

Miss Morgan, an American chanteuse discovered in Paris, has dropped much of the Gallic influence since her many engagements in the U.S. She toys with occasional French lyrics and "merci, beaucoup" patter, but relies largely on the native idiom.

It's apparently becoming more and more common for nitery ringsiders to find themselves part of an act. Miss Morgan employs the gimmic this time out, strolling around the room with a hand mike to elicit different types of smiles from the customers in connection with her version of "Smiles." Thrush's friendliness overcomes the victims' embarrassment, although it's not the strongest number in her repertoire.

For a change of pace, she twangs the tale of the Kentucky hill gal who "learned" her way around Paris. It's pleasing, slightly risque stuff, good or chuckles at the quatrain clincher. It went over big on opening night.

Gal can sell a ballad with the best of 'em. Her next-to-closer and exit exposures — "Why" and "Loving"—are rendered slickly. Not the least of Miss Morgan's assets are her good looks and grooming. Milt Shaw's orch and Ernest Bragg, songstress' accompanist, back the performer to the hilt. Shaw's aggregation and the Ray Bari Ensemble alternate for dancing. *Holl.*

Beverly Hills, Newport

Newport, Ky., March 19.

Ben Blue, Beachcombers (4), Dorothy Dorbert Dancers (10), Dick Hyde, Gardner Benedict Orch (10); Jimmy Wilbur Trio; Larry Vincent; $3 minimum, $4 Saturday.

This layout is a ball of harmony and hoke comedy with a rich topping of line backing. Running time of 75 minutes, a quarter-hour over par, is without a dull moment. It's the third time at Greater Cincy's top nitery for both Ben Blue and the Beachcombers. Additions of new rooters bid more returns for them.

Blue and his two stooges, Sid Fields and Sam Wolfe, plus Siri, a blonde-looker foil, cavort in a 35-minute farce capsule, coated extra blue. The deadpan comic never misses a lick for suggestive buildups. His props are a cane and giddap of the Charlie Chaplin heyday. He fetches rollicking returns with a fumbled mindreading routine and climaxes in the old burlesque bit of the reformed skidrow church drummer.

Beachcombers, three tuxed lads and tiny and plumpish Hawaiian Natalie, register solidly with a half dozen vocals. Excellent arrangements and dramatic use of hands figure in the selling.

Dorothy Dorben Dancers earn a warm welcome as a line change after several months. They're handpicked for youth, beauty and grace along with talent for ballet and high stepping. Costuming and routines for three numbers are classy.

Gardner Benedict's combo continues to merit bows from the changing acts, also from the chorus with singing support from Dick Hyde. Jimmy Wilbur's trio fills intermissions and Larry Vincent, singing pianist, presides in the lounge. *Koll.*

Tropicana, Havana

Havana, March 11.

Darvas & Julia, D'Ruff Q, D'Aida Q., Solera de Espana Orch, Tropicana Ballet & Show Girls; A. Romeu & Senen Suarez Orqs (for dancing); Rodney, producer; $4.50 minimum at tables.

Possibly the biggest and most lavish nitery in the world, Tropicana stages big and lavish shows. Chorines dancing in trees, extravagant costumes and torchlight parades constitute Cuba's versions of spectaculars. Tropicana was once a large private estate, and foliage still stands in abundance around the nitery area. Full use of this natural background is employed by Rodney in his colorful voodoo shows.

Voodoo has long been a favorite theme at the big niteries here. This newest version, titled "Karabali," is the most flashy yet—and covers more area than CinemaScope, with the girls terping on catwalks in the foliage. Mirrors set in the walls in the back of the nitery give an added dimension, with the overall effect being that the show is taking place all around the customers.

The theme is the usual one: a gaudy, musical version of voodoo ritual. Climax is reached when a pretty victim is chased, caught, partially stripped and etc. (with suitable screams) by the masked witch doctors. After this, everyone parades away carrying torches, chanting a dirge.

Two quartets—D'Aida (all girls) and D'Ruff (two couples)—provide suitable Afro-Cuban accompaniment to the ceremonies. Getting into the 3-D spirit of things, the D'Ruff group gets up into a hut set in the trees during the voodooism. The D'Aida girls are content to stay on stage.

Tropicana bills Darvas & Julia as the "best dance couple in the world" (playing, of course, at the "most beautiful nightclub in the world").

Twisting herself like a pretzel, or being tossed 10 feet and landing in a perfect split, seem to have no effect on the girl's bones — or maybe she has none. The rough stuff doesn't even dim her smile. In one startling number, Julia wraps herself around Darvas like a human sash, and Darvas whirls like a dervish. They're great!

The Solera de Espana Orch provides lively, topight Spanish music. It is as bright and charming as Old Castille in the sunlight —and quite a contrast with the voodoo throwback music. The Solera expects to make its U. S. debut soon at Miami's Fountainbleau. *Jay.*

Blinstrub's, Boston

Boston, March 16.

Lu Ann Simms, Six Moroccans, Roly Rolls, Nickie Noel, Colleanos (4), Tommy Reilly, Michael Gaylord's Orch (10), Lou Weir; $2.50 minimum.

Rapidly becoming recognized as the nitery incubator for Arthur Godfrey's tv talent, Blinstrub's is currently showcasing Lu Ann Simms, the attractive thrush who won herself a spot on the Godfrey show a few years ago via the "Talent Scout" program. Chirp follows by about a month the record-smashing debut of the McGuire Sisters, but whereas the sisters were (and are) riding the crest of several disclicks, Miss Simms at present is sans a record smash. At this mammoth boite, where platter personalities are the rule rather than the exception, this reflects at the b.o.

However, the young singer, in this one-weeker, purveys a fairly competent job, although she's not too strong on the showmanship angle at this time — a condition that will undoubtedly be corrected when she gets the feel of the nitery circuit. Opening with "Don't Take Your Love From Me," she segues into a special material number, "Hello From the Arthur Godfrey Gang," for fair response, following with the lively calypso flavored "Hold Him Joe." For a change of pace, the thrush injects the barbershop fave, "By the Light of the Silvery Moon," aided by the rhythmical handclapping of the aud while she essays a few self-conscious dance steps. Gal winds her song sesh with a dixieland version of "Chicago Style," parading around stage preceded by a dixieland group from the house band. All in all, it's a pleasant sesh.

Supporting layout is okay, the Colleanos, two femmes and two boys, whipping through a lively juggling sesh for nice mitt action. Nickie & Noel, a youthful terp duo, score nicely with effective Oriental and Latino routines plus some snappy ballroom stepping. Pair makes a nice appearance and the routines are topnotch, climaxing with overhead lifts and fast spins.

Roly Rolls, the Gallic entertainer whose routines are more suitable for a more intimate room, manages however to click okay with his zany piano antics. The Six Morocans, a typical Blinstrub sight act, with the guys garbed in native costumes, dash through a series of hand-balancing tricks, double and triple cartwheels, pyramids and butterflies for strong ringsider response. Tommy Reilly, an Irish tenor added to the bill in deference to St. Patrick's Day, is okay in his spot, belting across a couple of Irish standards. *Ellc.*

Sahara, Las Vegas

Las Vegas, March 15.

Edgar Bergen, Teresa Brewer, Four Hurricanes, Saharem Dancers (12), Cee Davidson Orch (12); no cover or minimum.

Astute showman that he is, Edgar Bergen (on this three-weeker) must use all the ventrilo talents at his command and give full play to his progeny—Charlie McCarthy, Mortimer Snerd, Effie Klinker and Codine—to follow Teresa Brewer, for the thrush can headline now in snug fashion in her own right.

Not that Bergen is a lesser entity as an entertainer. He's not. It's just that Miss Brewer offers stiff competition for top honors. Bergen still has the master's touch when it comes to swaying an audience and can evoke laughs from gags or situations with equal aplomb. Bergen and McCarthy in their familiar doctor-patient skit, with Charlie getting the psycho treatment is very funny. Snerd, old maid Klinker and Bergen's dancing partner Codine earn good chunks of laughter and Bergen's live assistant, Darla Hood, is okay as the nurse and otherwise accuits herself vocally with a nice blending of "Sunny Side of the Street."

Miss Brewer is a vocal enchantress with roving eyes. With vibrantly clear tonal qualities, she proves she's come a long way since she played the Strip more than two years ago. Her faves, "Ricochet Romance" and "Lonesomest Gal In Town," garner heavy applause, as does the moving "Let Me Go Lover." Shrill and contrasting low tones bring good results in "A Good Man Is Hard To Find." The young warbler encores with a haunting version of "Teasin'," trills "Saloon" in interesting fashion, and winds with a rousing "Alexander's Ragtime Band," for a stint that's clicko all the way.

The Four Hurricanes provide exciting fare as the lone femme is tossed great distances by her powerful male partners. She executes mid-air splits and spins in a manner that evokes gasps.

George Moro presents his line of Saharem dancers in a novel fan number with the blacked-out stage making the multi-hued fans intriguing to the eyes as they weave in many patterns. The nicely-costumed dance finale finds the line performing a well-conceived tap routine that earns solid applause, with the Cee Davidson orch backing the entire layout to merit bows. *Bob.*

Crescendo, L. A.

Los Angeles, March 18.

Harry James Orch (19), Tommy Gumina, Corky Hale, Willy Smith, Juan Tizol, Bobby Marlo; $1.50 cover.

After a full life of playing every type of situation, Harry James finally gets around to the Sunset Strip. For the next three weeks he'll hold forth with his 18 crewmen at the Crescendo, which has a particular penchant for band names, and it's a cinch the James rep will draw briskly during his stay. Going on at 10 p.m., and hourly for the next three hours, his band also furnishes dance tunes in between the 30-minute shows.

Accent on brass makes for dinful music in the low-ceilinged boite, but the effect is there for jazz fans and other patrons who will find his hot numbers right in the popular groove. James allows his soloists plenty of room for expression, including Corky Hale, the lone femme member, who whips out a rhythmic "Jealousy" on the harp.

Best received opening night, and calculated to remain the favorite during the stand, is the leader partnering with squeezeboxer Tommy Gumina for "Flight of the Bumble Bee." Gumina, who had his own five-man combo at the Crescendo for the previous three weeks, also does a medley for rich fingering.

Willy Smith on the alto sax and Juan Tizol, trombonist, who solos his own composition, "Caravan," do singles along with Buddy Hays on the bass, who goes vocal with "Down the River to New Orleans." Among James' best numbers are such jazz favorites as "Trumpet Blues" and "Brave Bulks," the leader right in there pitching with every show. "Sleepy Lagoon" is another hit, one of his Columbia recordings. Bobby Marlo is his vocalist. *Whit.*

Old New Orleans, D. C.

Washington, March 16.

Jeanne Bal, Margie Robinson, Les Williams, Frank Coviello Orch; $1.50 cover.

The Sazarac Room, low-ceilinged cellar where Nick Gaston stages the nitery portion of his Old New Orleans Restaurant operation, currently is launching Jeanne Bal on her night club career. Femme, who played Nellie Forbush during most of the road tour of "South Pacific," looks good and will look even better when she gets her act into shape.

Miss Bal is a rangy brunet, well-stacked, good to look at and, what's more, she can sing. As things shape up now, she's a lot better than her material, which should undergo some revision before she moves into New York's St. Regis next month. More than anything else, Miss Bal comes across to her audience as wholesome as well as pretty, but her present material fails to parlay this for the best returns.

Only number which takes full advantage of her personality is the bouncy "Hi, Ho, Come to the Fair," and this she slams home for top applause. She does well, too, in her encore, "Sentimental Journey." Also definitely on the plus side is a ditty about a girl growing up to be a lady who loves to love. Some of her earlier numbers, however, including a wordy torch song, fail to show her at her best.

Miss Bal is prettier and more impressive on a night club floor than playing Nellie Forbush at the National Theatre here last summer, and has one thing that not many of her peers can boast. She has the voice to desert the floor mike and stroll around the ringside tables, singing her songs without any artificial volume assist.

Tap dancer Margie Robinson has a nice, easy style in her work, coupled with a full complement of curves where they ought to be, and the looks to top them off. The result is the kind of act which has given her holdover status for several weeks at this class spot. Gal wears sequined tights and long black net stockings better than most other dancers can do.

Opening number is Les Williams, sepia singer, who has set a longevity record for Washington. Williams has been playing Old New Orleans for the past 15 years without any complaints from the customers. His numbers range from the double entendre and very broad to such standards as "Black Magic" and "Ol' Man River." He is equally at home with the slow and easy and with fast swing numbers. His is a fine act for this room. *Lowe.*

Band Box, L. A.

Los Angeles, March 15.

Billy Snyder, Charlie Carlisle, Phyllis Inez, Skeets Minton, Larry Green Trio; minimum $3.

No better tribute to Billy Snyder's return to the Band Box he owned and opened 18 years ago could be paid any performer than the acclaim that greeted his entrance from a packed room on Monday night (14). Save for a stopgap billing when Billy Gray was ailing, he hadn't been on view in this Fairfax fun factory for 13 years. He seemed as glad to be back as his old admirers were to have him and gave them the full treatment that ran close to 45 minutes. The entire layout was a two-hour affair, much too long despite the high entertainment quotient.

He's still topflight in his impersonations and can belt a song with all the vigor and drive of Johnnie Ray. To his credit, his jokes are never blue and not racially distasteful, a claim that can't be made by Charlie Carlisle, who should have been told that Miami gags don't sit too well with the mixed trade in the Hollywood taverns.

Name any great singing or dancing star since the reign of Eddie Foy and chances are Snyder will toss off a fairly close replica of the original. He knocks himself out vocally and the pipes are still powerful enough to conjure up visions of Jolson and Richman. He also took a turn at softshoeing a la Pat Rooney and the dialectic Harry Lauder. He's a one-man show and could carry the bill by himself.

Carlisle, a cigar-smoking comic, got off on the wrong foot when he asided, "the smart lines die in this room." His material is sharp and he has all the knowhow of the standup technique but he should avoid the racial gags that are rousers in Florida but die here (like his smart lines). His Detroit routines would be better suited to this crowd. He has a fast delivery and an amiable approach that get all the laughs he needs without the offending insinuations.

Rounding out the layout are Phyllis Inez, a quaint stylist with a freewheeling manner of half-talking a song with special material tinged with humor, and Skeets Minton, a ventriloquist who socks over a song without any movement of the lips, a skilled technicism. Larry Green trio tends to the instrumentals wich workmanlike toil. *Helm.*

Mocambo, Hollywood

Hollywood, March 15.

Ella Fitzgerald, Don Abney, Paul Hebert (6) & Joe Castro (3) Orchs; $2 cover.

Easy does it with Ella Fitzgerald. She comes on singing "Like Being in Love" and with her it's like falling off a log. Even with less effort. Her styling is perhaps the most relaxed of any thrush making the nitery rounds and her entertainment technique of studied skill. (Show is in two weeks).

Let the others tear their larynx and rock with rhythm. Not she. Not even the lyrics make much sense to her. She improvises her own and the effect is unique and exhiliarating. She can make like Rose (chi chi) Murphy or level like Pearl Bailey. Either way it's sheer enjoyment, because there is no strain on the listener, who takes the jumps with her up and down the rolling scale.

To hear Miss Fitzgerald sing "Can't Give You Anything But Love" or her trademarked "Tisket a Tasket" is a rich experience in a Strip nitery. It is more generally considered the better part of showmanship to let go like a dervish with all stops out. What makes her act more attractively appealing is the small, at times childish voice issuing from such a spacious diaphragm. Few singers can boast better control and her easy glides up and down the scale in one breath is pure artistry. Whatever the song calls for she is accommodating; this is, if it requires little or no effort. She is also smart enough to know when to get off.

What she has made a life work of, others would call "toying." It's hard to describe, but easy to feel its soothing effect. Don Abney keeps up with all her vocal tricks at the keyboard, no sinecure. Paul Hebert and Joe Castro keep the music coming from the stand. *Helm.*

Downbeat, Montreal

Montreal, March 18.

Allen & De Wood, Verju Bros. (2), Gerick Twins, Kim Irwin, Dino Vale, Boots McKenna Line (6), Nick Martin Orch (7), Michel Sauro quartet; no cover or minimum.

With a rowdy show policy usually featuring a brace of comedians with materal on the Martin-Lewis line, a fancy, well-endowed chirper and a flash novelty act, the management of the Downbeat has stayed above water during all entertainment setbacks including Lent.

Current two-week layout is no exception and for better than 60 minutes, the racy, often blue, comedics of Marty Allen and Mitch De Wood, backed by the harmonica variations of the Verju Bros. and the twin acro feats of the Gerick sisters, keep this upstairs saloon rocking. Allen and De Wood are repeaters and apparent faves as they work at top speed through their impresh sessions, some good and some off-the-cob. Boys have an adaptable style; know their customers, and although in the headline slot know when to get off.

Baritone Kim Irwin, a local lad doing his first pro stand following several minor U. S. engagements, has possibilities, but similar gestures with most songs offered and routine arrangements take edge off production. The Gerick duo starts with a mirror bit, segueing to straight tumbling for just a fair reception. Low ceiling limits team but other than their enthusiasm, act is a standard. The Verju Bros. pick up hefty mitting for their harmonica varieties but overstay. Duo hit the top with their harmonica impressions but the second encore set kills overall effectiveness.

The Boots McKenna line sparks throughout and the Nick Martin orch plays a solid show. The Michel Sauro combo pleases for client hoofing. Dino Vale as the house emcee does vocals with the Sauro group and keeps show moving. *Newt.*

Arena Mgrs. Admit Roch., Winston-Salem Houses

The Arena Managers Assn. has admitted two more houses to membership in the organization. The Community War Memorial, Rochester, and the War Memorial Coliseum, Winston-Salem, were voted in at the AMA membership meeting recently in Buffalo.

Frank Kingman, who formerly headed the Brockton (Mass.) Fair, is managing the Winston-Salem spot, which will get the International edition of "Ice Capades" in September. Harold Rand is managing the Rochester spot.

VARIETY BILLS

WEEK OF MARCH 23

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stoll (T) Tivoli (W) Warner

NEW YORK CITY

Music Hall (I) 24
Jacqueline Langee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Elmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 25
N Sissle & E Blake
F Lowery & C Tommy Ray
Chet Clark
M Douglas & P
P Helene & J Howard
3 Wiles
Edwards Bros

CHICAGO
Chicago (P) 25
Georgia Gibbs
Bill Hayes
Crazy Otto
Peiro Bros

AUSTRALIA

MELBOURNE
Tivoli (T) 28
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY
Tivoli (T) 28
Winifred Atwell
Chris Cross
Eddie Vitch
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

WELLINGTON
Opera House (T) 28
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadells
Max Blake

BRITAIN

ASTON
Hippodrome (I) 21
Jones Boys
Arnsley & Day
B & R Rama
Nine Forethe
Irene Bruce
Dan Sherry
Jenny Hayes
Wes.way Girls

BRADFORD
Alhambra (M) 21
Joan Regan
Shane & Lamar
T & G Durante
Bill Wareham & B
Fayne & Evans
Reg Daponte
Tommy Fields
Grossetto & Gaston

BRISTOL
Hippodrome (S) 21
Morecambe & Wise
Jimmy Wheeler
David Berglas
Harry Worth
Skylons
Vera Cody
Norman Vaughn
Jackson Low & D

BRIXTON
Empress (I) 21
Gay & Van
Spillanes
Gordon Glen
Penny Meltone
Rio & Page
Meltones
8 Swell Eye Dears

CHISWICK
Empire (S) 21
Alma Cogan
Jack Jackson
Jerry Allen 3
Wilson Keppel & B
Earl & Vaughn
Les Marthys
Les Marvels
Rey & Ronjy

DERBY
Hippodrome (S) 21
Ray Ellington 4
Marion Ryan
Audrey Jeans
S & P Kaye
Terry Scott
Griff Kendell
Quaino
Pat Ross
Ian Stuart
De Vere Dancers

EAST HAM
Granada (I) 21
Silvestri Co
Terry O'Neill Co
Charmony 3
Jimmy Scott

Metropolitan (I) 21
Syd Makin
A & V Farrell
Mary Harkness
Eric Williams
Lora Pearson
Manhattan Models
Naughty Nightie Girls

EDINBURGH
Empire (M) 21
Eddie Calvert
H De Vere Girls
Kordites
Curzon 3
Ken Dodd
Jackie
Eddie Parker
Leslie Randall
Jeffrey Lerner

FINSBURY PARK
Empire (M) 21
Terry Brent
Royal 3
Gladys Morgan
Rusty
Billie Anthony
Dowler & Rogers
Max Bacon
Bobby Collins

GLASGOW
Empire (M) 21
Don Cornell
Flack & Lucas
Musical Elliotts
Rosinas
George Martin
Shipway Twins
Billy Baxter
Brookways
Austral

GRIMSBY
Palace (I) 21
Leonard & Chenley
Betty Emerson
Billy Gay
Lenard & Janette
Hal Crichton
Melvin Woods
Alwyn Pom
Constance Robins
Benny Garcia
Bon Soir Belles

HACKNEY
Empire (S) 21
Stargazers
Cherry Mainer
Reg Varney
Dashs Chimps
3 Svendays
Les Traversos
Dickie Dawson

HANLEY
Royal (M) 21
Max Wall
De Vere 3
Kentones
Downey & Daye
Joan Mann
Terry Hall
Peter Dulay
Benson Dubby

LEEDS
Empire (M) 21
Beverley Sis
Freddie Harrison
McAndrews & Mills
A & L Ward
Jat Herod
Des O'Connor
Skylons
Reg Russell & Susie

MANCHESTER
Hippodrome (S) 21
Anne Shelton
Charles Cairoli & Paul
Louise & Daughters
Freddie Frinton
Edoricas
Del Cortina

NEWCASTLE
Empire (M) 21
G & B Bernard
B & Z Marvi
Georgia Brown
Beryl & Bobo
Hackford & Doyle
Chevalier Bros
Joe Black

NOTTINGHAM
Empire (M) 21
Josef Locke
Nadias
Lowe & Ladd
Dounos
Henderson & Kemp
Anton & Janetta
Nixon & Dixon

PORTSMOUTH
Royal (M) 21
Ronnie Harris
Yolandas
Treble Tones
Bobby Soxers
George Doonan
Ladringlos
Dowie & Kane
Yale & Dlane
Jerry Harris

SOUTHAMPTON
Grand (I) 21
Phil Strictland
Billy Lyles
Eddie Stacey
Gabrielle Webb
Johnnie Marsh
Babs Cameron
Davis Bay
Antoine & Antoinette
Bikini Beauts

SWANSEA
Empire (M) 21
Reggie Dennis
B C Eagle Eye & B
Valita & Aldino
Tom Jacobson Co
Denglavos
Wim Klien
Devero
5 Mighty Mohawks
Danny O'Dore

WOLVERHAMPTON
Hippodrome (I) 21
Jack Lewis
Sonny Dawkes

YORK
Empire (I) 21
Bob Grey
J & B Patton
Sheila Atha
Billie Roche
8 Del Rosa Dncrs

Cabaret Bills

NEW YORK CITY

Birdland
Kal-Jay 5

Bon Soir
Phil Leeds
Helen Halpin
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Moore & Lessy
Charlotte Rae
Foursome
Bart Howard
Jimmy Lyons Trio

Cafe Society
Steve Gibson
Redcaps
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Ana Moreno
Los Collegiales
Ralph Font Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Will Mastin Trio
Sammy Davis Jr
De Castro Sis
J & J Belmont
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc
Frank Marti Orc

Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Kaye Ballard
Stanley Melba Orc
Chico Relli

No. Fifth Ave.
Cedrone & Mitchell
Karen Anders
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Ella Logan
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel St Regis
Jane Morgan
Milt Shaw Orc
Ray Bari

Hotel Statler
Les Elgart Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Patty Andrews
Cristiani Troupe
Miller & Gibson
Chiquita & Johnson
Clarissa
Melodears
Harmoneers
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Julius Monk
3 Rits
Dorothy Loudon
Jane & G Connell
Raymond Chase
Norman Paris 3

Old Roumanian
Sadie Banks
Lillian Hayes
Cy Reeves
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Pollansky
Misha Usdanoff
Eugene & Sonia
Lubov Hanshay
Allya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullkin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Odette
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Valerie Noble
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Joanne Gilbert
Nat Brandwynne
Mischa Borr

Village Vanguard
Charley Manna
Ada Moore
C Williams Trio

CHICAGO

Black Orchid
Josh White
Lauri Ames
Helen Boice
Rudy Kerpays Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
B Carroll Trio
Salt City Five

Chez Paree
Xavier Cugat
T & C Ramirez
Julio Torres
Jackie Kannon
J Rodriguez Orc

Cloister Inn
Lurlene Hunter
Ace Harris
Claude Jones
Dick Marx
Johnny Frigo

Conrad Hilton
"Spurs 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Celeste Holm
Jonathan Winters
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Lime Renaud
J Conrad Dners (5)
F Martin Orc

Band Box
Billy Snyder
Charlie Carlisle
Skeets Minton
Phyllis Inez
Larry Green Trio

Bar of Music
Ruthie James
Les Pine
Johnny Hayden
Geri Galian Orc

Biltmore Hotel
Jon & S Steele
Wally Boag
Los Gatos
De Mattiazzis (2)
Hal Derwin Orc

Ciro's
George White
Scandalettes
Dick Stablie Orc
Ciro's Rumba Band

Crescendo
H James Orc (19)

Mocambo
Ella Fitzgerald
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mme Ardelty
Jery LaZarre
Folliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Gene Sheldon
Micki Marlo
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Marion Powers
Joe E Ross
Tony Lopez Orc
The Archers (2)
Woody Woodbury

Black Orchid
Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel
Denise Darcel
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Dorsey Bros Orc
Mickey Sharp
C Kaly Dncrs
Bobby Clark
Buddy Rich
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio

DiLido Hotel
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbello Orc

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Gene Baylos
Eleanor Luckey
Wally Hankin Orc

Fontainebleau
Dorothy Dandridge
Al Bernie
Leeuwan Cuban B
Val Olman Orc

Beachcomber
Betty Hutton
Morey Amsterdam
The Novelites (3)
Len Dawson Orc

Balmoral Hotel
Emil Coleman Orc
Rosette Shaw

The Spa
Sammy Walsh
Preacher Rollo 5

Ciro's
Three Peppers
The Treniers

Vagabonds Club
Vagabonds 4
Bob McFadden
The Dunhills
Anne Russell
Chaz Chase
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Jack Carter
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
V Merlin Strings
Bob London
Terry Scharf Orc

Five O'Clock
Steve Murray
Parisian Rev

Empress Hotel
Sid Gary
Stuart & Samara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom
Estillita
Dominique
Skylets
Eddie Fitzpatrick

New Golden
Vicki Young
The Chords
Marion Gay
Will Osborne Orc

Riverside
Patty Page
Marshall & Farrell
Trio Gypsy
Lou Wills Jr
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Darvas & Julia
D'Aida
Mercedes Valdes
D'Ruff
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Rivero Singers
Los Barcancos
Gina Martin
Victor Alvarez
Clarisse Novo
Patulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuente
Dellia Bravo
Martha Veliz
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Ben Blue
Beachcombers
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Orc
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Keefe Brasselle
Slate Bros
De Marco Sisters

Sands
Marguerite Piazza

Last Frontier
Jack Carson
Gypsy Rose Lee
Cone e Towers

Desert Inn
Frankie Laine
Bobby Sargent

Thunderbird
Winged V Chorus

El Rancho Vegas
Lili St Cyr
Myron Cohen
Crew Cuts
Guy Cheney

Sahara
Edgar Bergen
Teresa Brewer

El Cortez
Haley's Comets

Showboat
Maurice Rocco

Silver Slipper
Nite of Fun Revue

Negro D.J.

Continued from page 1

r&b problem when the "fever had mushroomed outside of the Negro market and their pastures were being grazed on by the independent operators, many, on shoestring operations . . . So the big boys are worried and ready to go into action to do something to stop the steamroller of jingling jukebox and record store gold."

Bostic pointed out that the r&b trend broke out of the Negro market when some of the more enterprising indie labels "kept maneuvering around until they came up with the gimmick of the strange singing groups such as the Charms, Larks, Solitaires, Swallows and a couple of dozen more. The Negro disk jocks on the r&b shows gave them plenty of spins and the coins started rolling in. Then came the revival of the dirty blues wail with the real meaning thinly veiled by words like squeeze, roll, hug, 60 seconds, all night long and the rest."

In an obvious swipe at Alan (Rock 'n' Roll) Freed on WINS, N. Y., Bostic said the clincher came to the present r&b cycle when "they bypassed all the Negro disk jockeys to put a non-Negro on a 50,000 watt outlet and this stuff got the biggest push ever. It was off to the race now, daddy."

U. S. Returns

Continued from page 7

English version had been shot and that this would be the practice increasingly. He said there would also be more of shooting of close-ups in two languages to make eventual dubbing easier and better.

Hecht noted that Italian documentary producers, who're subsidized by the government if their films are picked by a special commission, now turn out about 400 reelers a year and he predicted that, under any new Italian film law this number would be cut inasmuch as the government's economic assistance also would be trimmed. The film law has currently been extended to the end of the year.

Prospects of this cutback were behind the Italian laboratories' move to force American importers to do part of their color printing for local release in Italy. The documentaries, most of them in Ferrania Color, which lends itself particularly to outdoor stuff, have been a source of considerable income for the labs.

Under the present law, theatres must play documentaries and approved shorts a minimum of 180 days out of the year. Under current arrangements, the producers of these reels collect from the government 3% of the total gross of a black-and-white subject and 5% for a tinter. The producers, in turn, kick back part of their take to the theatres to induce them to book their film. Exhibs, of course, play the films free. Hecht estimated that documentaries, with two or three companies in the field, today are a $4,000,000 business, this sum reflecting the extent of the government's aid.

Hecht said Documento was making Ferrania Color shorts for $5,000 a piece and noted that the government was using the shorts industry to turn out subjects designed to battle the Communists. Italo theatres don't hesitate to play shorts with political overtones, Hecht indicated. He added that the Reds' own shorts wouldn't obtain approval from the government commission and therefore don't get into the theatres. Commies make 16m propaganda pix which are shown mostly in their own meeting halls, etc.

Documento is busy with coproductions with French interests, Hecht said. Among them is "Le Rouge and Noir," which it made with Henri Deutschmeister; "Casa Ricorci," in Technicolor, which cost over $1,000,000 and rates as the biggest coproduction to date in Italy, etc. Documento also has "Too Bad She's Bad," with Sophia Loren and Vittorio deSica; "Tam Tam Mayambe," a tinter with Pedro Armendariz and Kerima, which locationed in Africa and took a year to make, and others. All of these are made for widescreen projection.

Interestingly enough, although Documento is an IFE member, only one of its pix has been released by IFE in the U. S. so far. Hecht said U. S. rights were dtermined strictly by the highest offers despite his IFE affiliation.

Coproduction, which makes sense only on big pix, actually favors the French, Hecht opined. He said this was so because the French market was more profitable on such films. He also thought that Italy, which last year turned out around 180 features, was over-producing and, as a result, was suffering from an excess of thirdrate pix.

Fotogs Dinner

Continued from page 2

ceeing when he announced at the start, "I have no political jokes of any kind, because the laughs are always at the expense of someone or some group of people." They liked that at the head table which which was loaded with both Republicans and Democrats.

The Amon Bros., risley act, sent the show off at a gallop. Howard Keel hit solidly with three numbers—"Great Day," "Old Man River" and "September Song." Song stylist Connie Russell, who followed, offered a slick change of pace with "Sunny Side of the Street," "Thrill Is Gone" and "Gonna Live Until I Die."

It was a strong buildup for Liberace playing his fourth correspondents' dinner before a President of the United States. Last year, Liberace made headlines during his fast Boogie number of coaxing Ike to shout "Hey" at one pause. Nothing daunted, the entertainer tried it again—and again the President of the United States obliged, for one of the hits of the evening. Liberace's act featured a new twist, a hillbilly number in which he kids himself. Pianist had to beg off.

Joe E. Brown dropped in his baseball pitcher pantomime immediately afterward. Skit combined both fun and nostalgia for the big audience which ate it up.

Lena Horne was next in a tight, strapless brocade gown. Hobble skirt effect chained her to a mincing walk and the wolf cries started right away. Gal poured it on—"Love Me Or Leave Me," a Rodgers and Hart medley featuring "The Lady Is a Tramp," and then proceeded to melt the microphone with her encore—a sultry, sizzling rendition of "Stormy Weather."

This was a tough act to follow, but Ray Bolger took it in stride. He opened with a smart tribute to Brown which got the audience with him immediately—"I have never seen a master of ceremonies handle himself with more wit, dignity and impeccible good taste." After that it was easy for Bolger. He did his dance pantomime of the Max Baer-Joe Louis fight and stepped up the pace with his "Sad Sack" routine, hooking in audience participation. Encore was "Once In Love With Amy." That wrapped it up.

Tony Muto, Movietone and 20th studio rep here, took over as president of the News Photographers Assn., and surprised with the scrappiest speech a new president has pulled at one of these affairs. Although House Speaker Sam Rayburn was at the head table, Muto indirectly slapped at the fact that the Speaker has barred tv and newsreel coverage of House committees, although even the President now permits such coverage of his press conferences. "We do not approach these barriers as supplicants, he added, "but as pictorial reporters entitled to all the rights inherent in a free press."

Austria, Satellite

Continued from page 7

recoup about 10% of its negative cost locally. The rest must come from Germany.

While in N. Y., Polsterer said he was discussing with Munio Podhorzer, prez of United German Film Enterprises, the possibility of UGFE repping Cosmopole Film in the U. S. Podhorzer is the agent for a number of other German production-distribution outfits, including Omnia, the German industry's export organization.

Two pix which Polsterer wants to place into U. S. distribution are "The Last Bridge," which stars Maria Schnell and which Columbia has worldwide outside this country, and "The Last Act," dealing with the last days of Hitler. Based on the book, "10 Days to Die," the film is likely to go to Col, which has an interest in it.

Last Days of Hitler

Polsterer said Cosmopole had decided to make the film "because 10 years are enough to get a proper perspective on Hitler without losing the feeling for the proper detail." He denied that the film had any "slant," stating he wasn't intending it as political material. Pic, which cost $350,000, shows Hitler as a madman and reconstructs the Russian capture of Berlin, including the drowning of thousands when the S.S. flooded the subway tunnels to delay the Russian advance for two hours.

That scene, Polsterer related, was reenacted at a Vienna public bath and four extras almost drowned during the shooting, which took place in a specially built tube.

To Try CinemaScope

The Austrian producer said he planned to launch in the fall production of a CinemaScope tinter which may have a part American cast. It'll have a historical theme. He's also skedding a tv film series of 13 to roll in Vienna this summer with a U. S. cast. If it's successful, he'll follow up with another 13, all along a "Foreign Intrigue" type of story line.

Polsterer said some of the Hitler-era pix had been released for showing in Germany and Austria, but stressed that they didn't include propaganda films. "The Adventures of Muenchhausen," ambitious German tinter made by UFA shortly before the collapse of the Nazi Third Reich, hasn't been shown in Austria yet. It's been acquired from the U. S. government by American interests for distribution in the U. S. However, UFA has the only available negative and negotiations are currently going on.

The Russians are very active in their big Rosenhuegel studios just outside Vienna, Polsterer indicated. The Reds have made some coproduction deals with French and Italian interests but have to pay very high wages to actors since local thesps are reluctant to take employment at Rosenhuegel. Polsterer said the Russian pix made at the studios run up very high budgets.

Brit. Pubs Ban

Continued from page 2

the English. As a result, American Forces Network, whose headquarters near Frankfurt and primarily intended to entertain GI's in Europe, is restricted from playing hit tunes from the current "Pajama Game" and "Silk Stockings" because some of the AFN listeners happen to be British.

The music from "Can Can," which U. S. disk jockeys have been playing for two years, has just been taken off the banned list because of the play's opening in London, and it is hoped that the "Kismet" tunes will also shortly be released for AFN and for the German stations when the play has its London opening.

The restriction applies until the British publishers release the records to coincide with the opening of the play in England, or until they decide that the play will probably never be produced for their viewers. "St. Louis Woman," for instance, opened in the States in 1946, and all the music from it has been restricted until two weeks ago, when just one song, "Come Rain or Come Shine," in a Capitol records version by Margaret Whiting, was finally permitted in England.

House Reviews

Palace, N. Y.

Billy & Ann, Nicoli. & Philip Knight, Ross Wyse Jr. & June Mann, Billy Shepard, Ben Beri, Estrellita & Raul, Frank Marlowe, Marvellos (3); *Jo Lombardi Orch; "Tight Spot"* (Col).

The new Palace bill has a stamp of solidity. True, the element of discovery is lacking, since nearly all the acts are familiar to the house. However, this is compensated by the fact that each turn delivers its quota of entertainment.

An unfamiliar name here is Ben Beri, but he has been seen in virtually every other house on the street. His juggling remains skilled and humorous and he has no problem in making the house take notice of his efforts.

A regular who does excellently here is Frank Marlowe, a big comic who gets a lot of humor out of the house in lines that would ordinarily be for the trade. Marlowe takes his prattfalls nicely, and delivers his lines with sufficient force to hit a hot mitt at his exit.

Billy Shepard, also on a return here, continues as a singer of promise. He exhibits a good theatre act that has excellent arrangements, which permit him to showcase his voice excellently. His tune catalogue is varied. His "Autumn Leaves" has a ring of sensitivity and the rhythm department is well taken care of by "Somebody Stole by Gal" and "Blackbird." Off to several bows.

Ross Wyse Jr. & June Mann hit a good stride with their comedy dancing. On familiar ground here, they exhibit their same act with usually good results. Estrellita & Raul make good in the flamenco department. Their terps are vigorous and picturesque, albeit of no especial depth. Routines are sufficiently commercial for a healthy hand.

Nicoli & Philip Knight have an unusual marionette turn, with the gal doing most of the manipulations while the lad serves mainly as an assist. The ideas are excellent and their manipulation is skilled. However, at several spots, they lose the point of a routine and efforts are dissipated. It's a matter of sharper editing with them.

Openers are Billy & Ann, a pair of lively Negro hoofers, who warm up the house effectively. Both solo and tandem work get good applause. The Marvellos, in closing, have a clever musical novelty which combines instrumentation and illusion for effective, interesting results. Man and woman assistants create some effective bits of deception which provide considerable amusement.

The musical support is by Jo Lombardi, who, as usual, gives the show a solid musical base. *Jose.*

Apollo, N. Y.

Drifters (5), *Eddie Heywood's Band* (12); *Hillman Bros.* (2), *Varetta Dillard, Ching, Glenn Covington, Lang Troupe* (6); *"Forbidden"* (UI).

The Apollo, contrary to what are generally accepted as Harlem ground rules, has assembled three distinct musical types for this week's card: the Drifters, Glenn Covington for pops and semi-classics and Eddie Heywood with a six-man subdivision of his band for some modern jazz. Not all tune presentations are uniformly high, and the Drifters give out with some of the poorest rhythm & blues in months. Varetta Dillard's versions of the same brand of music are in much better taste and infinitely better in delivery. There's good rounding out by the theatre management in bringing magico Ching, the dancing Hillman Bros. (in New Acts, along with Covington) and the Lang Troupe.

The Drifters, who seem to be very popular among the Harlem teenage set, pitch a generally tasteless group of numbers. Having lost leader Clyde McFadden to the Army temporarily, the vocal quintet is filling with David Baughn, who carbons McFadden's pseudo-soprano lead role. Outfit depends almost completely in the current card on a hyper-gimmicked delivery, one that appears to wow the highschoolers and weary older stubholders. Miss Dillard, on the other hand, is a bouncy chick, who belts home a nice r&b catalog.

To get through the r&b fog, Heywood breaks down his 12-man band into a six-sided (trumpet, trombone, sax, bass, drums and himself on piano) combo. His progressive at-the-keys stylings are pianissimo and intricate enough to please everybody. Of most particular note are his "Begin the Beguine" and "Let's Fall In Love."

The Lang Troupe and Ching are the other experienced performers in the present setup. The tumbling teetertotterers (three men and three femmes, all ofay) offer a gymnastic assortment of all sizes and shapes, but they don't embellish the normal doings of their type act with interesting sidebars or verve. Ching is a young Chinese sleight-of-hander, who has still to overcome some measure of self-consciousness facially. A number of his tricks are standard and are anticipated by payees, but he dazzles with some, as with his disappearing candles at the outset.

Art.

Casino, Toronto

Toronto, March 18.

Monica Lind, Jackie Bright, Donna Grescoe, Campbells (2), *Margie McGlory, Archie Stone Orch; "Rainbow Jacket"* (Rank).

Pleasant 70-minute stage package, but nothing to hypo the b.o. on name value, is current at the Casino, though all acts go over. The Campbells open proceedings with their juggling of rings, clubs and tennis balls. Jackie Bright is in and out as emcee, plus his fast-talking standard auctioneering act, with stooges from the audience, they doing most of the clowning and being paid off for their work with wallets and pen sets. Payees find nothing particularly funny in a carbon of "Truth and Consequences," this being dated.

Donna Grescoe, blond in salmon-pink evening gown, plays a mean violin for her opening "Dizzy Fingers," and then goes into the "High and Mighty" theme, a medley of gypsy airs, and a finale of "Hot Canary." But she could dispense with the interpolated, innocuous patter. Margie McGlory scores on her song-shouting of sex songs, ranging from Spanish tempo to her impersonations of singing stage and screen stars, with a wham gravel-voice finale of a Louis Armstrong takeoff.

Bright gets his innings later for his insulting of the customers and humiliating of audience participation onstage. But the only marquee lure is Monica Lind, a blonde, lissome lass, for her impersonation of a gal at the Mardi Gras who likes her champagne too much. Her dance of abandon as a ladylike lush holds plenty of showmanship drama, with gal revealing plenty of ballet training governed by her well-timed leaps and pirouets. Miss Lind was over to a begoff when caught. *McStay.*

Pavilion, Glasgow

Glasgow, March 12.

Aly Wilson, with Artie Mayne, Gene Dickson; Monte Rey, Nicky Kidd, Charles Stewart & Ann Mathew, Peter & Sam Sherry, Three Skylarks, Teal & Castle, 10 *Jackson Girls, Billy Rose Orch.*

Monte Rey, radio and stage romantic singer, makes a vaude comeback after being out for a while on his Essex, Eng., farm. Well-built singer scores with his vein of Spanish and other songs. He wins warm mitting for "Donkey Serenade" and for the Scot oldie, "Annie Laurie."

Rest of the month's layout is in the so-so category, with Aly Wilson, a Scot comedian, providing the fun slotting with familiar material. He is best in a sketch titled "Bob the Lodger," but this lacks a good tagline. Charlie Stewart, of the Stewart & Mathew act, scores with strong personality in this scene.

Wilson is supported by a strong foil in Artie Mayne and by Irene Dickson. Peter & Sam Sherry, garbed in smart brown suits, offer dancing and instrumental fodder, and Teal & Castle are an average xylophone pair.

The Skylarks are a trio of fairly attractive distaffers who harmonize, but don't stand out from normal run of this type of vaude act. Nicky Kidd garners mitting for songs at the piano, including in his repertoire melodies like "If I Give My Heart to You," "I Still Believe" and "Mr. Sandman," but he's running risk of becoming too frequent a visitor to this vaudery.

Charles Stewart & Ann Mathew, with eccentric terping and musical act, offer travesty of concert musicians in longhair wigs and comical garb, and gain solid mitting. Showbacking from Billy Rose house orch. *Gord.*

Bobino, Paris

Paris, March 22.

Annie Cordy, Pedro De Cordoba, Ballet D'Andalousie (8), *Miguel Amador, Four Najarros, Felix Paquet, Tony & Johnny, Armand Andrieux, Morris & Johnny, Simonelli & Partner;* $1.25 *top.*

With this show the Bobino goes off the music hall standard. It is to be replaced by a chansonnier opus which is purely patter and singing, and will probably change the clientele. Though this house was mainly local in appeal and attendance, it was a fine opening spot for newcomers, with warm auds, and also a launching spot for new headliners. It will be missed. Last star to be sent off by this house is Annie Cordy, who comes on like dynamite. This boff personality singer is now assured a name here, judging from the heavy aud response.

Hoydenish, bombastic and taking, Miss Cordy displays a zing, choice of numbers and a highly personalized style. She has bounce, audience savvy and a bounding voice with barrels of energy expended in a taking manner to songs about offbeat and irrepressible people. She looks ready for U. S. chances and her stormy manner should go big over there.

There is a preponderance of Latino leaning this stanza with dancer Pedro De Cordoba, Ballet D'Andalousie (8), and a charm singer from Mexico, Miguel Amador. De Cordoba has a dramatic stance and powerful dance interp, but allows his turn to be enveloped in a schmaltz envelope of an aged wreck thinking of his past triumphs. This should be eliminated. He breaks up the usual flamenco into personalized interludes and has the frenzy, suppleness and grace to gloss over a certain lack of fire and direction.

Ballet D'Andalousie is a young group with color and rhythm, but it still lacks the necessary training and knowhow. Miguel Amador is a short, handsome charm boy whose flashing teeth and embroidered costume back his standard carioca romantico rep. He is fine for the Gallic circuit, but somewhat hokey and passe for the more rugged demands of U. S. circuits.

Four Najarros make a lively filler or acro opener with fast acrobatics and a trump in a fat woman whose gyrations equal those of her younger brood. Tony & Johnny indulge in some fancy trampoline antics for big mitts and Morris & Johnny give out with a rapid-fire tap routine that is fine in precision. Simonelli & Partner is a good juggling act, and Armand Andrieux has some trained lovebirds who pull vehicles and seesaw for a taking offbeat entry. Felix Paquet is a storyteller with a weak rep and cloying mannerisms which do not help either.

This leaves the field primarily to the Olympia Music Hall, with the Empire bowing out of a proposed house switch to take on Cinerama, and the ABC still nursing its longrun musical hit, "The Flowered Way." *Mosk.*

Empire, Glasgow

Glasgow, March 17.

Bernard Delfont presents Frankie Vaughan, with Bert Waller at piano; Morecambe & Wise, Albert & Les Ward, Jerry Allen & Trio, Skylons (2), *Jat Herod, Des O'Connor, Two Sterlings, Bobby Dowds Orch.*

Vaude layout, headed by handsome young English singer Frankie Vaughan, is one of the most satisfying to play this vaudery for months. Each act has its individual appeal, and general effect is to send the customers home in happy mood.

Two Sterlings, femme duo, open the bill with acro work and graceful groupings, winding with series of fast somersaults. Des O'Connor is a pleasant young English comedian with relaxed style of delivery, and is reviewed in New Acts. Jerry Allen & Trio have no lack of energy or ideas in a musical offering, Allen himself seated at the electric organ, with Alan Grahame on vibraphone, Lionel Rubin on drums and Ken Ingarfield on bass. Allen introduces a novelty touch by making his organ produce unusual sounds, such as the Scotch bagpipes.

Morecambe & Wise, fast-paced comedy duo, offer two spots, scoring to greater effect in their second. Crosstalk is bright and amusing, and timing is a model. Act is among the best in current United Kingdom vaude comedy doubles.

Albert & Les Ward, who finish the bill's first half, are well named as the "Harmonious Discords." Welsh-born brothers come up with a zany musical act and impressions that please the stubholders. Travesties of Mary Ford & Les Paul and of Jerry Colonna, are particularly good.

The Skylons are two males who score in trapeze chores, the elder of the pair in a series of one-arm twists. The younger has the customers holding their breath as he swings high and into auditorium on trapeze, letting himself go almost at last moment. Act is a honey for U.S. markets.

Jat Herod, newly in from the U.S. and making his British bow, pleases in a string of gags and more particularly in his playing of the violin. His British bow here, minus barrage of publicity that usually attends American acts, is in the pleasant category, and he impresses with his own amusing personality.

Frankie Vaughan, assisted by pianist Bert Waller belts out pops in lively style, and has the younger element with him. Black-haired singer scores with extreme vitality, and is best in "Give Me The Moonlight." Bobby Dowds orch showbacks effectively. *Gord.*

New Acts

GLENN COVINGTON
Songs-Impressions
12 Mins.
Apollo, N.Y.

Glenn Covington is a husky Negro baritone who had to fight a noisy teenage audience plus the normal vagaries incident to an initial vaude appearance and a sometimes defiant rhythm & blues milieu. Nevertheless, in the current Apollo sesh, a strong personality and a big voice come through, particularly in his "Great Day" and "I Believe." He has a great range, but his voice isn't completely under control.

Covington takes to the piano in one part of his act to click on vocal interpretations of the top voices in pops and r&b. The overall mimicries of Nat Cole, Bing Crosby, Bill Kenny, et al., aren't perfect carbons, because Covington's deep voice intrudes, but the styles are exactly duplicated. His accompanying chatter is brief and cheery.

The big man's "Old Man River" bowoff shows that his voice is at times in the precincts of the bass range but that his style lends itself more to the popular frame, rather than the semi-classical. Good for vaude, layouts and smaller bistros. *Art.*

GILLIAN GREY
Songs
20 Mins.
The Barclay, Toronto

Gillian Grey is a tall, blond vocalist in black, most notable for not only her lady-like stage appearance but for a three-octave range, plus echo effects, that takes her from G below middle C to G above. Girl was recently in the background chorus of "John Brown's Body" and is now offering a mixture of musical comedy, grand opera and pop ballads, all over big to the customers for encores, when caught.

Opens with neat "Can't Help Singing," the a switch to "Cara Mia," and then a breakup of the lady-like style to a lowdown "I Want to be Evil"—which she can immediately drop because it doesn't fit her deportment. For second set, Miss Grey has an African chant, "Wim-Hway," for high contralto effects; a sweet "Poor Butterfly"; "Granada" and a wham finale of "Open Your Heart" from "Carmen." Singer makes her own arrangements.

Youngster has plenty of class for the top bistros or any other entertainment medium, this prompting one tablesitter to observe: "A Grace Kelly who can sing."

HILLMAN BROS. (2)
Dance
11 Mins.
Apollo, N.Y.

The Hillman Bros promise and deliver a great deal in the way of class hoofing. This Negro brace, which for a change actually look like brothers, is handsomely attired in white tie and tails, and depends for its marked success on the novel and knowledgeable twists to hoofing which by itself is good but not exceptional.

Precision duoing, a solo terp takeoff on Bill Robinson, incidental chatter and song are all charming. The Apollo aud mitts extraordinary appreciation. This, however, does not limit the act to such vaude turns alone, least of all to such vaude layouts. Hillman brand of intimacy and glitter fit all situations, with posheries high on the list. *Art.*

SALLY SWEET
Songs
Hotel Radisson, Mpls.

When the Twin Cities' leading bistro, the Hotel Radisson Flame Room, recently needed an act for one night between the engagements of chirper Jane Morgan and pianist Carmen Cavallaro, local songstress Sally Sweet was pressed into service. Her pinchhitting success has landed her a future regular booking in the spot.

A distinctive offbeat vocal offering makes Miss Sweet a likely prospect for the tonier supper clubs. Nitery femme folk song and ballad singers are a rarity, at least in these parts. Strumming her own accompaniments on the auto harp, a tiny instrument, she gives out gently with much finesse.

Miss Sweet has a fine set of pipes and her songs seem made to order for them. She projects a dramatic flair and comedic inspiration that aid in carrying off the stint.

Especially boff are a pair of chucklesome melodics, "A Most Delicate Air," that tells of a girl who made the most of her physical charms, and a spoof anent "An Old Lady Who Swallowed a Fly." While her Irish and Scotch numbers register strongly, they're along conventional lines, and more of the humorous contributions to diversify the recital would seem to be in order.

The dinner audience was held in rapt attention that night throughout the entire 30-minute performance. *Rees.*

Jones Sues AGVA

Continued from page 48

too familiar with AGVA affairs. Jones' attorney is William J. Walker.

One of the citations by Jones is an article in AGVA News which stated that Jones was a "traitor to AGVA" and a "doublecrosser." Article also charged that Jones was "using the technique of the big lie, telling it over and over again, screaming hysterically, making wild accusations to gullible members. Jones started to capture AGVA as his own." Article also said, "We were aware of his background and unorthodox tactics, but we thought could channel his activities to make him an asset to AGVA. We tried, we had long talks. Jones promised to turn over a new leaf, but a leopard doesn't change his spots." He also charged that defamatory matter in the AGVA News was distributed and sent out to 15,000 members.

Events leading up to Jones' discharge started with a meeting attended by Jones in Philadelphia, where he was originally top organizer, which resulted in the telegram to Dullzell which demanded that the then current tiff with the American Federation of Musicians be settled and Bright and Irving investigated. Wire was sent to Dullzell with copies to George Meany, head of the AFL, and James C. Petrillo, AFM prexy. Subsequently, Jones was charged with exceeding his authority in calling the Philadelphia meeting that resulted in the telegram, and the national board was polled by wire on ousting him. He was subsequently dismissed with severance pay.

Following his dismissal, Jones went into business for himself and organized the now moribund Actors International Union.

Push Fight Network

Continued from page 5

All units will be installed in theatres on a temporary basis.

With 100 theatres in the country equipped with permanent closed-circuit units and 50 mobile ones available, TNT hopes to top the record lineup of 71 theatres it pacted for the second Marciano-Charles bout.

Terms for theatres for the closed-circuit Marciano-Cockrell fight May 16 will follow the same pattern as those asked by Theatre Network Television for last September's Marciano-Charles bout.

For seats selling up to $2.99, TNT's bite will be 50%; from $3 to $3.30, TNT's take will be $1.50; from $3.31 to $3.50, $1.60; from $3.51 to $4, $1.75; from $4.01 and over, $2.

Barn Ops Trying to Organize Again; Equity Stock Switches Bring Beefs

Another move to organize the strawhat producers is in the works. A prior attempt to unite silo entrepreneurs via the formation of the Stock Managers Assn. several years ago hasn't panned out. Org actually fell apart a year ago, although several managers have continued to stick together as SMA members.

It's these managers who are now trying to revitalize the association, which hasn't had an official president or board of governors for approximately a year, as all terms had expired and no new election was held. However, meetings have continued to be conducted under the SMA banner, with the prexy status of Thomas G. Ratcliffe, of the Sea Cliff (L.I.) Summer Theatre, unofficially extended.

Last conclave was held this past March 15 at the Hotel Woodstock, N.Y., to discuss the new Equity stock contract revisions raising rehearsal pay from $40 to $55 per week and hiking overtime rehearsal pay from $1 to $3 an hour. Another major bone of contention is the requirement that the barn operators pitch in $1.50 a week to Equity's Welfare Fund for each actor employed by them.

Slim turnout for the meet of approximately 50 barn operators prompted the revitalization move. Cards calling for a conclave next Tuesday (29) at the Woodstock were sent to around 300 managers throughout the country. Mailing included non-Equity groups also, on the theory that a number of these operations eventually switch to professional status.

Plans for getting SMA functioning again include election of a new slate of officers and the setting up of three separate divisions covering musical stock, regular stock and star stock. Meanwhile, several barn managers attended an Equity stock committee meet yesterday (Tues.). Equity, incidentally, has never officially recognized the SMA.

Touring 'Teahouse' Pays Off Full 65G Outlay In 13th Week on Road

Repayment of the full $65,000 capitalization on the touring edition of "Teahouse of the August Moon" was completed March 10, during show's 13th week on the road. A $32,500 distributing was made on that date. Other half of the investment had been returned to the backers early last month.

Separately financed from the New York company, the Howard Lindsay-Russel Crouse production is currently at the Curran, S. F., for an indefinite run. A tour of the northwest is skedded to follow, after which bookings haven't been set yet.

Backers of the touring company include Howard S. Cullman, $10,400; San Francisco financier Louis Lurie, $5,200; A. Gerald Renthal, son of theatrical accountant Charles H. Renthal, $3,900; Emmett Rogers, production manager for original co-producer Maurdee Evans, $1,300; Sidney Phillips, Metro's legit liaison in New York, $1,950; Warren O'Hara, Alvin Theatre, N. Y., house manager, $3,250; Herman Bernstein, general manager for Lindsay & Crouse, $650; William F. Wolff Jr., trustee for Crouse, $1,300; Crouse's wife Anna, and sister, Mildred Crouse, $650 each.

Also, Lindsay's sister, Bernadine Boyd, $650; Luise Silcox, representing the Author's League Fund, $2,600; Abe Cohen, company manager of "Peter Pan," $650; theatrical attorney Henry Jaffe, $2,600; agent Irving Lazar, $1,300; Louis J. Lotito, City Playhouses prexy and general manager of the Martin Beck Theatre, N. Y., $650; his daughter Therese, $650; pressagent Sol Jacobson, $1,300; Mrs. Robert Rapport, wife of the general manager for producers Evans and George Schaefer, $1,300.

Also, playwright Patrick, who adapted "Teahouse" from the Sneider novel, $5,200; literary agent Miriam Howell, $650, and talent agent Gloria Safier, $650.

The Portland (Ore.) Symphony has engaged **Theodore Bloomfield** as its conductor next season.

Margo Sets 5 New Plays For Dallas in Summer

Dallas, March 22.

Margo Jones will produce five new scripts, each in a two-week run, in a new summer season, June 13-Aug. 21, at Theatre '55. Last summer Miss Jones staged five preems, but gave each a three-frame showcasing.

Co-producer with Herman Shumlin of the Jerome Lawrence-Robert E. Lee drama, "Inherit the Wind," Miss Jones goes to New York March 31 to assist in staging the Scopes "monkey trial" play, which she preemed here in February. "Wind" has a tryout March 31 in Philadelphia and opens April 21 at the Colonet, N. Y.

Full 40G Nick In Schwartz Foldo

Abrupt closing last Sunday (20) of Maurice Schwartz's three-play series at the Downtown National Theatre, N. Y., represented an approximate loss of the venture's full $40,000 capitalization. Presented by Russell-Farrow Productions Co., in association with Cy Metrick, the series began last Feb. 15 and was to have run 16 weeks.

Schwartz was director-star of the operation, which was in its second production when the management called it quits. Initial presentation, Sholom Aleichem's "Grass Is Greener," had a four-week run, with Moliere's "Miser" taking over last Thursday (17) for a brief six performances. "King Lear" was to have been the windup bill, beginning April 28.

Biggest financial stake in the operation was held by Harold Rubin, with a $19,000 investment. Rubin, who's with Universal Pictures, is also an author, writing under the name Harold Robbins. His novel, "A Stone For Danny Fisher," was adapted by Lenard Kantor for presentation earlier this season at the National, as the theatre's first play in a switch from Yiddish to English language productions.

Rubin was also a general partner in the Schwartz series, along with Yvonne Russell-Farrow, who put up $1,000 of the capitalization.

GAXTON MAY RETURN TO STAGE IN OWN 'QUEEN'

William Gaxton, who co-authored the book of an upcoming musical, "If I Were Queen," from an original by Polan Banks, with whom he collaborated, may also make his professional reappearance therein. Right now Gaxton will limit himself to the co-scripting and direction.

Banks, former screenwriter and novelist, will produce. "Queen" is based on his unpublished novel, which may see publication coincidentally with the legit musical, which has lyrics by Ogden Nash and music by J. Fred Coots.

Banks' bankrolling calls for $250,000, of which 200G is in the till. Tom Kilpatrick is his general manager.

Colleges Remain Legit's White Hope, Sez Eaton

Greensboro, N.C., March 22.

The hope that remains for the American theatre is in the colleges, Walter Prichard Eaton, for more than 50 years a critic, teacher and playwright, declared here in opening the drama program of the Women's College Festival of the Arts.

The retired Yale professor decried the modern mechanizations of the stage, declaring that actually all that is needed is "two or three planks and emotion."

No matter how great a play reads, Eaton said, it fails if the actor fails. "All mechanical productions of art are substitutions," he said. Television drama, he declared, is spoiled by the interruptions of commercials.

Atlantic Beach Stock

The Capri Theatre, a stock operation, will preem this summer in Atlantic Beach, L. I., N. Y., under the production auspices of Helen Waren, Nina Graboi and Stanley Waren. Season, which will run 10 weeks, is skedded to begin June 28, with Waren directing.

House will employ a star policy, with a permanent resident cast. Waren, incidentally, was director at the Cragsmoor (N. Y.) Summer Theatre for the past two years.

Tallu Feuding On Salary Slash?

Chicago, March 22.

Tallulah Bankhead and "Dear Charles" producers Richard Aldrich and Richard Myers have reportedly been feuding over demands that she take a salary slash. It's understood the star has been getting around $3,000 net after taxes, but has agreed to a straight $3,000 to keep the show running.

There have been rumors that the play may close next Saturday (26) if the actress refuses to take the requested cuts. According to the management, there's no closing schedule until June 18, when show winds up its tour in San Francisco, with Miss Bankhead moving to Las Vegas for a nitery engagement.

It's an Animal's Life On And Off Broadway This Season, Real & Fancied

Stanislavsky may wind up taking a back seat to Clyde Beatty. If this season's rash of animal roles continues, the possibility of a classroom-'o-zoo actor movement looms probable. However, it'll be a case of boning up on animal behavior for possible stage employment rather than a fondness for the jungle road companies.

Although live fauna have been used in several Main Stem productions this semester, a variety of animal roles for actors have been available on and off Broadway. Performers in lion, crocodile, kangaroo, ostrich and dog costumes were spotted in "Peter Pan." "Wayward Saint" also had an actor in lion skin, as does "Flowering Peach," while the off-Broadway revue, "Once Over Lightly," has a sketch in which three performers make like a dog, cat and squirrel.

Among the live animals on the boards this semester was a horse in "One Eye Closed" and a cat in "Southwest Corner." "Tonight in Samarkand" had a tiger cub who caught pneumonia and was unable to appear during the show's last week on Broadway. Cub didn't have an understudy and the role remained vacant.

Still to hit Broadway this season is a real monkey in "Inherit the Wind," which opens April 21 at the National Theatre. Not to be overlooked among the live animal contingent is the goat in the long-run "Teahouse of the August Moon." However, in this case there's little possibility of an actor moving in, since the goat has an understudy of the same breed.

Carolina 'Thunder' To Sound Off in June

Greensboro, N.C., March 22.

An original outdoor musical drama entitled "Thunder Over Carolina" will open a four-week run at Lincolnton, June 10, it was announced by the author, Charles W. Loveland, program director of WLON, Lincolnton.

The drama, depicting the battle of Ramsour's Mill there 175 years ago between Whigs and Tories, will have showings Friday, Saturday and Monday evenings, ending July 4.

Handy Hallow

Management of "Anastasia," currently at the Lyceum, N. Y., is keeping actor John Hallow active. At last Saturday's (19) matinee performance he subbed for Michael Strong and earlier in the week he went on for William Callan.

He's actually Hurd Hatfield's understudy.

Legit Bits

Tubthumper **Bill Doll** hit the jackpot with picture layouts and features on different clients in Life magazine running in succession for five of the last six weeks. These included "Anastasia," "Saint of Bleecker St.," "Plain And Fancy," Spike Jones and the Joel Sayre profile on Mike Todd.

Martin Schwartz, currently associate to **Barry Hyams**, leaves New York April 4 to travel ahead to "Kismet." . . **Mary Ward** is press representative at the Papermill (N. J.) Playhouse until she leaves for England on April 29 . . . **Anne Sloper** replacing **Al Jones** as company manager for "Plain And Fancy" during latter's illness. Jones is recuping at home after hospitalization and ought to be back in a couple of weeks.

St. John Terrell will package his production of "Three By Thurber," which had two Monday night only performances at the off-Broadway Theatre de Lys this season, for a strawhat tour next summer . . . "Tonight At Noel Coward's," a collection of Coward's songs, sketches and scenes from his plays, is slated for production next season by **David Brooks** . . . **Howard Liebling's** "The Porcelain Clay" is planned for off-Broadway production by a group tagged "Stage Society," with the venture capitalized at $8,500.

Arthur Sircom will direct the musicals at the Iroquois Amphitheatre, Louisville, next summer . . . Operation of Brooks Costume Co. is detailed in the April issues of Esquire mag in an article labelled "Glamour for Rent" . . . **Solly Pernick**, business agent of Theatrical Protective Union No. 1, chairmanning the Legitimate Theatre Group of the United Jewish Appeal's Motion Picture and Amusement Division.

Bucks County Playhouse, New Hope, Pa., kicks off its summer season May 13 with **Kim Hunter**, **Biff McGuire** and **Jerome Cowan** in "King of Hearts" . . . Music Circus, Lambertville, N. J., begins its seventh season June 4 with "Merry Widow" . . . Production staff for "Cat On a Hot Tin Roof" includes **Ben Rosenberg**, company manager; **Robert Downing**, production stage manager; **Daniel Broun**, stage manager, and **Richard Durham**, assistant stage manager.

Correct gross on "Anastasia" for the week ending March 12 was $19,600 . . . **Fairfax Burgher** has exited the cast of "Lunatics and Lovers" to join "King and I" on the road, replacing **Leon Shaw** . . . **Richard Aldrich** returned from Florida last week and this month planes to Europe with **Julius Fleischmann** . . . Group 20 Players begins its third season of classic repertory at Wellesley (Mass.) College June 27, with a 10-week run skedded . . . **Henry Duffy** is anything but "late" or dead, as erratumed in a letter in last week's issue.

Gross for the two-week run of "Kind Lady," with **Fay Bainter** starred, at the Miller Theatre, Milwaukee, was a little over $12,700 on a potential capacity of $14,101.

Richard Collett, Swedish baritone who will play Emile de Becque in "South Pacific" at the City Center, N.Y., beginning May 4, will be featured on **Ed Sullivan's** CBS-TV'er Sunday, (27) in a tribute to **Rodgers & Hammerstein.**

Morton Da Costa took off last Monday (21) for a two-week vacation in Haiti . . . **Lewis Harmon**, who went into St. Luke's Hospital, N.Y., last Thursday (17) for surgery, is due to get out today (Wed.) . . . **John Effrat** planes to London next Sunday (27) after winding up jury duty Friday (25).

Anthony Buttitta, due back in New York April 4 aboard the Ile de France from Le Havre, has completed the manuscript of a new novel, "Bright Horizon," which he wrote during five months in Mallorca, off the coast of Spain. Following his N.Y. arrival, he'll plane to the Coast for another season with **Edwin Lester's** San Francisco Light Opera Co. . . . The **Jay Gorney-Lionel Stander** musical revue, "Meet the People-1955," is scheduled for New York production April 13 at the Cafe Theatre, formerly the Diamond Horseshoe nitery.

A $2,458 suit against **John Carradine** goes to trial today (Wed.) in the N. Y.'s First District Municipal Court. Action was instituted by director **Peter Glenn** and is for rent allegedly due on the N.Y. apartment that he leased to Carradine from Oct. 15, 1949 to Oct. 15, 1951.

Hollywood

Irwin Parnes will present the eighth annual International Folk Dance Festival Saturday (26) at Philharmonic Aud, L. A., narrated by **Harlow Wilcox**, radio-tv announcer . . . L. A. Civic Light Opera auditions dancers for "Kiss Me Kate," first presentation of season, tonight (Wed.), girl singers on Friday and boy singers on Saturday . . . Carthay Productions moved back opening of "Anniversary Waltz" from Easter to April 11 at Carthay Circle Theatre, L.A. . . . **Dick Erdman** set for one of leads in Stage Society's "Misalliance," opening April 27 in L. A. . . . **Benay Venuta** opens with **Fernando Lamas** and **Arlene Dahl** in "Liliom" at Sombrero Playhouse, Phoenix, March 28 . . . **Rod Steiger** contacted by Broadway producer **Cheryl Crawford** with a view to his making a musicomedy bow in "Reuben, Reuben," to be staged next fall from **Marc Blitzstein's** book, lyrics and music.

Chicago

Chicago Actors Club, which folded a couple years back, has been revived with new quarters in the Mike Fish Cafe. Vet actor **Phil Lord; Ralph Bellamy**, who has been starring in "Oh Men, Oh Women" at the Harris, and Sun-Times columnist **Irv Kupcinet** spearheaded the reactivation of the club . . . **William Marshall** has been signed to play the title role in Chicago Playwright Theatre's production of "Oedipus Rex" starting March 31 . . . Touring "Tea and Sympathy" plays a special matinee benefit March 31 for the Actors Fund . . . Pressagent **Joe Flynn** in Chicago advancing dancer **Escudero's** stand, which opens at the Great Northern Monday (28).

London

London, March 15.

Jack Weller's "Sailor Beware," by **Philip King**, broke the house record at the Strand Saturday (12). Previous record was held by **Vernon Sylvaine's** "Any Gentleman Please," done at this theatre in 1950. Weller has created another record for a West End manager. He gave the entire cast a raise in salary four days after show opened . . . **Tom Arnold**, who recently purchased (through **Harry Foster**) **Richard Waring** and **Francis Essex's** intimate revue, "Blame It On Adam," which was tried out at the Lindsey Theatre in January, has called in several writers to inject new items in the show before starting to cast it. Show is expected to go to the Ambassadors sometime in May . . . **Peter Daubeney's** presentation of Antonio and His Spanish Ballet has proved such a hit at the Palace that it is being transferred to the Saville, where it stays a further six weeks. After which **George & Alfred Black's** American show, "The Tender Trap," by **Max Robert Paul**, goes there, with cast including **Brian Reece**, **Phil Brown** and **Geraldine McEwan.** Early May is opening date.

After year's moneymaking run, **George & Alfred Black's** "Wedding in Paris" closes April 2, and immediately starts provincial tour, staying three to four weeks in each town. New show going in there two weeks later is **Joseph Hayes'** Broadway hit, "The Desperate Hours." **Sigmund Miller**, American playwright, is here to supervise the production of his play, "One Bright Day," which is being tried out at the Connaught Theatre, Worthing, April 18.

Paris Stock Company Guesting in Montreal

Montreal, March 22.

Le Theatre de Paris, the first French stock company of any calibre to play here in several years, is currently appearing at the Arcade Theatre. The cast, with few exceptions, is direct from Paris and most are reputable legiters with a few film headliners being used in leading roles. The stars are brought in every two weeks, as the shows change, to appear in the five plays being presented until April 7. Project is being bankrolled by Film France.

Idea is the brainchild of Eloi de Grandmont and Andre Roche, both familiar with legit. Pair took over the Arcade, a 755-seater in the east end of Montreal and are offering the series at a $2.50 top. Venture has produced some excellent stagecraft, but has failed to measure up to b.o. expectations.

First offering, "Le Captaine Smith" with Alexandre Rignault, was a opening choice, drew a general pan from critics and few customers.

Andre Clave has directed all shows, with decor by Francine Galliard-Risler.

'Tories' Win Almost Clean Sweep For Equity Membership Nominating Reps

Conservatives won a virtually clean sweep in the election of membership representatives to the nominating committee in the Actors Equity quarterly membership meet last week. Of the six reps chosen, five ran on the "Tory" ticket.

That gives the conservatives at least a five-to-four margin on the nine-member committee that will select the official slate for the annual election next June. With union's seven officers and 12 council members due to be elected, this sticks up as a blow to Equity's liberal forces, with prospects of a conservative regular ticket an odds-on favorite.

Quintet, considered conservative, are Lief Erickson, Peggy Wood, William Tabbert, Alexander Clark and David Orrick. Other membership rep, regarded as liberal, is John Kerr. The three council members of the committee previously selected are Lois Wilson, chairman, and John Emery and John Drew Devereaux. They're regarded as more or less middle-of-the-roaders.

Due to be elected next June are the union's president, four vice-presidents, treasurer and recording secretary, and 12 council mem-

(Continued on page 58)

Love and Peace Prevail Between Mpls.-St. Paul; 'Pajama' Going to Both

Minneapolis, March 22.

As result of the theatrical peace that has been brought about between the Twin Cities, "Pajama Game" will play both Minneapolis and St. Paul. "The Pajama Game" was originally booked for two weeks here, then cut to 10 days, then further reduced to seven days.

Bennie Berger, operator of the local Lyceum, prevailed upon the show to allot two of the finally-decided seven Minneapolis days to St. Paul, which was extremely eager to have it. Accordingly, show will play St. Paul May 2-3 and here only from May 4-8.

Formerly, all efforts were put forth to obtain Broadway legit offerings for Minneapolis exclusively, and these were largely successful. St. Paul was so resentful over the shows passing up the city that its newspapers refused ads for them and city officials and business leaders protested to influential New York theatrical folk. It was a case of theatrical war between the two towns.

Berger took over the Lyceum late last season and decided it would be to the best interests of all concerned for the two cities to cooperate in trying to bring more attractions here. Ed Furni, manager of the St. Paul Auditorium, was more than willing and St. Paul newspaper heads also approved.

In addition to "The Pajama Game," Berger also is voluntary giving up part of "The King and I" and "Kismet" time to St. Paul, although these shows, too, were originally intended for Minneapolis exclusively and would be sure sellouts at the Lyceum here for much longer engagements than can be assigned to it.

GUTHRIE IN STRATFORD TO START FEST PLANS

Stratford, Ont., March 22.

Tyrone Guthrie arrived here Saturday (19) to start work on the 1955 Shakespearean Festival, in which he will direct "The Merchant of Venice" and a revival of last year's "Oedipus Rex." Although rehearsals will not start until May, Guthrie has a drama school set up and a number of speaking engagements to fill.

His last production before leaving Europe was the new Sean O'Casey play, "The Bishop's Bonfire," which surprised everyone by failing to start riots in Dublin. After he gets the Festival rolling here, Guthrie will return to Britain to stage Thornton Wilder's "A Life in the Sun" at the Edinburgh Festival.

Michael Langham, the English director who will stage "Julius Caesar" here this summer, is in Toronto, where he is directing for the "Crest" repertory theatre.

Map Roadshow Tour For Corwin Lincoln Debate

Chicago, March 22.

Paramount Attractions, booking agency headquartered in Chicago, is planning a national roadshow tour of Norman Corwin's play, "Tonight! Lincoln vs. Douglas." An eight-month tour of one and two-night stands is planned for late September. Paramount is currently negotiating for several top name stars to play the leads and other prominent historical figures.

An itinerary of 235 separate engagements has been worked out for the roadshow and a $750,000 gross is hoped for.

73G Profit On N. Y. 'Rainmaker'

New York production of "Rainmaker," which closed last Feb. 12, made a $73,638 profit, according to a March 1 accounting. On the basis of the regular 50-50 split between backers and management, this gives the former a 50% profit on their $75,000 investment. Payoff, however, will be staggered, since the figure includes $67,500 in deferred income from the sale of the film rights to Hal Wallis and Joseph Hazen.

Coin from the picture deal is to be paid out at the rate of $22,500 per annum for three successive years beginning next year. According to an earlier accounting, production had already received $58,500 from the film sale. As of March 1 accounting, backers had been repaid their full contribution.

The Ethel Linder Reiner-Hone Abelson production dropped $2,316 during its last three weeks on Broadway, according to the statement, with closing expenses totalling another $6,344. Income included a $360 advance for German language legit rights and a $205 refund of sundry production costs. As of the March 1 report, balance of cash available was $5,730.

Additional income on the N. Richard Nash comedy is expected from other subsidiary rights and royalties from the touring edition of the show, which was financed as a new venture under the sole sponsorship of Miss Reiner. Geraldine Page, who starred in the Broadway production, is dittoing on the road.

Yorke-Savage Ready New Equity Barn in Toronto

Toronto, March 22.

New summer theatre setup, with partnership of Jack Yorke and Alan Savage, latter trans-Canada radio-television topper on the Cockfield-Brown advertising agency here, tees off May 16 with first showing in Canada of William Inge's "Picnic." On government's new decision to wipe out the 12½% amusement tax if legit casts are all-Canadian—but tax to apply on imported stars from the United States or Britain—"Picnic" cast has not been selected. But director will be Henry Kaplan, television director for the Canadian Broadcasting Corp.

Tagged the Garden City Centre Theatre, the 423-seater is a modern, air-conditioned situation, complete with balcony, and will be run in conjunction with the Garden Centre Hotel, this having a motel, swimming pool and restaurant-bar. Theatrical venture will be run 100% Equity and scale will be $2.25 top.

Radio Serial to Reopen Bronx Yiddish House

The Elsmere Theatre, Bronx, N. Y., will resume Yiddish productions next month. House, dark since early last February, will reopen April 8 with Louis Freiman's dramatization of his latest Yiddish radio serial, "Eternal Bride." Rights to the play were acquired by Israel Rosenberg, Elsmere actor-director.

Presentation, with music by Philip Laskefsky, will be given nightly for an indefinite run, with Saturday and Sunday matinees.

Tryout to Oblivion

Attorney L. Arnold Weissberger recently sent an unproduced legit script, authored by one of his clients, to playwright Jean Kerr, with the suggestion that she might be interested in adapting it as the book for a musical show.

A week or so later he received it back with a polite but definite note of refusal. "I just don't like fantasies," Mrs. Kerr wrote. "I'd be afraid that any fantasy that opens in Heaven would close in New Haven."

Bendix to Top New 'Caine' Dixie Tour as Paul Douglas' Sub Following 'Incident'

Hollywood, March 22.

Paul Gregory has formed a new "Caine Mutiny Courtmartial" company to pick up dates previously cancelled when he disbanded a former troupe of which Paul Douglas was a member. Starts a seven-week tour of the South April 11, at Amarillo, Tex. William Bendix is taking over the former Douglas part as Captain Queeg; Robert Lowery as Greenwald, and a newcomer discovered by Gregory named Jim Bumgarner as Lt. Maryk.

Original Southern trek was cancelled following alleged slurs made on the South by Douglas, which stirred up quite a fuss. Douglas denied making the derogatory remarks.

STEVENS' ANGELING SPREADS OFF-STEM

A frequent investor in Broadway shows, producer-realtor Roger L. Stevens also spreads his backing to off-the-Stem productions. His latest contribution is a reported $1,850 investment in Theatre 12, which will operate at the Provincetown Playhouse in Greenwich Village this summer. Group has taken a five-month lease on the theatre beginning June 1.

Bert Greene is producer of the operation, which is capitalized at $10,000. Opening bill will be "A Month in the Country." Outfit was active for three weeks last season at the Cherry Lane Theatre, also in the Village, with a production of Sartre's, "The Flies."

Proser Files Suit Over New Hope Inn Contract

Doyletown, Pa., March 22.

Monte Proser, dropped last fall as president and manager of the Playhouse Inn at New Hope, Pa., has filed suit here for $310,650 against the Inn and Ben Snyder, its treasurer. Proser says he has a contract for $250 a week and 10% of the profit and that Snyder persuaded him to sign a waiver, cancelling the profit-sharing clause, and promised to give him as much stock in the project as was then outstanding.

After he signed the waiver, Proser claims, Snyder became "cool and distant" and refused to issue the promised stock. He valued the stock at $250,000. Plaintiff also seeks $50,000 for "wrongful termination" of contract and $10,650 he says he laid out in endorsing loans at the establishment and buying stocks and bonds.

The directors said, when they fired Proser, that he had broken his contract by not spending enough time at the Inn, which was opened adjoining the Bucks Playhouse last spring.

ABBOTT EYES BRADY SCRIPT

Hollywood, March 22.

Ben Brady's comedy, "A Cold. Cold Eve," has been submitted by Music Corp. of America to Broadway producer George Abbott.

Brady is former producer of the Red Buttons tv show.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

500G 'Tea' Lawsuit Is Withdrawn As Plaintiffs Admit No Copying

Steiger-Crawford Talk 'Reuben' Musicomedebut

Los Angeles, March 22.

Rod Steiger and Broadway producer Cheryl Crawford are talking a deal for the actor to make his musicomedebut in "Reuben, Reuben," from the Marc Blitzstein book, lyrics and music, which Bobby Lewis will stage next fall.

Duo also is discussing the production of two other projects, including three one-act plays, "The Tenor," which Steiger adapted from the Franz Wedekind property, and in which he would star. Second is Leslie Stevens' "The Award," to star Eve Marie Saint, who appeared with Steiger in "On the Waterfront."

166% Gain For 'Camera' Backers

"I Am a Camera" paid another $24,000 dividend last month, bringing the total profit on the 1951-52 Gertrude Macy-Walter Starke production to $216,160. On the basis of the regular 50-50 split between management and backers, that represents a 166% profit for the latter on their $65,000 investment.

Distribution was made following an accounting last Feb. 15. According to the statement, British royalties totalled $7,453, while other royalties came to $1,017. Show's share of its $50,000 film sale accounted for another $18,000, bringing the total income since a prior May 1, '54 accounting to $26,470.

Deducted from that sum was 10% of the profits due John van Druten, who adapted the comedy-drama from Christopher Isherwood's "Berlin Stories." He also directed the play, both in the U. S. and London. After the van Druten lopoff, profit for the May 1, '54-Feb. 15, '55 period was $23,823. A $392 balance from the previous accounting brought the amount of cash available for distribution to $24,215, of which a $24,000 dividend was issued, leaving $215 available for future dispensation.

Broadway production of "Camera," with Julie Harris starred, opened Nov. 28, 1951, and ran for 261 performances at the extinct Empire prior to moving to the road in September, '52. West End edition, presented by Donald Albery, in association with play's Broadway producers, preemed March 12, '54, at the New Theatre, and wound up last Jan. 8.

Celluloid version, with Miss Harris repeating her starring assignment, was filmed recently in England.

No Bright Hopes For 'Misery' in London Bow

London, March 22.

Indie film producer Daniel M. Angel entered the legit arena last week when, in partnership with E. P. Clift, he presented "Misery Me!" by Denis Cannan at the Duchess Theatre.

Play, which preemed on Wednesday (16), was directed by Alastair Sim, and stars Yvonne Mitchell, George Cole and Clive Morton. A comedy about suicides, piece received lukewarm notices and has only modest hopes of survival.

Rev. Hartke Taking Vt. Group to O'Seas Bases

Burlington, Vt., March 22.

Players Inc., resident repertory company at St. Michael's Playhouse, which is returning here for its fifth season on the St. Michael's College campus, will begin an eight weeks' tour of Europe starting April 5.

Rev. Gilbert V. Hartke, founder of the Players, will be in charge of the 14 actors and actresses who will visit American Armed Forces installations under auspices of the Dept. of Defense. Company manager will be Joan Delehaunty, leading lady last summer.

Playwright Robert Anderson, his wife, Phyllis Anderson and Music Corp. of America have been vindicated by withdrawal of the $500,000 suit filed against them over authorship of Anderson's "Tea and Sympathy." Action, which didn't charge plagiarism, but clamed breach of agency function and agreement, and appropriation of ideas and material, was dropped in N. Y. Supreme Court last Friday (18) by the plaintiffs, Joseph Heller and Robert S. Mason. There was no cash settlement.

Heller and Mason, radio-tv writers and U. of Penn instructors, had charged that "Tea" was based on a scenario written by them and submitted to Mrs. Anderson, an MCA script agent, who was supposed to have arranged for a legit adaptation, which didn't materialize. They had alleged she turned the material over to her playwright-husband, who used it for "Tea."

Pair withdrew their complaint on the basis of pre-trial testimony of Anderson and others and after reading a prior version of "Tea," penned by Anderson in 1948, four years before they had written their scenario, labelled "The Time for Trial."

Plaintiffs' attorney stated that after the plaintiffs had read the pre-trial testimony of Anderson and others and had read a prior version of "Tea And Sympathy" written by Anderson four years before they had written their scenario, the plaintiffs were convinced that "Tea And Sympathy" was an original work by Anderson and that for that reason there was no basis for proceeding with the case. Anderson, through his attorney, acknowledged the good faith of the plaintiffs in originally filing the lawsuit and in dropping it after they had learned of the above facts.

Attorney for the plaintiffs was Rudolph Halley, while Edward E. Colton represented the Andersons.

Central City Opera Gets Control of Play in 10G Denver Post Contest

Denver, March 22.

The Denver Post is sponsoring a $10,000 original play contest, with the Central City, Col., Opera House Assn. getting full control of the winning property. Both the Post and Opera House will have the right to present play at any time in Central City or Denver without payment of royalties. However, if produced elsewhere in any medium, royalties set by the Opera House will be charged, with income split equally between the playwright and the Opera House.

Plays submitted have to be based on the discovery of gold in Colorado in 1858. Winning entry will be produced at the Central City Festival in 1958, centennial year of the gold discovery and the founding of Denver. Contest is open to amateur and professionals and will run until June 1, 1957.

Entries will be judged by New York Daily News drama critic John Chapman, legit producer Cheryl Crawford, legit-film producer Paul Gregory, radio-tv scripter Ben Draper and Chester M. Alter, U. of Denver's Chancellor.

LUCILLE LORTEL TAKING OVER THEATRE DE LYS

N. Y.'s Theatre de Lys, major off-Broadway outlet, will switch ownership next May. Taking over operation of the theatre at that time will be Lucille Lortel, founder-director of the Westport (Conn.) White Barn Theatre, a strawhat venture. Property was given to her last year by her husband Louis Schweitzer, who purchased the house from Ralph N. Voohris.

Miss Lortel's actual takeover was delayed because of a prior reptal commitment to John Post, who's been booking shows into the theatre since 1953. New owner intends to pattern the operation after the Arts Theatre Club in London. She'll present her own productions and also lease out the house.

Shows Out of Town

Ankles Aweigh

New Haven, March 19.

Howard Hoyt, Reginald Hammerstein, Fred F. Finklehoffe production of musical comedy in two acts (10 scenes). Stars Betty and Jane Kean, Sonny Tufts, Lew Parker; features Gabriel Dell, Thelma Carpenter, Mike Kallin, Betty George. Book by Guy Bolton and Eddie Davis; music, Sammy Fain; lyrics, Dan Shapiro; choreography, Tony Charmoli; scenery, George Jenkins; costumes, Miles White; vocal and orchestral arrangements, Don Walker; musical and choral director, Salvatore dell'Isola; dance music devised by Roger Adams; additional dance music by Donald Pippin; assistant to director, Edward Clarke Lilley; staged by Finklehoffe. At Shubert, New Haven, March 19, '55; $3.50 top.

Russ	Ed Henley
Tommy	Bill Costin
Pizza Cart Ma	Frank Conville
Elsey	Betty Kean
Wynne	Jane Kean
Actor	Ray Mason
Dinky	Lew Parker
Spud	Gabriel Dell
Captain Zimmerman	Mark Allen
Native Girl	Nancy Walters
Lt. Bill Kelley	Sonny Tufts
Admiral Pottles	Will Hussung
Chipolata	Thelma Carpenter
Joe Menchini	Mike Kellin
Tony	Herb Fields
Lucia	Betty George

Following a pre-Broadway shakedown cruise, with Boston and tentative Philly listed as ports of call, "Ankles Aweigh" should steam into Gotham in good shape and tie up at the Hellinger for extensive shore leave.

Preem shows plenty of rough edges and a half-hour span of overboard running time. However, there's a plenitude of okay material in the production's basic setup and it looks like only a matter of channeling it in the right direction.

Storywise, book reverts somewhat to the old style of musical recipe wherein a rather hackneyed tale serves mainly as a source of tune-and-dance cues. There is no integration of dialog and song, such as has been prevalent in past decade or so of musicals. Theme of the improbable situation of smuggling a femme on board a Navy plane carrier, with attendant frantic pursuit of a purloined code book, and the inevitable scene of sailors on shore leave frequenting a brothel, is hardly a Pulitzer prospect for originality, but it lends itself to laugh fodder in the burlesque skit manner. On occasion, comedy bits seem to have been tossed into the hopper strictly on their own, which is okay once the audience has brushed off the story per se.

In the songsmith department, "Nothing at All," "Kiss Me and Kill Me With Love," "Headin' for the Bottom" and "His and Hers" sound headed for the pop acceptance. "Honeymoon" gets delightful treatment by lovely femme charmers backgrounding a rendition by Betty Kean. There are chuckles in "Old Fashioned Mothers" and "Here's to Dear Old Us." "Ready Cash," with sumptuous scenic support, makes a class opener for stanza two. Salvatore dell'Isola's contribution as master of the baton is a noteworthy one.

Choreography is topdrawer stuff, especially in its execution. Heavy emphasis on gymnastic gyrations has a telling effect, and the jet pace lifts terps to a knockout classification.

Betty and Jane Kean are on a treadmill binge that keeps them jumping throughout a good share of the proceedings. They sing, dance, mimic, chatter, and in general deliver a full package of entertainment knicknacks. In brief, they click.

Sonny Tufts comes through in a sort of diamond-in-the-rough way. As a good-natured lummox, he registers okay. Lew Parker (taking over the original Myron McCormick assignment at comparatively short notice) and Gabriel Dell establish themselves as a good comedy team. Good featured support is turned in by Thelma Carpenter, ace vocalizing brothel madam; Mike Kellin, an efficient male heavy, and Betty George, his bustily attractive counterpart. Ray Mason adds a pleasant "Festa" vocal; Hank Brunjes and Skeet Guenther team well with principals and girls in hoofing a "Walk Like a Sailor" routine. Mark Allen and Will Hussung fill Naval officer roles satisfactorily; and there's a fresh, youthful ensemble of femme pipperinos whose chirping-terping rates with the best.

Colorfully mounted settings, and extravagant costuming, provide visual treats. Fred Finklehoffe's staging has produced a prime requisite of a musical of this nature—speed. *Bone.*

Champagne Complex

Wilmington, March 16.

Gayle Stine production of comedy in three acts by Leslie Stevens. Costars Donald Cook, Polly Bergen, John Dall. Directed by Michael Gordon; production designed by Charles Elson. At Playhouse, Wilmington, Del., March 16, '55; $3.85 top.

Hellmes Bell Harper	John Dall
Allyn Macy	Polly Bergen
Carter Bowen	Donald Cook

This new Leslie Stevens comedy should find little trouble in making the grade on Broadway. It's witty and fast-moving and contains enough hilarious moments to disguise the thinness of plot and a tendency to be overly cute at times.

However, the basic ingredients for a laugh show are in evidence, and the combination of goofy situations, sparkling dialog and ace performances draw solid audience reaction.

It's grade-A spoofing, with the emphasis on sophisticated nonsense. The slight plot revolves around a career girl whose habit of discarding her clothes under the influence of champagne is disconcerting to her fiance, a stuffy business executive. He calls in his psychiatrist uncle to set her straight and things go merrily on from there.

With only three in the cast, it's up to the actors involved to keep things moving top speed. The role of the bewildered psychiatrist is tailor-made for Donald Cook, a past master of the double take. He milks every line and situation for maximum comedy effect, especially the scenes wherein he psychoanalyzes the heroine.

Polly Bergen, tv entertainer, displays genuine talent as a comedienne in the lone femme role. She brings just the right touch of wackiness to the role, whether she is fondling her dog or dumbfounding her fiance and doctor with her weird behavior and feminine viewpoints. Miss Bergen's striptease scenes add a bright touch to the proceedings.

John Dall holds his own in fast company as the fiance. He has his share of laugh lines, in addition to serving as a foil for the shenanigans of uncle and fiancee.

The swift pace from opening curtain to the smash finale is a tribute to Michael Gordon's direction. Charles Elson designed the tasteful single living room set.

"The Champagne Suite," composed especially for the show by Jerry Stevens, is featured between the acts.

Miss Bergen's understudy, Monica Lovett, filled her role at the Saturday night (19) performance. *Klep.*

ADVANCE AGENTS! COMPANY MANAGERS!

We have been serving theatrical shows for over 42 years. Ours is the oldest, most reliable and experienced transfer company on the West Coast!

- *Railroad privileges for handling shows and theatrical luggage.*
- *Complete warehouse facilities!*
- *Authorized in California. Equipped to transfer and haul anywhere in U. S.!*
- *RATES ON REQUEST!*

Atlantic Transfer Company
GEORGE CONANT
1100 East 5th Street
Los Angeles 13, Calif.
MUtual 8121 or OXford 9-4764



SPECIAL RATES!

Right in the heart of Philadelphia's theatrical and night club district . . . excellent facilities, spacious, homey rooms.

The John Bartram Hotel
BROAD AND LOCUST STREETS
WM. H. HARNED, Gen. Mgr.

Stage Mgrs.' Billing Pitch

Philadelphia.

Editor, VARIETY:

Once again I come to you with the request that stage managers be included in the credits that VARIETY publishes at the top of its reviews of plays.

VARIETY is the weekly of show biz and of show people; and the contribution of stage managers to the theatre should not be ignored, when every extra and walk-on is listed.

Of course at this time I am particularly aware of the effort required of a stage manager; but this is an old crusade of mine, and I hope you will give it consideration.

In theatre evolution, the s.m. was once a button-pusher: now he is a creative force in bringing a production to life and in maintaining its level during a run. I think the stage manager deserves a nod from the weekly that has always championed the rights of showfolk.

Bob Downing.

Off-B'way Shows

Once Over Lightly

Cuadro Productions presentation of revue in two acts. Direction, Stanley Prager; sketches, Melvyn Brooks, Ira Wallach, Philip Loeb, Zero Mostel; lyrics, Marshall Barer, Dean Fuller, Wallach, William Engvick; music, Fuller, Ralph Strain, Murray Grand, Alec Wilder; production design, Warwick Brown; choreography, Lee Becker; conductor, Peter Matz; musical arrangements, Matz; additional music, Samuel Matlovsky.

Cast: Zero Mostel, Sono Osato, Jack Gilford, Lee Becker, June Erickson, Joe Lautner, George Mills, Victor Reilly, Joe Sargent, Royce Wallace, Patricia Wilkes. At Barbizon-Plaza Theatre, N.Y., Feb. 15, '55; $4.60 top.

Off-Broadway has taken over a neglected phase of Main Stem activity. The smallseaters are putting on revues, of which there have been none on Broadway so far this season. Most recent of these song-and-sketch shows is "Once Over Lightly," which opened last week at the Barbizon-Plaza Theatre.

Present-day legit economics are one of the major factors attributed to the lack of Broadway revues. The negligible cost of off-Broadway production makes a gamble on such shows more feasible. However, the payoff is still dependent on quality material. The current Barbizon-Plaza tenant doesn't meet that requirement.

Show's sketches and lyrics are generally mediocre. Production has some okay music, while the performers for the most part are more impressive than their material. This is especially notable as concerns Zero Mostel and Jack Gilford who, with Sono Osato, head the talent lineup. All three have Broadway credits, as do most of the other cast members. Gilford, incidentally, is becoming an off-Broadway regular, having appeared last season in "World of Sholom Aleichem" and earlier this semester in "Passion of Gross."

Mostel and Gilford, the show's comics, are completely opposite types. Former uses a brash approach, while latter delivers in a meek manner. Mostel shows up best in a skit labelled "Foreign Affairs," while Gilford kills a good bit as an orch conductor with some lowbrow actions.

Production's top segment is Miss Osato's terp interpretation of "Peter Pan." Dancer also portrays a cat in a weak second-act entry with convincing feline grace. In this guise she appears opposite Mostel and Gilford, who are amateurishly and ineffectually garbed as a dog and a squirrel respectively.

June Ericson and Lee Becker show up well in the vocal and dance departments, respectively, while Patricia Wilkes demonstrates a stage savvy in both comedy and song situations. *Jess.*

The Miser

Russell-Farrow Productions Co. (in association with Cy Metrick) presentation of comedy in two acts (six scenes) by Moliere, English version by Louis Jergan. Stars Maurice Schwartz. Direction, Schwartz; scenery, Sam Leve; costumes, Ruth Morley; musical direction, Emanuel Fleischman. At Downtown National, N.Y., March 17, '55; $3.95-$3.45 top.

Cast: Joan Copeland, Douglas Watson, Martin Brooks, Fred Vogel, Maurice Schwartz, Farrell Pelly, Betty Garde, Lulu Belle Clarke, Nat Burns, Roger Hamilton, Alan Rich, Sheila Copelan, Michael Tolan.

Maurice Schwartz isn't feathering his cap at the Downtown National Theatre, where he's director-star of a three-play series. The vet Yiddish actor-producer-director has been up to bat twice, first with Sholom Aleichem's "The Grass Is Always Greener" and now with Moliere's "The Miser."

"Grass" was a weak opener. The Moliere revival is an even weaker followup. As burlesqued at the National, "The Miser" is dull, lacking in humor and amateurish in performance. On the last count, Schwartz's direction is a contributing factor. In an attempt to guarantee laughs, he's gagged up the performances, but to no avail. Louise Jergan's English translation doesn't do the trick either.

Only in the show's final sequence is there a flash of humor. It's strictly a farcical bit in which a whole family is reunited after years of separation and all the play's problems are solved in one fell swoop. The comedy here stems from the ridiculousness of the situation and not from any sweeping gestures, deformed characters or other similar pitches for laughs as employed in this production.

Besides Schwartz, who plays the title character, other major roles are handled by Joan Copeland and Martin Brooks, both holdovers from "Grass." Also importantly cast are Douglas Watson, Betty Garde, Fred Vogel, Nat Burns and Sheila Copelan. The acting, however, is generally undistinguished, with Miss Garde registering as one of the more agreeable performers.

Sam Leve has provided an okay setting. *Jess.*

(Closed last Sunday (20) after six performances.)

Play Abroad

My Three Angels

Glasgow, March 18.

H. M. Tennent Ltd. and George & Alfred Black (by arrangement with Saint Subber, Rita Allen and Archie Thomson) presentation of comedy by Sam and Bella Spewack, from the French play, "Cuisine des Anges," by Albert Husson. Stars Ronald Shiner, Nigel Stock, George Rose. Directed by Wallace Douglas. Decor, Rolf Gerard. At King's Theatre, Glasgow, March 14, '55; $1.30 top.

Cast: Cyril Luckham, Jane Aird, Patience Collier, Lucy Young, Nigel Stock, George Rose, Ronald Shiner, Hugh Manning, Peter Barkworth, Clifford Elkin.

Ronald Shiner, English comedy actor, is cast as the lively, boisterous convict No. 3,011 in this new British production of the N. Y. play success. He has already clicked in the long-running "Worm's Eye View" in the United Kingdom, and looks set to add marquee name value to a mildly amusing comedy.

Shiner, with acute timing sense in comedy lines, shines brightly, along with Nigel Stock and George Rose as his fellow-convicts. The trio's thesping is topdrawer, and the play belongs to them. Yocks are not strong but steady and penetrating, with shafts of Gallic philosophy reflecting French origin of the play in attitude to life and love.

Rolf Gerard has achieved a good effect with his setting of a bamboo-built store and verandah. He secures a warm tropical effect via slick lighting, and offstage playing of a harmonica by Tommy Reilly (incidental music is by Leslie Bridgewater) adds to the atmosphere.

Cyril Luckham portrays the good-hearted but inefficient storekeeper satisfactorily. Jane Aird, Scot-born actress, is good as his femme, and Lucy Young as the young daughter with love problems. Patience Collier plays a know-what-she-wants visitor. Hugh Manning's villain is strong.

Gord.

Current Road Shows

(March 21-April 2)

Ankles Aweigh (tryouts) — Shubert, N.H. (21-26); Shubert, Bost. (28-2).

Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan)—Huntington, Hartford, L.A. (21-2).

Champagne Complex (Donald Cook) (tryout)—Wilbur, Bost. (21-2).

Dear Charles (Tallulah Bankhead)—Erlanger, Chi. (21-2).

Fifth Season (Chester Morris, Joseph Buloff) — Hanna, Cleve. (21-26); American, St. L. (28-2).

Guys & Dolls—Lanier Aud., Montgomery (21-22); Temple, Birmingham (23); Ryman Aud., Nashville (24-25); Murat, Indianapolis (26); Shubert, Det. (28-2).

Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout) — Plymouth, Bost. (21-26); Walnut St., Phila. (28-2).

King and I (Patricia Morison-Leonard Graves)—Shubert, Chi. (21-2).

Oh Men, Oh Women (Ralph Bellamy)—Harris, Chi. (21-26).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Royal Alexandra, Toronto (21-2).

Pajama Tops (Diana Barrymore)—Aud., Louisville, Ky. (21-23); Cox, Cincy. (25-26); Shubert, Wash. (28-2).

Rainmaker (Geraldine Page)—Nixon, Pitt. (21-26); Hanna, Cleve. (28-2).

Seven Year Itch (Eddie Bracken) — KRNT, Des Moines (21-22); Paramount, Omaha (23-24); Orpheum, Sioux City, Iowa (25); Aud., Sioux Falls, S.D. (26); National, Wash. (28).

Solid Gold Cadillac—Hartman, Col. (21-26); Taft, Cincy. (28-2).

Tea and Sympathy (Deborah Kerr) — Blackstone, Chi. (21-2).

Teahouse of the August Moon (Burgess Meredith, Scott McKay) — Curran, S.F. (21-2).

Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—American, St. L. (21-26); Pabst, Milwee. (28-2).

Equity

Continued from page 57

bers, including 10 for full five-year terms, one as a four-year replacement and one as a one-year replacement.

Votes for the winning membership reps were as follows: Erickson (334), Miss Wood (331); Kerr (309), Tabbert (308), Clark (307) and Orrick (302). Other votes went to Patsy O'Shea (273), Pauline Myers (267), Sam Liff (262), Stanley Prager (259), Watson White (252) and Jane Hoffman (246). Of those six, all are considered liberal except Miss O'Shea, who's regarded as a conservative.

Although the slate selected by the nine-member committee will represent the "regular" ticket, Equity rules permit nomination of independent tickets by petition.

65% Turnout

Around 65% of the membership turned out for the quarterly meet which was held last Friday (18) at the Sheraton Astor Hotel, N. Y. Besides selecting the nominating committee, the membership rejected by an almost two-one vote a revised version of a previously rejected constitutional amendment. Measure, which the council was opposed to, required that all union contracts be subject to membership approval.

Membership also voted in favor of condemning the action of certain Equity and American Federation of Television and Radio Artists members in cooperating with and supplying information to Aware Inc., a private group claiming to be fighting the "Communist conspiracy in entertainment communications." Vote was 170 for the resolution, 60 opposed to it and 33 abstentions.

Proposed merger with Chorus Equity will be submitted at a special meet to be held at an as yet unspecified date.

HUROK SETS U. S. TOUR FOR OLD VIC IN 1956

London, March 15.

Prior to his recent return to New York, Sol Hurok closed the deal with the Old Vic Trust for a 25-week tour of the U. S. and Canada in the spring of 1956 by the full Old Vic company. Troupe will appear in a repertory of three Shakespearean plays to be chosen from the 1955-56 lineup.

Tour will embrace New York, Boston, Chicago, Los Angeles, San Francisco, Toronto, Montreal and other key cities. The Old Vic cast for its 1955-56 season will be chosen later this year.

Hurok also set the details for a new coast-to-coast tour by the Sadler's Wells Ballet, to open next Sept. 11 with five weeks at the Metropolitan Opera House, N. Y., with Margot Fonteyn in the "Sleeping Beauty." The terp tour will be for 12 to 15 weeks.

Among other Hurok importations to the U. S. will be the Comedie Francaise, which will be making its first North American visit with three plays from its repertory.

FAIRFAX BURGHER
as
"Sir Edward Ramsay"
in
"THE KING AND I"
Currently
SHUBERT—CHICAGO

JOB WANTED

Asst. stage manager, production asst. or secretary in legit, TV, or films. Can type. Served on staffs of Ernie Pyle Theatre, Tokyo, and Circle-in-the-Square, New York City. All phases of production. Box 319, Variety, 154 W. 46th St., New York 36.

FOR RENT

Ideal Summer Theatre Location. Huge 42'x120' split level Barn. Excellent Condition; Seventy miles from N. Y. C., near Newburgh and Middletown. Parking garage. Living quarters available. Write Box V-321, Variety, 154 W. 46th St., New York City.

Chi Legit Biz Runs Spotty Again; Tallulah $19,100, Deborah 29G

Chicago, March 22.

Chi legit biz was spotty again last week although "Tea and Sympathy" scored a smart gain in its second week.

Only definite spring bookings are "The Rainmaker," Erlanger, April 11, for four weeks on subscription, and "The Tender Trap," Harris, April 12, for a run.

Estimates for Last Week

Dear Charles, Erlanger, (2d wk) ($5; 1,300) (Tallulah Bankhead). Almost $19,100 (previous week, $19,300).

King and I, Shubert, (17th wk) $5; 2,100) (Patricia Morison). Under $48,200 (previous week, $45,200); Yul Brynner exited for a film commitment, with understudy Leonard Graves replacing.

Oh Men, Oh Women, Harris, (15th wk) ($5; 1,000) (Ralph Bellamy). Nearly $14,400 (previous week, $13,500); folds Saturday (26).

South Pacific, Civic Opera, (2d wk) ($3.30; 3,600) (Iva Withers, Allen Gerrard). Almost $22,700 (previous week, $21,400); closed Saturday (19).

Tea and Sympathy, Blackstone, (2d wk) ($4.50; 1,500) (Deborah Kerr). Nearly $29,000 (previous week, $26,400.

'Honeys' $22,300 In Boston Loner

Boston, March 22.

With the legit field to itself, "The Honeys" wound its first week at the 1,200-seat Plymouth a virtual sellout nabbing almost $22,300. House is scaled at $3.85. Final week is current.

Lone newcomer this week is "Champagne Complex," which opened a two-week engagement at the Wilbur last night (Mon.). "Ankles Aweigh," slated to bow into the Shubert March 29 for two weeks, is reportedly creating lively advance b.o. activity.

'Rainmaker' Nice $16,800 For Its Second D.C. Week

Washington, March 22.

"The Rainmaker" drew almost $16,800 for its second and last week at the Shubert Theatre last week. House is currently dark but relights Monday (28) with a single week of "Pajama Tops."

The Escudero Spanish dance troupe, though whooped on by ecstatic reviews, grossed only $13,600 for its one-week stand at the National. Playing to a $3.30 top, the aging Escudero and his dancers proved to be strictly a carriage-trade attraction, and drew the bulk of their payees from the Spanish and Latin-American embassies here. "Seven Year Itch" opens next Tuesday (29) for four weeks at the National. Play has a big advance and will squeeze in a twilight matinee the first Friday to make up for missing an opening Monday performance.

'Dolls' $9,700 for Three

Daytona Beach, March 22.

"Guys and Dolls" took in over $9,700 in a three-day stand at the Peabody here last week from Tuesday (15) through Thursday (17).

Musical moved to the Bell Auditorium, Augusta, Friday (18) and the Memorial Auditorium, Macon, Saturday (19).

Scheduled N. Y. Openings

(Theatre indicated if set)

Cat on Hot Tin Roof, Morosco (3-24).
Three For Tonight, Plymouth (4-6).
Triple Bill, Bijou (4-5).
Once Upon Tailor (4-11).
Champagne Complex, Cort (4-12).
Honeys, Longacre (4-14).
Ankles Aweigh, Hellinger (4-18).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).
Pleasure Dome (5-27).
Hot Rock (10-20).

OFF-B'WAY

Teach Me How to Cry, de Lys (4-5).
Meet the People—1955, Cafe Theatre (4-13).
Phoenix '55, Phoenix (4-22).

Equity Shows

(March 21-April 3)

High Button Shoes — Bryant H. S., Queens, N. Y. (25-26).
Joan of Lorraine—Clinton H. S., Bronx, N. Y. (25-26); Bryant H. S., Queens, N. Y. (1-2).
Physician in Spite of Himself—Lenox Hill Playhouse, N. Y. (23-27).
Rut Race—Lenox Hill Playhouse, N. Y. (30-3).

'Champagne' Bubbly 12G For Five in Wilmington

Wilmington, March 22.

"Champagne Complex," new Leslie Stevens comedy, chalked up a sturdy $12,000 gross in five performances March 16-19 in the 1,223-seat Playhouse here at a $3.55 top. Show was well received here, and absence of Polly Bergen from the cast Saturday night, due to a tv commitment in New York, failed to affect show's drawing power. Monica Lovett, Miss Bergen's understudy in the lone female role, took over for the evening performance.

Next show here has Martha Wright starring in a Romberg Song Festival April 26-27.

'Caine' Smash $15,600 (5), L.A.

Los Angeles, March 22.

Legit got a shot in the arm last week with "The Caine Mutiny Courtmartial" off to a smash start which looks to hold through its skedded eight-week run.

American Savoyards closed their slated eight-week season two weeks early due to poor business for their Gilbert & Sullivan repertoire at the Las Palmas Theatre, racking up only a very disappointing $21,559 for the five weekly offerings before repeating "The Mikado," the final show.

As usual, both "This Is Your Life, Mendel," seventh week, and "Finian's Rainbow," 12th, continued to show a profit.

Estimates for Last Week

Caine Mutiny Court Martial, Huntington Hartford (five performances) ($4.95-$4.40; 1,032) (Lloyd Nolan, John Hodiak, Barry Sullivan). Smash $15,600.

This Is Your Life, Mendel, Civic Playhouse (7th wk) ($3.30; 400) (Leo Fuchs). Good $4,000.

The Mikado, Las Palmas (six days) ($3.30; 400). Poor $4,100.

Finian's Rainbow, Hollywood Repertory (12th wk) ($3.30; 276) (Charles Davis). $1,700.

'Tops' Nabs About $13,500 In Three-Way Split Week

Toledo, March 22.

"Pajama Tops" nabbed around $13,500 in a three-way split last week. Twofer production played Shea's, Erie, Monday-Tuesday (14-15); Shea's, Ashtabula, O., Wednesday (16), and the State here Thursday-Saturday (17-19).

The Diana Barrymore starrer is on a two-stand split this week.

Booth 8G, St. Louis

St. Louis, March 22.

The American Theatre relit last night (Mon.), after a dark week, for a stanza of "The Tender Trap," with Kent Smith, K. T. Stevens and Russell Nype in the top roles. The piece is scaled to $3.36.

"The Vinegar Tree," with Shirley Booth as guester with the house stock cast, wound up its second and final week at the Empress Theatre with a fair $8,000. The house is dark currently.

Current London Shows

London, March 22.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Room For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

South, Arts (3-30-55).
Follies Bergeres, Wales (4-9-55).
Kismet, Stoll (4-20-55).

CLOSED LAST WEEK

Sholom Aleichem, Embassy (1-11-55).
Burning Boat, Royal Ct. (3-10-55).

'ITCH' OVER $18,000 ON 7 IN 3-WAY SPLIT

Kansas City, March 22.

"Seven Year Itch" got over $18,000 in a three-way, seven-performance split week. The Eddie Bracken starrer played the Memorial Hall, Salina, Kan., Monday (14); High School Auditorium, Topeka, Tuesday (15) and the Playhouse here Wednesday-Saturday (16-19).

Current week is company's last on the road, prior to switching with the original N. Y. edition of the show at the Fulton Theatre next Monday (28).

'Cat' $44,544, Philly, New House Record

Philadelphia, March 22.

Tennessee Williams' new drama, "Cat on a Hot Tin Roof," played to standees at every performance last week. Heavy advance sale plus solid rave notices had the second stanza virtually sold out before the week started. Heavy pull of tickets by the Playwrights Co., said to run 60 pairs a performance for visiting firemen, was a factor in holding down gross.

All legit houses are dark this week, but future bookings include March 28, "The Honeys," tryout, Walnut, two weeks, and March 31, "Inherit the Wind," tryout, two-and-a-half weeks, Forrest.

Estimate for Last Week

Cat on a Hot Tin Roof, Forrest (D) ($4.80; 1,760) (Barbara Bel Geddes, Burl Ives). This one was in from the teeoff setting new house record with $44,544.

'PAJAMA' SOCK $47,500 FOR 3D CLEVE. FRAME

Cleveland, March 22.

Road company of "Pajama Game" wrapped up a rip-roaring $47.500 on its third and final week at the Hanna with $5 top. Only the Wednesday matinees went under capacity figures in the 1,515-seat house.

With Fran Warren, Larry Douglas, Fran Warren and Pat Stanley heading cast, musical set a new record for three week runs here, with $45,000 the second week, and $46,000 the first.

'Cadillac' Hits Strong Pitt Finish, $21,300

Pittsburgh, March 22.

"Solid Gold Cadillac" finished strong last week at the Nixon after a so-so start and got $21,300, more than half of that coming in the final three performances. Comedy was presented here under subscription auspices of ATS-Theatre Guild and that gave it a substantial lift.

It looks like an early season at the Nixon this year. "Rainmaker" is current, then house will be dark for a week, reopening April 4 with "Pajama Game" for a fortnight engagement. After that, nothing is in sight except the two-day stand April 22-23 of the Janet Blair-Richard Eastham "Broadway Highlights."

Current Stock Bills

(March 21-April 3)

Lilliom—Sombrero, Phoenix (28-2).
Misalliance—Theatre '55, Dallas (21-2).
Mother Was a Bachelor—Palm Springs (Cal.) Playhouse (22-27).
Picnic—Sombrero, Phoenix (21-26).
Shadow and Substance—Miller, Milwaukee (22-3).
World of Sholom Aleichem—Arena Stage, Washington (22-3).

B'way Up; 'Seed' $28,600, 'Hours' 27G 'Anastasia' $21,700, 'Lunatics' 25½G 'Fancy' $50,200, 'Boy Friend' $36,200

Broadway continued its upward swing last week. Biz was off for only a handful of entries, mostly musicals. Current lineup of shows includes six sellouts, the most recent being "Bus Stop" and "Silk Stockings." Others in that category are "Fanny," "Pajama Game," "Teahouse of the August Moon" and "Witness for the Prosecution."

There were no closings last week. Sole preem this week is "Cat On a Hot Tin Roof," opening tomorrow night (Thurs.).

ESTIMATES FOR LAST WEEK

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (12th wk; 93; $5.75-$4.60; 955; $23,399) (Viveca Lindfors, Eugenie Leontovich). Almost $21,700 (previous week, $19,600).

Anniversary Waltz, Booth (C) (50th wk; 395; $4.60; 766; $20,000) (Macdonald Carey). Over $16,800 (previous week, $15,200).

Bad Seed, 46th St. (D) (15th wk; 117; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Nearly $28,600 (previous week, $27,600).

Boy Friend, Royale (MC) (25th wk; 195; $6.90; 1,172; $38,200). Almost $36,200 (previous week, $35,200).

Bus Stop, Music Box (D) (3rd wk; 22; $5.75-$4.60; 1,077; $27,811). Capacity again at almost $28,000.

Can-Can, Shubert (MC) (98th wk; 780; $6.90; 1,361; $50,160). Nearly $34,500 (previous week, $35,600).

Dark Is Light Enough, ANTA Theatre (D) (4th wk; 29; $5.75-$4.60; 1,347; $34,000) (Katherine Cornell, Tyrone Power). Almost $18,900 (previous week, $20,100).

Desperate Hours, Barrymore (D) (6th wk; 44; $5.75-$4.60; 1,064; $29,043). Just under $27,000 (previous week, $26,400).

Fanny, Majestic (MD) (20th wk; 156; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, nearly $66,000.

Flowering Peach, Belasco (D) (12th wk; 95; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Almost $13,600 on two fers (previous week, $13,600).

House of Flowers, Alvin (MC) (12th wk; 92; $6.90; 1,150; $47,000). Nearly $36,300 (previous week, $39,000). Pearl Bailey missed the Wednesday matinee (16) because of illness, resulting in ticket exchanges for a later date.

Kismet, Ziegfeld (OP) (68th wk; 540; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Over $36,000 (previous week, $36,900); closes April 23 to tour.

Lunatics & Lovers, Broadhurst (C) (14th wk; 112; $5.75-$4.60; 1,160; $29,500). Almost $25,500 (previous week, $25,000).

Pajama Game, St. James (MC) (45th wk; 356; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy, Jr.). Capacity as usual, $52,100.

Plain and Fancy, Winter Garden (MC) (8th wk; 60; $6.90; 1,510; $57,500). Over $50,200 (previous week, $53,300).

Saint of Bleecker Street, Broadway (MD) (12th wk; 85; $6.90-$6.00; 1,900; $54,000). Nearly $32,000 (previous week, $26,400); switched to Friday night through Sunday matinee performances only, last Sunday (20).

Seven Year Itch, Fulton (C) (122nd wk; 973; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $14,500 (previous week, $14,500); touring company, with Eddie Bracken starred, takes over March 28, with the N. Y. original moving to the road.

Silk Stockings, Imperial (MC) (4th wk; 28; $7.50; 1,400; $57,800) (Hildegarde Neff, Don Ameche). Capacity again at nearly $58,200.

Tea and Sympathy, Longacre (D) (76th wk; 605; $5.75-$4.60; 1,214; $28,300). Nearly $17,600 on twofers (previous week, $16,700 on twofers); moves to the 48th St. Theatre April 11.

Teahouse of the August Moon, Beck (C) (75th wk; 604; $6.22-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000.

Witness for the Prosecution, Miller (D) (14th wk; 108; $5.75-$4.60; 920; $23,248). Capacity as usual, almost $23,800 (previous week, $23,600).

Miscellaneous

Master Builder, Phoenix (D) (3rd wk; 24; $3.45; 1,150; $24,067). Around $20,000 (previous week, $12,000).

Opening This Week

Cat On a Hot Tin Roof, Morosco (D) ($6.90-$5.75; 935; $29,850) (Barbara Bel Geddes, Burl Ives). Play by Tennessee Williams, presented by the Playwrights Co.; production financed at $85,000. Estimated preliminary expenses: cost about $70,000 to bring in (including tryout profit), excluding bonds, and can break even at around $18,000; opens tomorrow night (Thurs.).

OFF-BROADWAY

(Figures denote opening dates)

Ascent of F6, Davenport (2-23-55).
Bamboo Cross, Blackfriars, (2-21-55).
Immortal Husband, de Lys (2-14-55); closes next Sunday (27).
Juno & Paycock, G'n'wich Mews (2-22-55).
Merchant of Venice, Jan Hus (2-22-55).
Once Over Lightly, Barbizon-Plaza (3-15-55).
Shoestring Revue, Pres. (2-28-55).
Thieves Carnival, Cherry Lane (2-1-55).
Three Sisters, 4th St. (2-25-55).

'Teahouse' $43,400, Piaf 23G, Frisco

San Francisco, March 22.

"Teahouse of the August Moon," in its fourth week at the Curran, continued to rack up whopping grosses. Edith Piaf Contenental revue upped its take for the second and final week.

"Kiss Me Kate" opens at the Curran May 30 and will be followed by "Kismet," "Pajama Game" and "Plain and Fancy."

Estimates for Last Week

Teahouse of the August Moon, Curran $4.40; 1,758) (Burgess Meredith, Scott McKay) (4th wk). Over $43,400. Also did sellout $6,259 for Actor's Fund with Sunday matinee (20).

Edith Piaf Continental Revue, Geary ($4.95; 1,550) (Edith Piaf, Jacques Peals, Harry Mimmo). A fair $23,000, but better than the $20,000 opening week.

'TRAP' 12G DETROIT; '5TH SEASON' $11,500

Detroit, March 22.

"The Tender Trap" closed a two-week stay with over $12,000 last week at the 1,482-seat Cass. Top was $3.85. Theatre now is dark for fortnight, reopening April 4 with "Solid Gold Cadillac," in for a three-week run.

At the 2,050-seat Shubert, "The Fifth Season" ended a fortnight's stay with a final week's gross of $11,500. Top was $4.40. Current is Escudero, in for a week at a $3.30 top. Further bookings at the Shubert are "Guys and Dolls," two weeks, March 27, and "Kismet," two weeks, May 9.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 42d week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	22	24
Total weeks played so far by all shows	889	849
Total gross for all shows last week	$681,500	$689,000
Season's total gross so far	$23,861,500	$23,364,500
Number of new productions	49	50

ROAD

Excluding stock

Number of current shows reported	21	20
Total weeks played so far by all shows	716	626
Total gross for all shows last week	$431,300	$365,600
Season's total gross so far	$16,768,100	$13,923,500

Longhair Disk List Isn't Exhausted, Sez Col Exec, 'But We're Tiring It Out'

Question whether the multitude of recording companies will soon, or eventually, exhaust the classical repertoire—and hence the customers—pops up perennially, and in every conversation with a recording exec. According to David Oppenheim, director of the masterworks division at Columbia Records, the repertoire isn't being exhausted. "But we're tiring it out," he says.

Repetition of a composition in a catalog, and the saturation danger, he adds, are offset by technical advances in recent recordings, by new performers coming to the limelight, and by new audiences arising to buy these platters. Promotion also helps. "It's kind of chic to own a recent recording," Oppenheim states.

Repertoire is also helped by the fact that what was new, with limited appeal, a decade or two ago, is now more understood and more palatable to the general public. This furnishes some fresh material for disking.

As for Columbia itself, it goes its even way, re-recording the masters with top orchs and maestros, or putting out unusual, offbeat or modern stuff. Org will issue 12 to 15 modern music works this years as "prestige" rather than commercial disks. It has inked composer Igor Stravinsky to a new contract, to record all of his works under his own conductorship, including his new ballet, "Agon," due in the fall. Columbia will tie in with the Stravinsky Festival of the N. Y. City Ballet at City Center, N. Y., this autumn.

Beginning in the fall of '55 and running through '56, Columbia will mark the Mozart Bicentennial (composer was born Jan. 27, 1756) with many definitive works, according to Oppenheim. Sir Thomas Beecham, Bruno Walter, George Szell, Robert Casadesus, Rudolf Serkin, Joseph Szigeti and the Budapest Quartet, among others, will participate.

Columbia is also readying for release a new Albert Schweitzer Bach collection, recorded in the past year by the vet philosopher-doctor-musician, with his own annotations.

NCAC Suit Vs. Dutch Orch For 15G in 1950 Touring Snag Settled for $1,000

A $15,300 suit against the Concertgebouw Orchestra of Amsterdam, brought in N. Y. Supreme Court last October by the National Concert & Artists Corp., was settled out of court last week for $1,000.

Case came about when the Dutch orch visited the U. S. on a tour last fall, booked by Columbia Artists Mgt., NCAC's rival. NCAC claimed it had made arrangements for the Holland symph's tour in 1950, when negotiations were broken off, costing the bureau $15,300 in expenses. When the orch came here last fall, and NCAC entered suit, $10,000 was placed in escrow by Dutch authorities here unofficially to prevent any trouble with the tour.

The 1950 negotiations were carried on by Het Concertgebouw N. V., which ran the orch then as well as the hall where they play. Since then, in 1952, Het has quit the symph biz, sticking to its real estate, and the orch is a separate organization. It was the new org that set up the 1954 tour with Columbia.

N. Y. attorney Albert B. Gins, repping Het, offered $1,000 originally to settle the old claim, and held out successfully against several counter-offers to the settlement figure. McAloon & Hirschberg repped NCAC.

Amer. Opera Skeds Four, In Pairs, for 1955-56

The American Opera Society, which concluded its second annual subscription season last night (Tues.) at Town Hall, N. Y., with Monteverdi's "Coronation of Poppea," has set its schedule for the '55-'56 season. Outfit, headed by Allen Sven Oxenburg, as artistic director, and Arnold Gamson, as music director, will again do a series of four operas, in pairs, presenting them at Town Hall, preceded by a performance in Brooklyn or nearby. Herbert Barrett is presenting.

Town Hall dates are Nov. 8, Dec. 13, Jan. 10 and Feb. 21. Opener will probably be Cherubini's "Medea." Second is Purcell's "Dido And Aeneas," with Elena Nikolaidi. Third is Offenbach's "Perichole," with Jennie Tourel and Martial Singher. Last will be Bellini's "Puritani" or Mozart's "Abduction From The Seraglio."

Local Fund Drive Saves Can. Ballet's N.Y. Dates; May Walk Out With 6G

National Ballet of Canada is making its first N. Y. appearance this weekend, dancing at the Brooklyn Academy of Music Friday-Saturday evenings (25-26). Troupe, headquartered in Toronto, ventured on its first comprehensive tour this season to disappointing results, and almost didn't make the N. Y. stop.

First part of its tour, in Canadian cities, was successful, but takes in a few U. S. towns that followed were n.s.g. and troupe cut its tour short for lack of funds, and returned home. It might have had to cancel in Brooklyn too, but funds for the N. Y. trip were raised in part by the Canadian Dance Teachers Assn., with balance provided by the Cadillac Contracting & Development Ltd. of Toronto.

It's believed that about $10,000 had to be raised to insure transportation, hotels, etc. On the other hand, the Academy has had a nice advance on the Canadians, with about $4,000 already in the till 10 days before the event. Troupe is likely to walk out with $6,000 as its share, it's estimated, on the basis of the expected good houses.

Troupe of 34 dancers is headed by Celia Franca, as artistic director and lead dancer, and managed by Walter Homburger. It will present a full-length "Swan Lake" Friday night, and three works the next night, "Lilac Garden," "Offenbach in the Underworld" and "Barbara Allen." Latter two will be new to New York.

Israeli Symph Set For 60-Day European Tour

Edinburgh, March 22.

The Israeli Philharmonic Orchestra will visit here in June on a large-scale tour of Britain and seven other European countries.

In all, 46 concerts will be given in Denmark, Sweden, France, Switzerland, Italy, Belgium, Britain and Holland during an eight-week tour. Paul Kletzki and Paul Paray will be the conductors. Tour opens in Copenhagen May 3, and will end in Holland July 2.

The Israeli orch was launched 18 years ago by the late violinist, Bronislaw Huberman, to provide work for Jewish musicans persecuted by Nazi Germany. Half of the 85 musicans are still original members. Orch includes three women, one from Hungary, one from Poland and a third born in Tel-Aviv.

Concerto for Tap Dancer As Little Orch Highlight

The Little Orchestra Society, which finished its eighth season in Town Hall, N.Y., last week, has already mapped most of its '55-'56 schedule. Conductor Thomas Scherman plans a Mozart opening-concert in honor of the composer's bicentennial, and a season's closer with the rarely-done Schubert Mass in A Flat.

Arne's "Comus," a masque never played in N.Y.; an all-Ravel program featuring a concert version of the opera-ballet, "L'Enfant et les Sortileges," and the U.S. preem of a Christmas Cantata by the Chilean composer, Juan Orrego-Salas, are also skedded.

Also, and unique for Town Hall, Scherman will present a dance-concerto, with Danny Daniels as soloist in Morton Gould's Concerto For Tap Dancer And Orchestra.

Symph of Air Fools 'Em; 200G Season

Symphony of the Air, the ex-NBC Symphony that wouldn't quit when the web dropped it last year, finished its first season in N. Y. with its Kirsten Flagstad performance at Carnegie Hall last night (Tues.) Including eight tv stints ("Omnibus," NBC-TV Opera, etc.) and a few benefits, orch appeared publicly 24 times.

Starting with $250 in the kitty, the group (sans sponsor, subsidy or outside backing) earned over $200,000 for its players, and wound up with about $1,200 in the bank. Its opener, and a Goodman-Bernstein concert, plus two Flagstad dates, were sellouts, but an Ellington program was only fair, a Sibelius concert poor, and four modern American music programs badly attended.

Orch is playing in Miami April 3-4-5, at the invitation of a local civic group. Latter is trying to enlist support for moving the symph to Miami as a permanent setup, on a year-round basis. Guido Cantelli will conduct two and Izler Solomon one of the Miami concerts.

Following this, the orch is leaving April 28 for a seven-week tour of the Orient, mainly Japan. Impresario A. Strok is handling, but the State Dept., via ANTA's International Exchange Program, is guaranteeing deficits. Orch is mulling a summer festival, and hopes to continue in existence next year.

Longhair Disk Reviews

Tchaikovsky: Swan Lake (Mercury). Sumptuous reading of the original and complete score by the Minneapolis Symph under Antal Dorati. Onetime Ballet Russe maestro has a feeling for this music, and results are firstrate musically. Handsome de luxe set, with booklet, pix, etc., is a must.

Mendelssohn: Elijah (London) Dramatic, moving rendition of the w.k. oratorio by English artists and London Philharmonic under Josef Krips, who brings out some fine choral and orchestral ensemble effects. Leads, too, are clear-voiced, superior and appealing.

Brahms: German Requiem (Capitol). Long, somewhat drawn-out masterwork is however stately and quietly impressive, especially in this sober, compassionate performance by a Frankfurt orch and chorus under Georg Solti.

Brahms: Quartet No. 3, B Flat (Angel). Brahms' last quartet, a light, fragrant, warming work given a deft, well-integrated reading by the talented Quartetto Italiano.

Franck: Symphony in D Minor (RCA Victor). Forthright reading by the NBC Symph under Guido Cantelli that doesn't drag or sentimentalize.

Beecham Plays Wagner (Columbia). Sir Thomas Beecham and the Royal Philharmonic in choice, expressive excerpts from "Meistersinger" and "Gotterdammerung," the Good Friday Spell and "Flying Dutchman" Overture.

Spirituals (Westminster). Mezzo-soprano Lucretia West sings about 18 varied Negro folk songs in attractive arrangements, using a rich, expressive voice and singing with beautiful simplicity. "I Want Jesus To Walk With Me," for instance, is very affecting. "Ol' Time Religion" has an unusual, intriguing accomp. Choice disk.

A Flagstad Saga

Trade talk this week has centered on the two appearances of Kirsten Flagstad with the Symphony of the Air (ex-NBC Symphony) in N.Y.'s Carnegie Hall Sunday (20) and last night (Tues.). Former Met Opera soprano, now living in Norway, came out of retirement to appear with the orch, as her bit towards keeping the symph organization alive. She not only contributed her services for both concerts, but got no expenses or other remuneration from the group. She paid her own passage. At a $7.50 top, orch grossed $14,750 Sunday, with 300 standees, and about $14,000 last night. Org, after paying musicians and other costs involved, should clear over $15,000 on the concerts.

The 59-year-old diva received rave reviews in Monday's papers, making all the more remarkable the fact that she hasn't sung in concert in over 16 months, or since she retired. She had never sung with the NBC Symph before, either, making her gesture to the orch all the more noteworthy. But she says that word of its efforts to keep going, after being dropped by NBC, has spread all through Europe, even to small hamlets in her native Norway.

Orch approached Mme. Flagstad's longtime accompanist and friend, conductor Edwin McArthur, last September to seek the diva's assistance on a benefit appearance. McArthur hesitated at first, knowing she had retired and didn't want to sing again. Mme. Flagstad, however, answered that she'd like to do it, but wanted to wait till December, when she'd be in N.Y., to see "if I can still sing." Soprano was coming to the U.S. to see her daughter, married to an American in Montana. She and McArthur ran through a program, decided she could do it, and the concert was on, with McArthur conducting.

Orch players last Saturday held a cocktail party after rehearsal and presented Mme. Flagstad with a plaque, electing her the first honorary member for life of their organization.

U.S. Steps Up Cultural War

Continued from page 1

is assisting them to complete tours, to extend bookings, or giving them additional aid to what is essentially their own private enterprises. The coin, according to Robert C. Schnitzer, sparkplug and hub of all this activity, is seed money, helping the cultural activities to spread and grow.

The $2,250,000 is to be expended in 15 months by the State Dept. and U. S. Information Agency. The State Dept. has called on the American National Theatre & Academy, through its International Exchange Program, to handle the details. Schnitzer resigned as general manager for Gilbert Miller to be g.m. for IEP on a fulltime basis.

Old Hands at the Biz

ANTA's IEP activity isn't new. It goes back to 1949, when ANTA sent a "Hamlet" company to Elsinore, Denmark. This was IEP's first largescale overseas action. Schnitzer was the troupe's general manager. It was a private venture, legit producer-angel Blevins Davis footing the bill.

In 1950, Ballet Theatre went to Europe. Tour involved a $100,000-plus loss. ANTA found the funds to underwrite the loss, again calling on Davis. Schnitzer was g.m. of this tour, too.

In 1951, IEP really got going. A Cultural Festival was set up in West Berlin to offset the effects of a huge Russ Youth Rally in East Berlin. Schnitzer organized U. S. participation, which included "Oklahoma" and "Medea" companies, Hall Johnson Choir, Juilliard Quartet and Angna Enters. The Hall Johnson Choir also toured West Germany. The Army's HICOG (High Commission of Germany) financed the whole venture. Schnitzer didn't use up all the funds, 18% of the allotment being turned back.

The 1952 Berlin Festival saw U. S. participation repeated, still on HICOG funds, with "Porgy and Bess," N. Y. City Ballet, Eugene Ormandy, Astrid Varnay and Polyna Stoska presented. Schnitzer took "Porgy" on from there to Vienna, and elsewhere. In 1953, with Ballet Theatre already in Europe, HICOG laid out a small sum to bring the troupe to the Berlin Festival. In 1954 there were no more funds for Berlin fest participation.

A Paris fest got U. S. participation in '52, privately-financed, when the Boston Symphony played at the 20th Century Masterpieces display and ANTA sent over "Four Saints in Three Acts."

State Dept. Mandate

This year, with the State Dept. getting a mandate (and funds), the U. S. has really been at it. ANTA, to keep its artistic nose clean, appointed three advisory panels to make sure the attractions going overseas measured up in quality. A music panel, for instance, includes such names as Olin Downes, William Schuman, Virgil Thomson; the dance panel has Lincoln Kirstein, Doris Humphrey, Emily Coleman, Walter Terry; the drama panel includes Alfred Lunt, Vinton Freedley, William Hawkins, among others. Schnitzer first gets panel approval on each venture, then a D. C. okay.

The Jose Limon modern dance troupe was sent to South America this winter for a month, appearing there during two important conferences. Last summer a Philadelphia Orch unit, then Blanche Thebom, and more recently Isaac Stern, were sent to Iceland — a sensitive spot cultivated industriously by the Russians.

"Porgy and Bess," overseas on its own, was picked up in Paris by IEP, where it was floundering; sent behind the Iron Curtain to Yugoslavia, and on to Italy (La Scala), Egypt, Greece and Israel. The "Porgy" venture had a three-way result in (1) the cultural and propaganda benefits, (2) keeping the troupe going by giving it this extra work, and (3) troupe now has another overseas tour lined up as result of the IEP project.

Although IEP won't release figures, it's understood that about $25,000 went into the Limon tour and around $200,000 into the "Porgy" venture.

America is participating in a Salute to France in Paris this May and June, when "Oklahoma," "Medea," "Skin of Our Teeth," the Philadelphia Orchestra and N. Y. City Ballet will be presented. Private funds raised through Robert Dowling will subsidize the project. But IEP is handling the Paris administration details then picking up the various attractions and getting them around Europe.

The Philly Orch is going beyond Paris by aid of IEP, which is shelling out about $50,000, the orch raising another 50G on its own to take up balance of the expected loss. Similarly, when the N. Y. Philharmonic goes overseas on a four-week tour this fall, the IEP will kick in with about $50,000, the orch raising 100G on its own for balance of the anticipated deficit.

Symphony of the Air (the ex-NBC Symphony) is going to the Far East for seven weeks in May-June, to Hawaii, Korea and Japan. The IEP is sustaining the major part of this venture, although the symph is being booked commercially in the Orient by impresario A. Strok. The IEP hopes to get military transportation for the orch, but it may cost IEP from $100,000 to $200,000 for the project.

Ballet Theatre is going to South America on a tour this summer. The IEP is joining in to cover the transportation, around $40,000. Incidentally, administrative costs for the IEP setup are less than 5%.

Schnitzer feels that the IEP program has thoroughly justified itself already, by reports coming back to the State Dept. or published in the newspapers relative to the success of the various troupes, "Porgy" especially. The Iceland concerts were very effective. Schnitzer also feels that there will be a continuing need for American cultural efforts abroad for quite some time, due to Russia's activities on what he calls "a fantastic wide scale." "But the Government should continue these efforts even if we love each other," he added.

BOSTON HEADLINES
(Week March 7th)
"ESCUDERO MAGIC THRILLS SHUBERT FIRST NIGHTERS'
By Peggy Doyle

WASHINGTON HEADLINES
(Week March 14th)
"ESCUDERO SHOWS WHO'S KING OF SPANISH DANCING"
By Jay Carmody

ESCUDERO
Currently SHUBERT THEATRE, Detroit
Opening March 28th—GREAT NORTHERN THEATRE, Chicago (2 Weeks)
Exclusive Management: CHARLES E. GREEN
CONSOLIDATED CONCERT CORPORATION
30 Rockefeller Plaza, New York 20, N. Y. COlumbus 5-3580

Literati

Time Inc.'s New Coin High

Coin intake at Time Inc. in '54 totalled $178,155,775, the figure setting a new high for that company for the fifth consecutive year. It was an increase of approximately 5% from the previous year's $170,448,966. Net in '54 was $8,056,905 or $4.13 a share.

Company's expenses increased $10,578,000 by the inception of Sports Illustrated. Some of the company's profits were derived from film rentals and sales, and radio-tv broadcasting. Life had a $3,500,000 increase in revenue over '53.

114-Year-Old Eagle Suspends

The strike-bound, 114-year-old Brooklyn Eagle, only daily newspaper left in the borough, won't resume publication under its present management, publisher Frank D. Schroth insisted last week. He has put the publication up for sale. Schroth's decision not to resume publication was based on the Newspaper Guild strike of the newspaper, supported by other craft unions, which has shut it down for the past seven weeks. He has been interested in selling the newspaper for some time; he almost had a deal a year ago with the N. Y. Herald Tribune, but it fell through at the last minute.

Thus far, there are no prospective buyers, according to Schroth, but the Guild announced it had been approached by four potential buyers, one or two of them in the newspaper business in the vicinity of New York, for information regarding the value of the Eagle plant. Citizen groups in Brooklyn have been formed to try to establish a syndicate to take over the paper, but without success thus far. Meanwhile, negotiations with the Guild, via the State Mediation Board, apparently have come to a standstill since the board executive director, Arthur Stark, appeared convinced that Schroth is determined never to publish the paper again. Guild has filed a demand for arbitration with the American Arbitration Assn. over its $750,000 in severance pay and other monetary demands.

Schroth's decision hasn't left the other New York dailies napping, editorially or business-wise. Hearst's Journal-American already has expanded its Brooklyn news Brooklyn pictures. The World-Telegram & Sun also is publishing a daily Brooklyn section and hired several former Eagle staffers. It's anticipated that others with Brooklyn sections (News and Mirror) will do the same.

The News, meanwhile, lamented the loss of the Eagle editorially, captioning its March 12 comment "Unhappy Event." "The Brooklyn Eagle," it said, "for 114 years has been a superior newspaper, an influential and constructive citizen of that great borough, a forum or springboard for many a distinguished newspaperman and man of letters. It is a matter of deep regret to The News that the Eagle has at last felt compelled to discontinue publication."

N. Y. Times' Yalta Deal

New York Times set a publishing record and at the same time got a virtual exclusive last Thursday (17) in printing the entire text of the Yalta Conference record. The exclusive angle was marred by the Chicago Tribune, which got a 32-page section out for the final editions of its Thursday papers carrying the text of the conference, but the Tribune couldn't get the section into all copies of its final editions and therefore placed the special section on sale separately. On the other hand, The Times' 92-page paper (32 of them text) carried the text in all but early editions, which had only 20 of the 32 pages of the text.

Times, in a story the following day, related that Washington Bureau chief James (Scotty) Reston learned Monday night (14) that he probably could get copies of the text, since it had been removed from the top secret category and was being offered by the State Dept. to members of Congress. He conferred with the Times execs in New York, who decided it would have to be printed in full. Reston got the papers Tuesday, a day before the State Dept. released them. He started transmitting the text Tuesday night, continuing all day Wednesday, via the Times' leased wires, with at one time 18 teletype circuits and two phone circuits in use.

With 84 linotype machines at work, the text still wasn't set in time for the first edition Wednesday night. First edition went to press at 10:02 with 20 pages of the text set, in order to meet its train schedule. Rest of the text was set at 10:30, and 670,000 copies of the paper went out thereafter with the complete text. Three planes were chartered for special deliveries to Washington, and 18,000 additional papers were printed in anticipation of orders from schools.

Meanwhile, the Chi Tribune claimed credit for initiating Congressional pressure that caused the State Dept. to release the papers. Trib accused the State Dept. of planning to leak the text to "one favored eastern paper" (the Times), and claimed it got Illinois Republican Senator Everett Dirksen, who in turn got other legislators, to get a member of its Washington staff two copies and to press for general release. Trib man got the copies at 4 p.m., Chi time, and reached Chicago by plane at 7:35 p.m. Tribune published the text in unconventional style, pasting up newspaper-size photostats of the pages of the record and photoengraving them in full-page size.

Official record was released at 9 p.m. Wednesday, in time for wire service stories to the Thursday morning papers, but not in time for any other publication to carry the text.

N.Y.'s Comics Probe Winds

After winding up a three-year probe of sadism and obscenity in comic books this week, a committee of the N.Y. State Legislature recommended that a law be passed that would make the publication of "evil" comic books unlawful.

In a report to the Legislature, the committee stated that self-censorship in the comic book industry is a failure and that the industry's "seal of approval" is worthless.

Reader's Digest 960G Ads

Adless for 33 years, the Reader's Digest hit the stands yesterday (Tues.) with 32 pages of advertising in its April issue which added up to a fat $960,000 gross for the DeWitt Wallace publication. A notice to readers explains that the mag's no-ad policy of 33 years was sacrificed due to rising production costs. If this new source of income were not tapped, management notes, the Digest's 25c per copy price would have been upped. Price has been unchanged since the mag's founding in 1922.

It's estimated that on the basis of the April take the Digest will gross around $11,000,000 annually from its advertisers. These, incidentally, are the creme de la creme of American business. Such companies as Ford, American Telephone & Telegraph and Eastman Kodak plunked down $31,000 for four-color ads in the April issue. Besieged by would-be space buyers, Digest could afford to be choosy and it forthwith banned beer, liquor, tobacco and medicinal advertising.

But along with the hefty revenue accruing from abandonment of the longtime adless policy, there were certain disadvantages. For one thing the move caused the Digest to forfeit a low mail rate which the Postoffice grants to publications that print editorial content exclusively. Glossy coated stock for the ads, color and distribution add up to a bigger production bill. All things considered, however, that whopping $11,000,000 annual gross will go a long way toward offsetting the extra expense involved.

Scully Flips Publisher

Arrival of the first volume of the Scully saga entitled "Cross My Heart," an autobiog with spiritual overtones, in the Greenberg: Publisher menage, caught Jae Greenberg in midst of packing for a trip to Europe but editor's reaction was so sharp publisher dropped everything to read it before sailing. General view is they have the mugg nobody knew.

Greenberg has wanted this book for 20 years and once signed Scully, only to have Simon & Schuster step in with a prior claim. Both parties agreed to cancel the Greenberg contract, but when Kip Fadiman, then of S & S, balked on certain material being included as reflecting on perfection of the boy publishers, the S & S project was shelved too. Then in 1951 J. P. McEvoy signed with Henry Holt & Co. to do the Scully story. Mac took sick and that one was washed up a year ago. Meanwhile Greenberg, who knew the story he wanted, waited and finally got it.

First reaction from Elliott W. McDowell, Greenberg editor, ran: "Congratulations on a witty, delightful and deeply moving book. Every chapter of 'Cross My Heart' drew laughs, amazement, and even a tear or two. It's a terrific story and you've told it superbly."

Though planned as for one volume, publishers are now mulling about building it to two volumes, one for this fall and the other for the spring of 1956. They feel that Scully has discovered the lost pole to "Positive Thinking."

Meanwhile the mugg keeps tilting windmills in the desert, where they are hard to find. Just the same old mugg.

Book on Buffalo Bill

Dr. Elizabeth Jane Leonard and Mrs. Julia Cody Goodman, the oldest sister of William F. (Buffalo Bill) Cody, have done a biography of the showman under the title "Buffalo Bill: King of the Wild West," which Library Publishers is bringing out. It includes some rare family illustrations.

James W. Hoffman, a foremost scholar of western Americana and formerly on the University of Wisconsin faculty, edited and did the introduction. Dr. Leonard is the poet laureate of the Federation of Women's Clubs.

Curtis Gross Dips

Although the Curtis Publishing Co. reached an alltime high in the number of magazines printed and distributed in 1954, gross operating income dipped to $173,366,019 from $174,773,718. The number of magazines manufactured totalled 376,000,000 copies, an increase of 2% over 1953.

The annual report noted that while 1954 earnings were lower than 1953—$4,516,682, or 52c a common share, as against $4,868,027, or 61c a share, in 1953—they were higher than for 1952.

W. D. Fuller, board chairman, and R. E. MacNeal, president, reported that "advertising lineage in 1954 failed to maintain 1953 levels because competition for advertising revenue and for media audiences continued to increase during the year, with consequently higher selling costs in both advertising and circulation."

CHATTER

Huntington Hartford Enterprises Inc. has named Dreyfus & DeLynn as New York and Los Angeles publicity reps.

Gordon Reid new weekly show biz columnist of Scottish Daily Mail in place of Philip Purser, switched to London end of journal.

Alfred Frankstein, music critic of the San Francisco Chronicle, has the lead article in the April issue of Dance Magazine, a salute to the San Francisco Ballet.

Publisher-panelist Bennett Cerf (Random House; "What's My Line?") to toastmaster the Peabody Radio-TV Awards at the Roosevelt Hotel, N. Y., April 20.

Pocket Magazines has added Pocket Celebrity Scrapbook to its string, a 64-page mag devoted to a single celebrity. Initialer covers Frank Sinatra. Next up is Rosemary Clooney.

Ex-President Harry S. Truman wrote a commentary on the new Columbia Records album, "The Confederacy," which is being published in the March 26 issue of the Saturday Review.

Coming up in April Mademoiselle is "Peanut Butter Sandwiches and Dreams," in which Geraldine Page pays tribute to her alma mater, Circles-in-the-Square, N.Y., and to the off-Broadway movement in general.

John Roeburt's next whodunit for Simon & Schuster is "The Cold Space." Jarrold's (London) has just published his previous chiller, "The Hollow Man." Roeburt authors "Barrie Craig, Confidential Investigator" (William Gargan) now in its fourth year on NBC radio.

Sheldon Meyer appointed an associate editor at Grosset & Dunlap, to assist managing editor Norman Hoss on adult nonfiction titles. He'll also edit the boys' series books. He was previously in editorial dept. of Funk & Wagnalls, in charge of manuscripts and worked on both adult and juvenile titles.

William Randolph Hearst Jr., who spoke at a civil luncheon arranged by The Albany Times-Union and the Variety Club, stayed at the Executive Mansion Sunday night as guest of Governor and Mrs. Averell Harriman. His associates on the recent trip to Moscow, Kingsbury Smith and Frank Conniff, also were Mansion guests.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Festival of Narrow Film In New York April 4-8 For Golden Reel Awards

The product of 16m filmmakers in 21 different categories, ranging from citizenship and government to education, history, industry and mental health, will compete for attention and prizes at the second American Film Assembly and Golden Reel Festival at the Waldorf-Astoria, N. Y., April 4-8.

The first American Film Assembly was staged by the Film Council of America in Chicago last year. At that time, narrow-gaugers in 12 categories were screened and rated for Golden Reel awards.

Program this year is considerably more elaborate than last year's. Apart from a meet of film societies, which will explore the possibilities of federation, the Assembly also will feature a film users' workshop, post-screening discussions and one major session constituting a historical review of American society in, on and through film.

At the general opening session April 4, Bosley Crowther, film critic of the N.Y. Times, will speak on "The Role of the Sixteen Millimeter Film in American Society." This will be followed by a panel discussion. At the second general session on April 5, James Card, film curator for the George Eastman House in Rochester, will present "The Sixteen Millimeter Film in Historical Perspective," using materials from the film library of the Museum of Modern Art.

At the Golden Reel award banquet April 6, the keynoter will be Paul Rotha, head of the documentary department of the BBC's television service and a documentary film producer of renown. The banquet is planned as a tribute to makers of 16m pix.

Film Societies

Continued from page 3

mentary production is probably as high as ever, if not higher, the type of subject now being made differs from those that were turned out in the thirties and that tackled social and other problems. Recalled in this connection are "The Plow That Broke the Plains," "The River," etc.

Theatrical market for documentaries today has almost dried up with exhibs refusing to book such reelers. Example of a documentary series that went down before theatre indifference and mounting costs was The March of Time.

Prime purpose of the film societies is to study the history and artistic development of the celluloid medium. Types of films shown most often, in order of their popularity, include foreign features, U. S. films, documentaries, silent pix and experimental projects.

While more than half of today's 258 film societies were formed within the past two years, it's pointed out that the mortality rate among them is high. Federation is seen as strengthening the bonds between the groups and allowing a livelier interchange of pertinent information.

Abroad, in Canada, some 40 societies are in a federation and they share one another's program notes. In Britain, where there are some 255 societies, "Film," a mag devoted to their interests, went on sale last year and, with a printing of 13,000 copies, was sold out. In Scotland, the "Film Forum" works in close collaboration with local theatres which are used for screenings and in France the Cine Clubs are flourishing, according to Cecile Starr, N. Y. rep of the Film Council of America. Latter serves to promote the interests of the 16m film in the U. S. generally.

N. Y. Film Council Forum

"Film societies" and their programs, plans and problems are the topic today (Wed.) at an open meeting of the N. Y. Film Council at the Carnegie International Centre.

Speakers will be Mrs. Robert Osborn of the Salisbury, Conn., Film Society, and Armine T. Wilson, M.D., of Film Perspectives, the Alfred I. duPont Institute at Wilmington, Del. Cecile Starr will moderate.

Loos-Sale

Continued from page 3

dependents the market was wide open.

"Today, with the exception of Universal and Metro, every studio in the industry is financing and releasing independent production on almost every continent. And big names are travelling.

Paris As 6th Star

"'Gentlemen Marry Brunettes' cost a fraction over $2,000,000, with a cast headed by Jane Russell, Jeanne Crain, Alan Young, Scott Brady and Rudy Vallee, and shouldn't have been made anywhere but Paris. We used the city like a sixth star. Had it been made in Hollywood, it would have had to cost twice as much and would not have had the production values.

"Sure, Arthur Krim, Bob Benjamin and Max Youngstein were risking a lot of money, more than UA had ever put up before for an independent foreign production. But this was a calculated risk and based on the rise of importance of this kind of film-making in the countries of other currencies."

No single country appears to have the edge on this overseas production-financing plan, although England remains the traditional leader. A survey disclosed that Columbia is the leader in the field, with 22 out of 24 announced projects abroad being put together by indies. The exceptions are "The Gentle Wolfhound," a studio project now filming in Japan, and "Joseph and His Brethren," which exteriored in Egypt.

Warwick Productions has delivered three of 10 contracted films to Columbia, and a fourth, "Prize of Gold," has June release. The other six will be completed within the next 18 months. Mike Frankovich has six to deliver, including "Matador," starring Jose Ferrer. David Rose contracted for three, including the already-delivered "End of the Affair." Tyrone Power's Copa Productions has a pact for two, "Lorenzo the Magnificent," to be done in Rome, and "The Stalk," located in Rio de Janeiro.

Columbia's Leadership

Columbia, following the lead of UA which established Richard Condon as a publicity liaison in Europe for producers abroad, on April 1 is sending Walter Shenson, of its studio publicity dept., to London, to work also as a clearing house for all production publicity from Europe. Paramount also is reported about to make such an appointment.

United Artists, with "Brunettes" skedded for negative delivery in the States this week and the Katharine Hepburn starrer, "Summer Time," set for summer release, has also on its upcoming release schedule: Hecht-Lancaster's "Trapeze," and Joseph Mankiewicz' "Eyeless in Gaza" and "Pride and the Passion." Mankiewicz did "Barefoot Contessa," with UA financing.

Paramount's foreign schedule is entirely indie, including Ponti-de Laurentiis' "Mambo," "Ulysses" and "War and Peace." Other productions on which company is a financing-distributing partner are Alfred Hitchcock's "To Catch a Thief" and "The Man Who Knew Too Much;" C. B. DeMille's "The 10 Commandments" and Perlberg-Seaton's "The Bridges at Toko-Ri."

Sy Bartlett provides the lone indie entry at 20th-Fox with "That Lady," filmed in Spain. Studio sticks with Metro in the balance of its seven films in foreign production, all studio-produced.

Warners reverts to the indies with John Huston's "Moby Dick," Howard Hawks' "Land of the Pharaohs" and Leland Hayward's "Mister Roberts."

RKO All-Outside

RKO is all indie in its releases. Grouped here are Sol Lesser's "Quest for a Lost City," King Bros.' released "Carnival Story" and their upcoming "Boy and the Bull" and Edmund Grainger's "Treasure of Pancho Villa." Firm also purchased outright the African film, "Wakamba," from the Museum of Natural History.

In addition to easier financing from more major companies, according to Sale, "the independetns are beginning to make better distribution percentage deals on many foreign productions. This has come about because the producer who works abroad has a better knowledge of foreign sales and distribution than ever before. The day of 65% going to the distributor on foreign sales is past."

Broadway

New Broadway expression (coined by Earl Wilson): "He lived the life of Toots Shor."

Playwright Paul Vincent Carroll returned to London Saturday (19) on the Ile de France. Also sailing was actor Michael Lewis.

Brandon De Wilde reads "The Children's Bill of Rights" March 24 at Town Hall as part of benefit for National Nephroptosis Foundation. Disease is often fatal with kids.

Paul Gallico due in N. Y. this spring wearing a beard. U. S. Consulate at Zurich called him in for new passport pictures. Author lives in the Principality of Liechtenstein.

Songwriter L. Wolfe Gilbert and his brothers, vaudevillian Bobby Gilbert and video producer Ed Wolf, gathering in N. Y. this week to be with their critically-ill 88-year-old mother.

When Arthur L. Mayer and his wife visit Athens for the first time May 1, on their current European o.o., they have promised Spyros P. Skouras to "check up on the town where I was born."

Eddie Miller, ex-vauder and now voice teacher, leading the Friars' glee club, was omitted from last week's story on the roster of talent who participated at the Martin & Lewis testimonial dinner.

Paul Hartman's wife, Ann Buckles, currently touring with "The 5th Season" where its road tour opened this week in Detroit, flies to Paris in two months when the show folds to start a vidpix series based on the U.S. Government girls working abroad.

Leeds, the theatrical clothiers on West 46th St. (Max, "the boy genius of 46th St." and Harry, his pard), wiped out by fire. There was $30,000 coverage; two months ago they had cancelled an additional $25,000 policy. Building owner is rebuilding a new atelier for them—look up that "atelier" yourself.

Jerome Lawrence and Robert E. Lee, whose "Inherit The Wind" is slated to open on Broadway shortly, are making it a package deal by incorporating a theme song, of their own authorship, titled "Nobody Knows." It will be played as background music in the course of the play which is due to open April 21 at the National.

Billy Goodheart, one of the original three founders of MCA, with Jules C. Stein and the late Billy Stein, and now a practical farmer in Indiana, comes to New York periodically for business and pleasure. Last week he visited the Music Corp. of America offices and discovered (1) a staggering total of manpower due to vidpix sales, and (2), a situation where some of the people say "we don't know half the people here," due to the large selling force.

Miami Beach

By Lary Solloway

AGVA local director Jerry Baker kudoed by Variety Tent 33 at weekly "king for a night" dinner.

Genevieve set for a two week run at the Saxony beginning April 1. Arne Barnett's orch opens on the same date.

Ciro's property bought by Mutual topper William O'Neil, who'll turn the building into an annex for his General Tire service center next door.

Eden-Roc will be the name of the new 350-room hotel to be built next to the Fontainebleau. It will feature a cabaret, as will the currently building Seville, another 350-roomer.

Jerry Hirsch, ex-AGVA head here and in New Orleans, resigned managerial position at the Beachcomber to take over like post at Ridgeway Country Club in Memphis, beginning April 1.

Clover Club's Jack Goldman, busy with his Las Vegas (Riviera) interests, dropped production shows for his local spot and will feature moderately budgeted layout. New policy was inaugurated Sunday (20) with Marion Powers, Joe E. Ross and the Archers making up the bill.

Zurich

By George Mezoefi

Annual Locarno Film Festival will be held July 9-19.

Noel Coward's "Quadrille" currently in its Zurich preem at Theatre am Central.

The Greek National Ballet, under auspices of Queen Frederica, will give a recital here.

N. Y. City Ballet's second Swiss appearance to be during Zurich June festival at Stadttheatre.

The Berne Stadttheatre presenting "Caine Mutiny Court Martial," drama's initial date in that city.

The 19-year-old Chilean pianist Edith Fischer drew great reviews on her Swiss debut at Tonhalle.

Francis Lopez' Paris hit operetta, "La Belle de Cadix," will have its initial German-language performance at Stadttheatre.

Swiss preem of John Patrick's "Teahouse of the August Moon," set at Schauspielhaus this month; tagged "The Little Teahouse" here.

Pierre Brasseur stars in French road presentation of Alexandre Dumas' "Kean," adapted by Jean-Paul Sartre, in several Swiss cities.

Harold Steinman's "Skating Vanities" will be back at Hallenstadion here April 28-May 8 after a two-year hiatus. Show is tagged "Roller-Follies" for date here.

Six U.S. firstruns on Zurich screens recently "Executive Suite" (M-G), "Rear Window" (Par), "High and Mighty" (WB), "Calamity Jane" (WB), "Sabrina" (Par) and "Man in Dark" (Col).

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon-49-44)

United Artists will distrib Gallic pic, "La Mome Pigalle."

Moshe Wallin, Israeli agent, here ogling talent for Israeli booking.

Brigitte Bardot to London for a top role in Anglo pic, "Doctor At Sea."

Bethe Douglas, U.S. chantoosy, in from London for a nitery song stint here.

Frederico Fellini and wife Giuletta Massina in for preem of their Italo pic, "La Strada" (The Street), with Anthony Quinn.

Gina Lollobrigida inked to star in the next version of "The Hunchback of Notre Dame" by Robert and Raymond Hakim.

Robert Lamoureux and Sophia Loren will be "Adam And Eve" in a big new Franco-Italo coproduction which is to roll this summer.

Georges Peynet is the architect for remodeling of the Empire which will house Cinerama here this year. Opening likely will be in May.

Leo Ferre, songwriter who has taken to singing his own numbers, being pushed to star status in topping current Olympia Music Hall show.

Rene Clement announced he will abandon his plan to film Jean Giono's "L'Hussard Sur Le Toit" (The Soldier On The Roof), in favor of a pic version of Emile Zola's "L'Assomoir" (The Trap).

San Francisco

By Ralph J. Gleason

Charlie Barnet at Fack's fronting a local group.

Cress Courtney and Al Wilde out for Edith Piaf preem.

Mae West followed Patti Andrews into the Italian Village.

Stan Kenton set for two-day stand at the Downbeat Club, May 11-12.

Tax problems shuttered the successful Macumba although it is planned to reopen in April.

Wally Norman, Australian bandleader, in town visiting relatives and digging local jazz scene.

Honolulu

By Walt Christie

(711 Prospect St.; 5-7911)

Eddie Edell now playing piano at Surf Rider hotel.

Bob Hamma in from San Francisco to join organist Rolly Wray in Gibson's Circus Room.

Stewart's is latest downtown lounge to add live entertainment, with Bill Appleton doubling on organ and piano.

Henry J. Kaiser's latest announced project for Waikiki is a 4,000-seat convention auditorium designed to lure big convention groups here.

Barcelona

By Joaquina C. Vidal-Gomis

(Angli, 43; 24-00-18)

Emporium nitery has Les Cinq Peres singers.

Guylaine Guy and the five Olanders at Rigat nitery.

Conchita Piquer back again at the Poliorama with the show, "Salt of Spain."

American mezzosoprano Leslie Frieck arrived here on her way to Madrid as guest of the Instituto de Cultura Hispanica.

Pastora Imperio, former dancer singer and ex-wife of bull-fighter El Gallo, here to work on publication of her autobiography.

Lycette Darsonval (nee Alice Perron), prima ballerina of National Opera of Paris, at the Calderon for one performance with her ballet.

For the first time in the history of theatre, Rev. Father Venancio Marcos announced by radio the coming performances of the "Passion of Christ" drama which takes place during Lent at the village of Olesa (Spanish Oberamengau), at 20 miles from here.

London

Jerome Whyte returned to London this week for his regular two-month stay.

Moira Shearer featured in a BBC sound radio "Close-Up" program last Sunday (20).

Dame Edith Evans unveiled a bust of George Bernard Shaw in foyer of Royal Court Theatre.

Wally Peterson produced the annual show of the Songwriters' Guild at the Victoria Palace last weekend.

Don Cornell arrived from N. Y. last for an 11-week vaude tour, which opened in Glasgow last Monday (21).

Harry Secombe heads a unit which has gone to the Canal Zone, under War Office auspices, to entertain British troops.

Rosemary Clooney, due here next month to join her husband, Jose Ferrer, being paged for a Palladium engagement to follow Danny Kaye in July.

Reginald Maulding, economic secretary to the Treasury, to be guest speaker at the annual luncheon of the Assn. of Specialised Film Producers next month.

George Margo, signed for the upcoming production of "Desperate Hours," to act as consultant on the BBC-TV panel game, "Tall Story Club," which he devised.

A musical by Alec Grahame, David Climie and Peter Myers, based on "Little Women," is to be staged by Linnit & Dunfee in the fall under the title of " A Girl Called Joe."

Scotland

By Gordon Irving

(Glasgow; Kelvin 1590)

"Windfall in Athens," Greek feature pic, into Cosmo cinema at Glasgow.

Jack Short, father of Logan Family, bought coast hotel at Rhu, on Firth of Clyde.

Jimmy Neil, Scot comedian, pacted for fall tour of Canada with Robert Wilson group.

Ben Lyon and family to Glasgow for waxing of their weekly radio show, "Life with the Lyons."

Desmond Carroll, dancer, will do his first megging chores in summer at Palace Theatre, Dundee.

Babette & Raoul, adagio act, home from cabaret dates in India and joining "Folies Bergere" revue, starring Vic Oliver.

Palace Cinema in Edinburgh, last entertainment house on fashionable Princes Street, shuttered after 42 years. Premises bought by F. W. Woolworth.

Philadelphia

By Jerry Gaghan

Gilda, former blond moppet of the "Our Gang Comedy" films, featured at Pacey's Show Bar.

Billy Duke, local combo leader, elected to membership in American Society Composers, Authors and Publishers.

John B. Kelly, head of the Playhouse in the Park, named recipient of the sixth annual Deborah Humanitarian Award.

Hedgerow Theatre wound up its second season in the Academy of Music Foyer with five performances of "Crucible" last week.

Dolores Wilson, soprano, makes hometown debut in Philadelphia Civic Grand's production of "Lucia di Lammermoor" at the Academy March 17.

Chicago

Harry Angelo and Reynolds Gordon held over indefinitely at the Brown Study.

The John Balabans (he's the Balaban & Katz prexy) celebrated their 39th wedding anni last week.

The Jean Hersholts checked in for a visit with longtime friend Fred Chramer of the Kungsholm restaurant.

Paramount producer George Seaton here for huddles with Deborah Kerr, starring in "Tea and Sympathy."

Irving Brown, Rodgers & Hammerstein's Chappell Music rep, in to check up on R&H's touring "King and I" legiter.

Berlin

By Hans Hoehn

"Glenn Miller Story" (U) preemed at Gloria Palast.

Quartier du Jazz is the name of a jive spot opened on Kantstrasse. There are currently four films being shot in West Berlin studios as against three in East Berlin.

Kaethe Dorsh drawing top press praise for her performance in "Mrs. Warren's Trade" at Renaissance Theatre.

Wolfgang Staudte expected to start directing "Ciske de Rat" (after Piet Bakker's novel), an East-German-Dutch coproduction.

Swedish Goeran Strindberg is cameraman on the German pic "The Rats," currently being directed by Robert Siodmak at CCC studios.

West German Cannes executive committee selected "Ludwig II" and "Die Muecke" as German entries at the forthcoming Cannes Film Festival.

"Children, Northers and a General" (Intercontinental/Schorcht), German film directed by Laslo Benedek, picked as February film by Protestant Film Guild of Germany.

Tokyo

By Richard H. Larsh

(Press Club: 27-0161)

Soviet government invited a Japanese kabuki group to visit Russia for a 10-day tour of two cities.

Margo, the "Z-Bomb," torrid Puerto Rican dancer, packing the Latin Quarter. Margo came here from Manila.

Sam Fuller directing 20th-Fox "House of Bamboo" on location here with Robert Ryan, Robert Stack and Shirly Yamaguchi.

Japanese films to be shown at Cannes Eighth Annual Film Festival are: "Tales of Chikamatsu" (Daiei) and "Moonrise" (Nikkatsu).

Thirty-three of the 113 U.S. major films released here in 1954 grossed more than $140,000 each. "Roman Holiday" (Par) was top moneymaker with $746,000. Par had eight films in the "Golden 33."

Havana

By Jay Mallin

Folies Bergere opened at Blanquita.

Carlyle producing shows at Montmartre.

Xavier Cugat was here auditioning local acts.

"Desiree" (20) at the Payret and Trianon theatres.

Miguelito Valdes at the Sans Souci, to be followed by Nat "King" Cole.

Pittsburgh

By Hal V. Cohen

Dick Dana to Buffalo for burley stock after playing Casino here for 13 weeks.

Theatre owner Charles Mervis and his wife celebrated 33d wedding anni.

Christine Jorgensen booked into the White Elephant for Holy Week, beginning April 1.

Henny Youngman tops annual Hillel Academy benefit show at Mosque Sunday (27).

Margaret Hayes due in Friday (25) to do some plugging for Metro's "Blackboard Jungle."

Variety Club appointed a committee to consider a suitable memorial for the late Rosey Rowswell.

Tech drama school's annual Shakespearian production, "Much Ado About Nothing," opens run March 29.

Tech drama grad Fred Miller, who operated Somerset, Mass., strawhat last season, signed for role in "Inherit the Wind" with Paul Muni.

Mobile Station

Continued from page 1

it and recording companies, performing artists and publishers will not touch it. Naturally, writers will think twice about penning a tune for which there is no market."

"Someone," the ad states, "has to start the ball rolling. This is what we hope to do." WABB execs assert that they will only play "those new songs which measure up to the standards which have been set by the perennial favorites. . . . The offensive will be discarded. They represent 'the music you won't hear on WABB'," the latter phrase also being the heading for the ad.

Quick Payoff

Continued from page 1

$30,000. Operating profit for show's first three weeks on Broadway, ending last Saturday (9), was around $20,000, bringing the total income as of that date was $50,000.

With the cost of bringing the show to Broadway running around $45,000, that gave the production an approximate $5,000 profit at the windup of the third frame. Venture was capitalized at $65,000. Prior rapid payoffs this season were "Tender Trap" and "Rainmaker," both moving into the black at the end of five weeks, with film sales responsible factors.

Hollywood

Eddie Mannix, Lee Tracy and Lee Bowman returned from N. Y.

Thelma Ritter will emcee Oscar Derby presentations for 17 nominees in N. Y.

Paramount tossed a party to celebrate Jean Hersholt's 50th year in pictures.

Linda Christian applied for final citizenship papers but was told to wait until May 15.

Mr. and Mrs. L. K. Sidney celebrated their 42d anni while vacationing in Honolulu.

Universal tossed a cocktail party to celebrate Alfred E. Daff's 35th year with the company.

Cornell Borchers, switched briefly by U to Cornell Borgers, has resumed her original name.

Jane Powell and George Stoll heading north for the Portland (Ore.) Symphony Fund benefit.

Ann Miller will represent Metro at the world preem of "Interrupted Melody" in Melbourne, Australia.

Robert J. O'Donnell notified Doris Day that she had been elected as winner of the Interstate Circuit's first annual "Golden Script" award.

Minneapolis

By Les Rees

Wayne King played Prom Ballroom one-nighter.

St. Paul Civic Opera readying "Oklahoma" for April 14.

Pianist Carman Cavallaro at Hotel Radisson Flame Room.

Edyth Bush Little Theatre extending "Rebecca" engagement.

"Grand Ole Opry" in return one-night date at St. Paul Auditorium.

Pianist Walter Gieseking soloist with Minneapolis Symphony orch.

Boston Pops Symphony orchestra concert drew capacity crowds here.

Minneapolis Symphony to have Skitch Henderson as conductor and Faye Emerson as narrator for special St. Paul Auditorium concert April 24.

In some Minnesota depressed Iron Range towns, banks are offering to loan money to permit short-of-fund residents desiring to patronize shows.

Wayne Peterson, pianist with Don McGrane orchestra at Hotel Radisson Flame Room supper club, had a composition, "Introduction and Allegro," given world preem by Louisville, Ky., Philharmonic orchestra.

Cleveland

By Glenn C. Pullen

George Young, local showman, booking Pinky Lee and his tv troupe into Arena April 17.

Margaret Hayes, film and tele actress, due this week to promote her film return in "Blackboard Jungle."

Guitarist Bill De Arango, former Cleveland resident, returned here with jazz quartet to open new Trinidad nitery.

Fran Warren doubling between Hanna's "Pajama Game," co-starring her three weeks, and Vogue Room in latter's midnight shows. Jan August also featured on club's bill.

Leonard Greenberger donated his Fairmount, nabe picture house, to Variety Club's benefit show March 22 for local cerebral palsy foundation school, one of group's pet charities.

Johnny Price has "Fledermaus" set as third musical for his Musicarnival's strawhat season, starting June 10. "Kiss Me Kate" is opener. "South Pacific" slated as second tuneshow June 27 - July 17.

Madrid

By Ramsay Ames

(Castellana-Hilton; 37-22-00)

Cinema actress Aurora Batista returning soon to legit theatre in Madrid.

Spanish Maestro Moreno Torroba's zarzuela, "Maria Manuela," a big hit currently at Buenos Aires' Teatro Avenida.

Luis Prendes opens in Montevideo March 22 with Argentina's Amelia Bence; they go on from there to Buenos Aires' Teatro Ateneo.

Spanish-English pic, "That Lady" (20th), starring Olivia de Havilland and Gilbert Roland, preemed at Palacio de la Musica to an enthusiastic audience.

Producer-director Herbert Wilcox and his actress wife Anna Neagle in Madrid recently, enroute to Barcelona, where Miss Neagle is now filming "King's Rhapsody," a Spanish-English-American coproduction, with Errol Flynn.

Sol Hurok will be here in April or May for a special audition with Spanish soprano Pilar Lorengar whom he heard a few weeks ago in London's Covent Garden. He has asked Miss Lorengar not to sign any contracts until they meet again.

OBITUARIES

MAYHEW L. LAKE

Mayhew L. Lake, 75, composer and dean of American music arrangers, died March 16 in Palisade, N. J., after a brief illness. A native of Southville, Mass., he studied at the New England Conservatory. At the age of 16 he joined the Boston Symphony Orch as a violinist. While still in his teens he played violin and piano in vaudeville, conducted theatre orchestras and arranged music.

After being named musical director of the New York Theatre in 1910, Lake went on to become editor-in-chief of band and orchestral music for Carl Fischer, Inc., music publishers, for 35 years. He was a pioneer composer of symphonic musical backgrounds for motion pictures.

A prolific writer, Lake had more than 3,000 published arrangements and compositions and was the author of several textbooks including "The American Band Arranger." Among his musical works are "The Evolution of Dixie," "American Rhapsody," and an opera, "Salem."

Surviving are his wife; two sons, William Lake, a pianist, and Mayhew Lake Jr., a violinist, and a daughter, Suzanne Lake, an actress.

IRMA PERRY

Mrs. Irma Hinton Le Gallienne, 79, onetime actress who appeared as Irma Perry in such turn of the century plays as "Zaza" and "Madame Du Barry," died March 15 in Menton, on the French Riviera. She was the widow of Richard Le Gallienne, poet and novelist.

Her first marriage in 1895 to R. Hinton Perry, a cousin, ended in divorce in 1904. Seven years later she wed Le Gallienne, who was divorced from his second wife, the mother of actress Eva Le Gallienne.

Surviving is a daughter, Gwen Le Gallienne, an artist and sculptor.

DOUGLAS CLARKE

Douglas Clarke, 32, documentary film director, was killed recently in a motoring accident in Hong Kong when his car collided with an Army gun transport, which was out of control. News of the accident reached his family in London March 17.

Clarke was in charge of an ABPathe unit making a color documentary in cooperation with the Royal Air Force and recently flew to the Far East in a RAF plane.

Survived by his wife, two daughters and a son.

ARMEN CAMP

Peter A. Campanella, 39, singer known professionally as Armen Camp, died March 17 in Philadelphia following an operation. A baritone with a repertoire that ranged from operatic to pop tunes, he performed in niteries throughout the Philadelphia area for more than a decade.

His mother and two brothers survive.

STANLEY B. RADZINSKI

Stanley B. Radzinski, 57, Polish language announcer in the Philadelphia area for some 20 years, died March 14 in that city after a long illness. He was on the staff of radio station WJMJ and prior to that was with WDAS.

His wife, a son and four daughters survive.

HERBERT C. FONTAINE

Herbert C. Fontaine, about 65, assistant managing director of Granada Theatres, died March 12 in London after a short illness. He joined the circuit some 33 years ago.

His daughter survives.

WILLIAM K. MITCHELL

William K. Mitchell, 58, former manager of the Kuhio and Princess Theatres in Honolulu, died March 16 in that city where he had lived for more than 25 years.

Son and daughter, living on the Mainland, survive.

JAMES N. HICKS

James N. "Jimmy" Hicks, 57, former film house manager, died of cancer March 15 in Walla Walla, Wash. Before he became ill he managed the Wiltern and Hollywood Theatres in Hollywood for Warners.

Prior to moving to California he managed houses for the Lynch circuit down south and for Fox in Brooklyn.

VESS N. SPRINGGATE

Vess N. Springgate, 58, director of sales and a board member of KXOK Broadcasting, Inc., died March 12 of heart disease in his St. Louis County home. He joined the station in 1944 after having been an account executive at KMOX, the St. Louis CBS outlet.

His wife and son survive.

Morris Fox, 78, who retired in 1947 as advertising manager of Fox Film Corp., died March 16 in Germantown, Pa. He headed the Fox advertising office for 35 years. His wife, two sons and six daughters survive.

Mrs. Fanny White, 80, mother of film producers Jules, Ben, Sam and Jack White, died March 16 in Burbank, Cal., following a stroke.

Helen Steinberg, member of the legal department of Loew's Theatres for the last 25 years, died March 15 in New York. A brother survives.

Dorothy Vaughan, 66, stage, screen and radio actress, died March 15 in Hollywood, following a cerebral hemorrhage. She left no near relatives.

John Henry (Harry) Opel, 72, onetime juggler and magician, died March 12 in Toledo. His wife and a sister survive.

Father, 62, of Jerry Kramer, onetime manager of Hollywood Show Bar in Pittsburgh, died March 13 in that city.

Herman Hirschhorn, 47, New Haven branch manager for 20th-Fox, died March 20 in that city after a short illness.

Isabella MacPhee, 93, Gaelic singer, died March 12 in Glasgow. A son, Hugh MacPhee, is a radio producer.

Father, 75, of George Saittis, Pitt theatreowner, died March 14 in that city after a long illness.

Father of Dwight Cappel, music librarian at WWSW in Pittsburgh, died there March 14.

Aristide Baghetti, 81, Italian stage actor, died March 21 of a heart attack in Milan.

Father, 83, of author Emily Kimbrough, died March 21 in La Jolla, Cal.

Mother, 87, of bandleader Horace Heidt died of a stroke March 16 in Alameda, Cal. Also surviving are another son and two daughters.

Dorothy Vaughan, 66, stage, screen and radio actress, died March 15 in Hollywood, following a cerebral hemorrhage. She left no near relatives.

Father, 62, of Jerry Kramer, onetime manager of Hollywood Show Bar in Pittsburgh, died March 13 in that city.

Herman Hirschhorn, 47, New Haven branch manager for 20th-Fox, died March 20 in that city after a short illness.

Isabella MacPhee, 93, Gaelic singer, died March 12 in Glasgow. A son, Hugh MacPhee, is a radio producer.

Father, 75, of George Saittis, Pitt theatreowner, died March 14 in that city after a long illness.

Father of Dwight Cappel, music librarian at WWSW in Pittsburgh, died there March 14.

Aristide Baghetti, 81, Italian stage actor, died March 21 of a heart attack in Milan.

Father, 83, of author Emily Kimbrough, died March 21 in La Jolla, Cal.

JACK KAPP
March 25, 1949
A Token of Everlasting Memori
Always in the Hearts of
Irene and Sam Lutz

ED. EVERETT HALE
March 19, 1953
Chet Rupert Toby Tom

LOUIS SILVERS'
March 26, 1954
It's Raining Violets, Lou.
SID, GLORIA and SANDY

IRENE BORDONI
March 19, 1953
Her charm, sparkling personality and good taste remain pleasant memories.
L. J. W.

FRANK N. HEARN, JR.
March 26, 1932
My Darling Boy Never Forgotten
by Mother—JULIA KNOX

All Knew Duchin

Continued from page 2

teach him more about Chopin. (Iturbi also was a celebrated professor in Europe).

"I refused," Iturbi told Sidney, "and I explained why I wouldn't teach him Chopin. 'You are king in what you do,' I told him."'

On Sidney's recent trip to Gotham, he made an effort to locate the old Casino and hauled out his camera to snap a couple dozen shots of the present housing, as a guide for picture. The taxi driver was one of those who came up as a past associate of Duchin, when Sidney answered his query about all the picture-taking.

"Used to drive him every night," he insisted. "Wouldn't take any cab but mine, and sometimes I'd drive around all night, just talking."

A maid at the hotel where Sidney and his wife stopped in N. Y., also remembered Duchin, how he and his wife, Marjorie, would walk at night in Central Park. Duchin's old valet, Randolph, also was a veritable fount of background material during director's stay in the East. Averell Harriman, Governor of the State of New York, and a trustee of Duchin's estate, one of his closest friends and guardian of his son after his death in 1951, was still another anxious to assist, according to Sidney.

The city fathers of Brookline, Mass., have been in communication also with Sidney to make certain that any mention of Duchin's birthplace be their fair town, rather than Boston, where he was raised. Duchin was BORN there, fathers are emphatic, even though his parents moved away while he was still young.

That there can be no scarcity of anecdotal material in the scripting of the film is seen in the avalanche of incidents which have descended upon Sidney. There's the time The Chief held up departure at Albuquerque for 40 minutes when Duchin found a piano in the station and started to play; the part Duchin played in the Russian exchange of prisoners in the Orient after World War II, when his piano-playing led to a Russian officer throwing the technical book out the window and agreeing to their immediate release, as recorded by one letter to the director.

Tailors, waiters, maitre de's, confidence men, cops, all have come up with yarns about Duchin, and the material of every nature is still coming in, according to Sidney. After the picture comes out, he figures, he'll be on a lot of people's blacklist for not having used their suggestions.

No decision has been reached yet whether Duchin's recordings will be used as his music in picture, or whether someone will be selected to play them directly for the film. Sidney, too, has been deluged with recordings from people who claim, "I played just like Eddy."

Director himself is right in there with Duchin background material. "I used to take piano lessons from him," he confidfied.

Miami Clubs

Continued from page 1

big Saturday nights enabled the majority to keep going.

The hotels put the big bite in this year. The new Fountainebleau, in itself an attraction that equalled anything the clubs offered, kept its 500-seater well filled; the Saxony, despite going in for name dance-show units (Cugat, Ted Lewis, Dorsey Bros.), saw fair first-show biz but sparse seconds, much like the niteries, illustrating the fact that even in this result, the pub-crawling public is early-to-bed minded.

Smaller hotel cafes, such as the Sans Souci and the Nautilus, topped last year's business. The new Balmoral, after trying for some weeks with the smarter femme acts, gave up the show idea, but this week started a one-week policy featuring young talent (Rosette Shaw current) on a modest budget. The Empress Hotel has held to the same idea.

Then there's the plethora of one-nighters all along the oceanfront hotel string to add to club ops' headaches. The Isle De-Capri made a try with the booking for one week of Hope Hampton, who drew fair biz, then decided to return to their three-act policy with Gene Baylos holding over for his 10th week.

The Beachcomber is due to shutter following Miss Huttons' engagement, but there's a strong possibility that the biggery will reopen for the summer, with Louis Armstrong teeing off the season. Copa City's Weinger also is planning on a July return wth a popular-priced production-show format. The Fontainebleau is continuing its "get the best" policy while the Saxony is ready to inaugurate a line plus one act idea. The other hostels will hold to their one act-changed weekly plan.

But, if the competition was fierce this season, '55-'56 looks to be even tougher. The Eden-Roc, a 350-roomer being erected next to the Fontainebleau, will feature a cafe setup, as will the Seville, another 350-room edifice due to open Dec. 15. The in-the-know boys insist the clubs will have to go to a one-show nightly policy next year, looking for a downward adjustment in payoffs for the name and savings on overhead. The Beachcomber has been mentioned as already mulling such a change.

Juke Ops in Chi

Continued from page 1

some 15 years ago in opposition to ASCAP.

Another proposition before the juke ops is the formation of a music publishing firm which would be controlled by themselves. This firm, according to its proponents, would affiliate with both ASCAP and BMI and would get a cut of the overall licensing coin which could be rebated back to the juke ops. This plan has not been enthusiastically received by the juke ops since it implies a capitulation to the music licensing idea.

Another major focal point of interest at the MOA confab will be the spreading adoption of the 10c play. Most of the major companies will be pitching up EP paekaging programs to tie up with the dime spins (see separate story in music section).

$6,000,000 TV

Continued from page 1

while, toppers of both the clients and their agencies planed to the Coast over the weekend along with ABC officials to get a gander at first rushes of the "Mickey Mouse Club" footage already shot. Production on the series, which starts Oct. 3, is already in the works, since Disney will be shooting a total of 100 hours of programming on the show for next season, comprising 20 weeks' worth at five hours per week. Also on the agenda is the advertisers' commercial campaign, from on-the-air plugs which Disney will produce to merchandising efforts involving the Disney characters.

Me as Farouk?

Continued from page 2

films in his entire life," Ratoff said. "One was 'Scarface' back in 1930 and the other 'The Merry Widow' with Lana Turner. Anyway, he's intrigued with picture making."

The Egyptian army cooperated to the hilt, making available rolling armor for the film, Ratoff related. Trouble came only when Egypt's ruling clique came to a parting of the ways and Naguib was forced out. Another handicap was that Ratoff didn't get to see any of the rushes until after the picture was finished.

Film features Sidney Chaplin, Alex D'Arcy, Kay Kendall and Marina Berti. Regelia has the Egyptian rights with Ratoff selling distribution rights for the rest of the world. Columbia is said to be interested. "Abdullah" bows in Egypt next week.

Ratoff's next pic, to be shot in N. Y., is "The Fifth Season" for United Artists release. Ratoff has tabbed comedian Phil Silver for the lead but latter is tied up under a tv film commitment with CBS. Producer expects to huddle with CBS topper William Paley on the matter.

Whole Circus

Continued from page 1

based on the character of the late aerialist, Lillian Leitzel. It'll be staged by Ringling's grandson, Stuart Lancaster, Playhouse producer-director. The part of a six-year-old boy in the production will be played by Ringling's great-grandson. Play will be offered as part of a triple bill, which will also include "Sorry, Wrong Number" and "A Sunny Morning," with Ringling's daughter, who's also an actress, starring in the latter two entries.

MARRIAGES

Greta K. Ullman to Elwood Ullman, Las Vegas, March 4. Bride's an actress; he's a screen writer.

Helen Shapiro (Vickie Reynolds) to Joseph Basile, Atlantic City, Feb. 16. Bride captained Casino chorus in Pittsburgh for several seasons.

Arlouine Case to Capt. William C. Burns, West Point, N. Y., March 19. Bride, until her marriage, was a member of the N.Y. City Ballet.

Eileen Hall to Billy Munn, Penrith, Eng., March 14. He's a bandleader; she's a former nitery dancer and his ex-wife.

Elinor Bennett to Rafe Caldicott, Wembley, Eng., March 14. Both are iceshow performers.

Jacqueline Middleman to Morri Swartz, New York, March 20. Bride's a member of United Artists' publicity dept.

BIRTHS

Mr. and Mrs. Walter Robinson, son, N. Y., March 21. Father is on VARIETY's advertising staff.

Mr. and Mrs. F. Phillip Seelig, daughter, Hollywood, March 14. Father is head of Seelig Productions.

Mr. and Mrs. Eric Salline, son, Bronxville, N. Y., March 5. Father is in sales service department of CBS Radio.

Mr. and Mrs. Art Pallan, son, Pittsburgh, March 13. Father's a deejay on WWSW.

Mr. and Mrs. David Carnahan, son, Pittsburgh, March 12. Mother's the daughter of Peg Bruce, KQV music librarian.

Mr. and Mrs. L. Finn, daughter, Pittsburgh, March 10. Mother's former Dorothy Tice, of WB exchange, and daughter of George Tice, theatre owner and onetime Col Pictures manager in Pitt.

Mr. and Mrs. Ralph Rodgers, daughter, Pittsburgh, March 9. Mother and father are on Shadyside Theatre staff.

Mr. and Mrs. Jimmy Mauro, twins, son and daughter, Pittsburgh, March 12. Father's a musician.

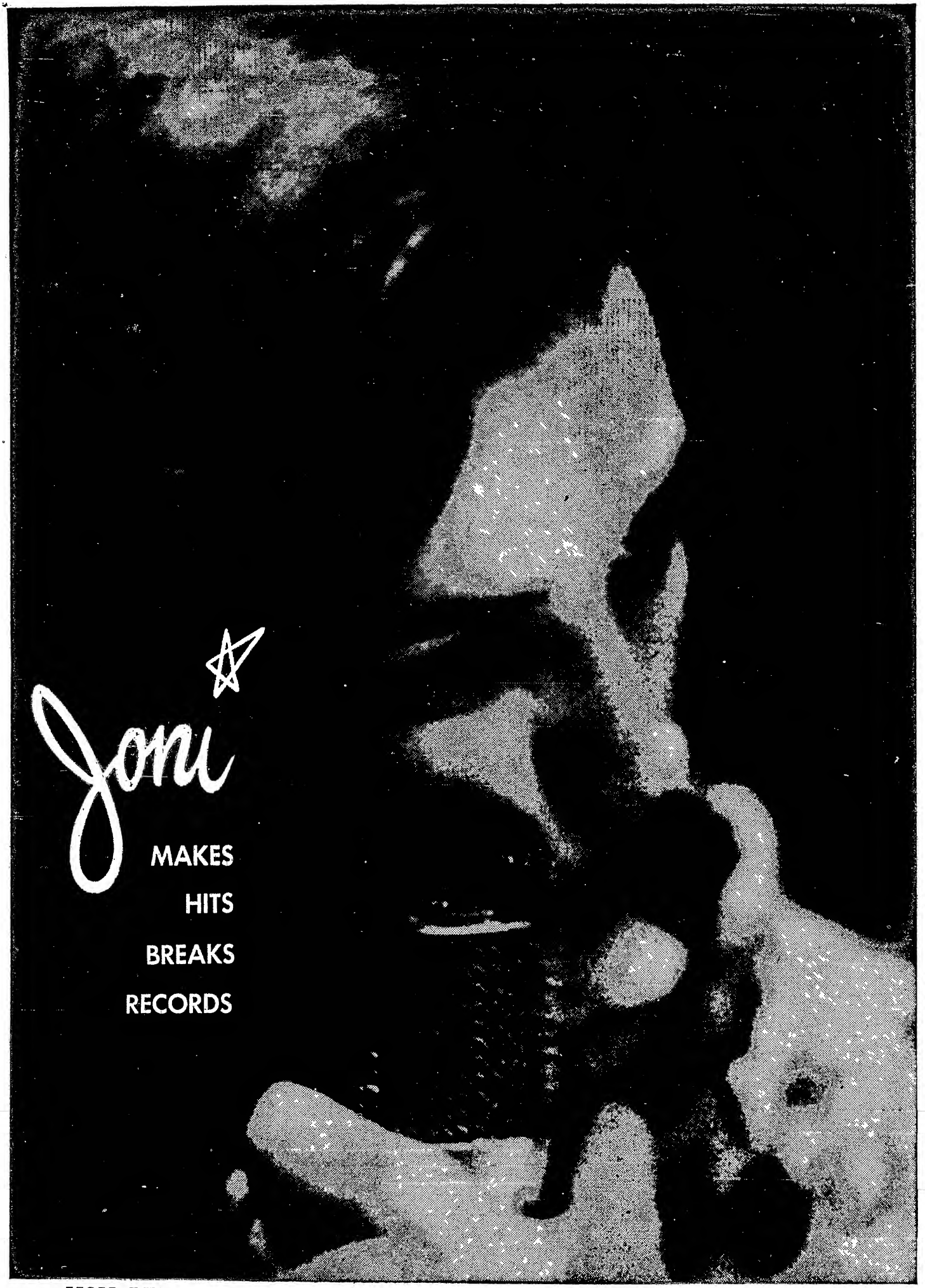
Mr. and Mrs. Roderick Rahe, son, New York, March 1. Mother is Joan Marlowe, co-publisher of Theatre Information Bulletin.

Mr. and Mrs. Bruce Bryant, daughter, Greenwich, Conn., March 17. Father is an account exec with CBS-TV Spot Sales.

Mr. and Mrs. William Goodnow, daughter, Milwaukee, March 17. Father is a salesman at station WXIX there.

Mr. and Mrs. Brendan Smith, son, Dublin, March 10. Father's a legit and radio producer; mother's an actress.

Mr. and Mrs. Byron Janis, son, Chicago, March 20. Father is an American concert pianist.



• MGM RECORDS •

Press Relations: GENE WEBER
Record Promotion: GEORGE JAY
RUTH SHAPIRO

Personal Management:
TONY ACQUAVIVA

GAC GENERAL ARTISTS CORPORATION

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1955, BY VARIETY, INC., ALL RIGHTS RESERVED

VOL. 198 No. 4 NEW YORK, WEDNESDAY, MARCH 30, 1955 PRICE 25 CENTS

NEW GERMAN PIX HEAVIES: NAZIS

ANTA Album Writes Stage History Despite Mixed B.O.; Key to Future?

By ARTHUR BRONSON

A good deal of legit history was written Monday night (28). A wondrous new market may have opened too—financially as well as artistically. For the first time a stage presentation (or excerpts from legit attractions and varied bits) was televized over closed-circuit from N. Y. to a "web" of filmhouses in 31 cities as far west as Frisco. Legit was being seen for the first time on Broadway and the stix simultaneously. It could prove a revolution as well as revelation for Broadway.

After a four-year lapse, an ANTA Album was staged again, this time from the Adelphi Theatre, N. Y., home of DuMont tv shows, in a one-shot, two-hour (no intermission) program starting at 10:30 p.m. The American National Theatre & Academy (ANTA), which undertook production of the show, and the Cooperative for American Remittances to Everywhere (CARE), which underwrote the estimated $250,000 cost of the production, were the co-sponsors and beneficiaries.

Potential attendance was about 80,000, with possible intake as much as $400,000. The Adelphi, where the first four rows of the orchestra were scaled at $100 a ticket, and balcony low at $3, had a capacity crowd. In the other cities (N. Y. had one other house, the RKO Fordham, in the Bronx), where ticket scale was $2 to $10, attendance was half the house, or less. (See separate story).

Novelty of the feature; fact that it wasn't a straight play or musical but a potpourri, and the late-hour

(Continued on page 15)

SALK SERUM SYMPOSIUM TO DOCS VIA CLOSED-TV

Physicians throughout the country will get a first-hand report via closed-circuit television on the results of the use of the Dr. Jonas E. Salk serum in combatting infantile paralysis. Telecast, being handled by Dumont, will be beamed to theatres, hotels, studios and medical auditoriums in 65 cities in the U. S. and Canada on April 12.

Occasion marks the first release of the report relating to tests in the use of Salk vaccine conducted by Dr. William Francis of the U. of Michigan. The telecast is being jointly sponsored by Ely Lilly & Co., a pharmaceutical firm, and the National Foundation for Infantile Paralysis. It will originate from three points—the U. of Michigan where Dr. Francis will give his report, Indianapolis, home of the Lilly company, and Dumont's television center in New York.

Deal was set by Dumont's Morris Mayers, head of the web's closed-circuit department, and Medical Communications Inc., a division of the Paul Klempner advertising agency of Newark, N. J.

Video Wants Garbo, She Still Wants to Be Alone

In keeping with the current tv network philosophy that "nobody, but nobody is so big or so important that they can't be talked into a video deal," there's been a lot of jockeying and rivalry among the webs in recent weeks to snare Greta Garbo, at least for a one-shot.

Unsuccessful efforts were made last week to entice Miss Garbo to hand out some of the film Oscars on tonight's (Wed.) tv'ing of the Academy hoopla via NBC, but that's as far as it got.

A couple of weeks back Miss Garbo was closeted with CBS board chairman William S. Paley at the latter's office, with Paley sounding out the retired actress on her future plans—if any. Nothing came of that, either.

Disk Biz Likes The Continental Artists' Touch

The disk biz is a study in contrasts. At the same time that rock 'n' roll is one dominant tendency, there's also a definite wax trend to the Continental touch. Increasingly, English and European performers are getting the wax spotlight in the U. S.

Decca has been singularly successful in recent months with its European imports via the Deutsche Gramaphone tieup. From the latter label has come the songstress Caterina Valente and the Crazy

(Continued on page 71)

Acrobatic Team Dies When Stranded in Snow On Way to Quebec Date

Montreal, March 29.

Wallace & Gale, together with their six-year-old daughter, died of carbon monoxide poisoning in their snowbound automobile stranded during the storm on Saturday (26) while on their way to an engagement in Quebec. In private life they were Mr. and Mrs. John Robert. She was the former Edna Reiby.

The acrobatic team had concluded an engagement at the Seville Theatre, here, when they were caught in the blizzard near St. Etienne de Lauzon, across the river from their destination. Apparently, they had kept the motor

(Continued on page 71)

HIT HITLER BUT EXTOL MILITARY

After a period of some eight years during which the Germans more or less refused to look themselves in the face, German studios are returning to the multi-faceted subject of Hitler, the war and the whole tumultuous era that witnessed the nightmare and the destruction of the Nazis' "Thousand Year" Reich.

Observers in N. Y., who within recent weeks have seen screenings of at least three such imports—"The Devil's General," "The Last Bridge" and "Canaris"—have been impressed with this new German determination to put on the screen what, for the most part, are personally painful and politically embarassing subjects.

At the same time, indie importers whose job it'll be to sell these themes to American audiences, are somewhat concerned over their boxoffice appeal at this late date, even in the arties. For while they readily acknowledge that, particularly in this latest crop of Teutonic features, there is proof of the extent to which the Germans have improved the technical side of their postwar film productions, they're also aware that the slant of the stories is strictly a German one. Being designed primarily for German audiences, the pix frequently take a point of view that'll

(Continued on page 62)

TV One-Shot Puts 'Pan' Into Black

TV has become a new payoff source for legit. In an unprecedented occurrence, the NBC-TV one-shot presentation of "Peter Pan" March 7 put the Richard Halliday legit production in the black.

The Mary Martin starrer had closed on Broadway last Feb. 26 at an approximate $85,000 loss. However, a complete return of its $125,000 capitalization was made March 21. Coin received from

(Continued on page 71)

Scarlet Channels

A singer who has been prominently mentioned as one of Pat Ward's lads during the Jelke court proceedings in New York, has been capitalizing on his notoriety by references to his lovelife during his floorshows.

However, it became very unfunny last week, when a deal for a guestshot on a tele show was cancelled because of his connection with Miss Ward.

The Jelke trial may start off another volume of proscribed names in video and radio to be entitled "Scarlet Channels."

Par's TV Marriage Vows: To Produce 3 Colgate 'Comedy' Hours Per Month

Hollywood, March 29.

The parade of major picture studios to tv this week picked up another marcher when Paramount fell in line and raised the highest banner of them all. Under an arrangement with the William Esty agency for Colgate, now at inking stage, the studio will provide a full hour's tv entertainment three Sundays every month. This new format supplants the present "Comedy Hour" on NBC-TV next fall.

The most revolutionary of any studio-tv alliance to date, Par will make available its star roster, upcoming young players, properties, musical scores and clips of pictures both in release and in the preview stage.

Other major pic plants are making entries into video more gradually. Warners and 20th merely are to produce half-hour and hour subjects for tv from old properties with an occasional in-person appearance to plug current releases. Disney's ABC tieup involves only a small part of his studio operation; Columbia and Republic produce half-hour subjects both for sponsorship and the open market; two Culver City studios—Hal Roach and RKO Pathe—largely are rental plants but with Roach also rolling his own.

Par deal would call for the Esty agency to supervise production with a coordinating unit to be named, by Par. As a collary to this, the Ted Bates agency, currently producing the Colgate "Comedy Hour" series, will be replaced both this summer and in the fall on production supervision.

Still undecided is whether the "Comedy Hour" title will be retained. It's understood only few minor details remain to be ironed out before contracts are signed.

Colored, White Models At Schenectady Show

Schenectady, March 29.

Negro and white fashion models mingled here last week at the Van Curler Hotel. Colored beauties were led by Sara Lou Harris, who has her own radio program on WLIB, New York, and also does a vaudeville turn with her husband, Billy Bowser, as Hall & Bowser.

Schenectady Fashion Guild (a store) cooperated with the Everest Club, a Negro organization, in staging the mixed-models affair. Audience was mostly colored.

Elaine Drooz, women's program director at WPTR here, served as mistress of ceremonies for the fashion parade.

Judy May Bring Vaude Back To Winter Garden

New York's Winter Garden, which played bigtime vaude in the Al Jolson era when that singer performed on the runway of that house on its Sunday night showings, may again house a two-a-day vauder in the fall, if negotiations with Judy Garland come through. Miss Garland, who reinaugurated bigtime vaude at the Palace, N. Y., several seasons ago, had been dickering with that house as well, but Palace negotiations have been suspended, and talks with the Shuberts on the Winter Garden are now current.

Music Corp. of America, which is

(Continued on page 58)

Rev.'s Dry Lecture Holds Dakota Bistro Stage; Biz as Usual Follows

Minneapolis, March 29.

Eukens' night club, at Bismarck, N. D., copped nationwide publicity for itself with probably the most unique attraction in bistro history —a preacher's temperance lecture.

The Rev. Kyle Thurman, Kentucky evangelist, is conducting a revival campaign in Bismarck and the nitery allotted him 30 minutes to deliver a sermon to patrons on th evils of drink today.

Subject of his brew-blasting sermon, to which a full house listened attentively, was "When God Serves the Drinks." After he finished, there was "business as usual" and, according to the management, the bartenders were as busy as customarily.

COCA-COLA FRESHENS CHERRY BLOSSOMS

Washington, March 29.

This week's Cherry Blossom Festival is developing into a winging civic showmanship come-on. Stretched from the usual four days to six, with a two-day outdoor pageant expected to draw at least 50,000 spectators, if the weather is benign, Coca-Cola is picking up the tab for professional entertainers headed by Morton Downey. Heretofore, the Cherry Blossoms have blossomed to the accompaniment of amateurs of community quality.

Performers will include: Joan Roberts, of "Oklahoma" fame; magician Russell Swann; and comedy terpers, Helene & Howard. First segment of show will consist of a half-hour Air Force Symphony Orch concert.

Radio-tv cooperation has taken the form of plenty advance tub thumping, guest appearances and previews, etc. In addition, virtu-

(Continued on page 71)

Networks Facing $5,000,000 Rap On DST Extension; Hits All Show Biz

Bulk of the entertainment industry is worried about the effects of the extra month of New York daylight saving time starting the last Sunday in April and which will extend to the last month in October. Theatre operators and nitery bonifaces generally look forward to October as the period when the patrons start going out in full force. The extra daylight hours generally retard attendance in those spots. There's always a business drop when the extra hour of daylight starts and the earlier sunset at the close of the time switch is a signal for increased attendance in those fields.

However, the major rap of the extra daylight time will be borne by the radio and tele networks. Its already estimated that they'll take a $5,000,000 rap by the new legislation extending daylight hours through October.

The networks knew they would be in trouble from the start but

(Continued on page 62)

WB Owns 'Maltese' But Not 'Spade' Character, U.S. Supreme C't Rules

Washington, March 29.

After 25 years the caper of Sam Spade, the private eye, has finally reached terminus. The United States Supreme Court has refused to hear an appeal from Warner Bros. against lower court decisions which favored CBS, Dashiel Hammett and the Wildroot Hair Tonic Co.

Warners has long resisted the right of author Hammett, and the radio network, to make with the character of Sam Spade, the ungenteel detective in "The Maltese Falcon," a novel acquired in 1930. Creator and CBS long contended, and the Authors League of America cheered them on, that Sam Spade was a continuing character in many of Hammett's works and that in buying screen rights to one book Warners had no vested interest in the character.

Top court refusal to listen apparently ends all further chance of Warners making its theory stick. The decision is certain to be hailed as a great victory for private authors as well as private eyes.

Jessel Toastmastering Gould's Hospital Dinner

George Jessel is flying east to toastmaster the $100-a-plate annual dinner this Saturday (2) at the Waldorf-Astoria for the Beth David Hospital which industrialist Harry E. Gould, former owner of the Belasco and Lyceum Theatres is sparking. Gould, w.k. in show biz as a legit backer, annually takes over all arrangements for his pet charity. Beth David is moving from East 90th St. to East 42d St., adjoining United Nations, and already Gould has set up special health care programs at the hospital for employees of the N. Y. Daily News, Grand Central Station and kindred enterprises in the East 42d St. zone.

Sammy Davis Jr., the DeCastro Sisters, Sophie Tucker, Cardenas, Harry Hershfield, Dick Shawn, the Blackburn Twins and others will be in the show, emceeded by Jessel.

Hospital aims for a $200,000

(Continued on page 62)

FILMS HIS OWN OPERATION

Irwin Gielgud Challenges Jim Moser of 'Medic' to Beat That!

Hollywood, March 29.

Screenwriter Irwin Gielgud won't just be able to talk about his operation—he'll be able to show it on film, and in color.

Gielgud, who underwent an operation on his Achilles heel at St. John's hospital, was star-producer of the venture, filming operation as a documentary. Archie Dalzell was cameraman and Tom Curtis directors, presumably with assists from Drs. D. H. Leventhal and David H. Harmon, performing the operation.

Writer plans to show the documentary before medical groups and will discuss operation after the screening, also will release it for the documentary market. Gielgud, who suffered injuries when involved in a traffic accident in Detroit Aug. 21, 1953, said he's not trying to outdo "Medic" for realism, but noted "Medic's" creator, Jim Moser, has yet to film his own operation. Sound track will be dubbed in on the Gielgud operation.

FISHER TEES PALLADIUM TO SOCK SEASON BOW

London, March 29.

The Palladium season opened in socko style Monday (28) with the show headlined by Eddie Fisher. Singer attained a terrific personal triumph not only on his own, but with some aid from his fiancee, Debbie Reynolds, who contributed the offstage vocal for "A Man Chases a Girl Until She Catches Him." Fisher's act is loaded with smash tunes delivered with mature showmanship and expressive singing.

George & Bert Bernard, record pantomimists, rose to new heights with a new turn, and comic Myles Bell, formerly with Christine Jorgensen, built to a strong reception. Negro tapsters McHarris & Dolores scored with a slick terping routine.

Others on the bill include Beverly Sisters, a British close harmony team; impressionist Eddie Arnold; Six Flying De Pauls, Aussie femme acro troupe; John & Suma Lamonte, jugglers; and the George Carden Dancers, new resident line at the Palladium comprising six males and 10 girls.

Myro.

British Block Fields' London Palladium Date

After being okayed both by the British Musicians' Union and the American Federation of Musicians, the Irving Fields Trio can't keep its April 11 date at the Palladium, London, because the British Ministry of Labor refused the necessary permits. It was a two-week booking. The Fields Trio, just closing at the Park Sheraton Hotel, N. Y., was set as an act, and not as musicians, but the William Morris agency cleared it first with both national unions. The Palladium's Val Parnell personally got the OK from the British opposite to the AFM.

The Labor Ministry rejected the trio simply on the "foreign labor" principle.

3/30

Subscription Order Form

Enclosed find check for $

Please send VARIETY for One Year / Two Years

To .....
(Please Print Name)

Street

City..... Zone.... State.....

Regular Subscription Rates

One Year—$10.00 Two Years—$18.00

Canada and Foreign—$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 36, N. Y.



HORACE HEIDT

For Swift & Co.
Offices—J. Walter Thompson, Chicago

Hearst Favors Exporting Yank Films to Soviet

Albany, March 29.

Because any cultural exchange between the U. S. and Russia is certain to tip the balance in our favor, "I think such exchanges should be encouraged within limits," William Randolph Hearst Jr. told a Times-Union and Variety Club sponsored luncheon here last week (21).

Frank Conniff editorial assistant to Hearst, told VARIETY after the luncheon that Hearst intended to recommend the export of American films to Russia. This, said Conniff for Hearst, would involve certain risks, but they were worth taking in the light of the likely impact and penetration of Hollywood pix on the Russians.

Hearst's assistant suggested that

(Continued on page 62)

WABD, Col. U In Educ'l TV Tie?

Columbia U. is probing a plan to utilize DuMont's N. Y. o&o during the morning hours for accredited educational programming. A meeting, described as "exploratory only," was held between Dean Louis Hacker, of the School of General Studies, and Ted Bergmann, managing factotum of the network.

The university and the video web were brought together by Max Wylie, story editor for the Ford Foundation Radio-TV Workshop and author of "Clear Channels." General aim of the meeting was to find out whether the school could take over WABD from about 8 ayem each day since the o&o doesn't go on the air until 11:30.

Wylie described the attitude of Bergmann as sympathetic to the proposal. However, both Wylie and Leon Levine, of the Columbia U. radio-tv department, were careful to point out that the powwow, last week, was the first with DuMont and that neither side had come to any definite decisions.

A move into the WABD channel by the school would constitute the first time in the N. Y. area, at least, that a commercial tv'er was used in part for bringing accredited courses to be paid for by enrolled viewers. Levine said that study by tv would be limited, but that points would probably go toward overall graduation credit.

JAIL LAWRENCE SHEA

Los Angeles, March 29.

Lawrence Shea, onetime ASCAP western division manager and board director of Hollywood Bowl, was sentenced to a prison term of one to 10 years on two grand theft charges growing out of a Beverly Hills model's charge that he bilked her of $13,000. He was also former manager of Bing's Things, owned by Bing Crosby Enterprises, which markets household items.

Before coming to the Coast, Shea was associated with Fred Waring.

Variety's' Old 'New Acts' File

A history of American show biz could practically be written from one source alone: the New Act files of VARIETY, a fact which becomes vividly evident as research proceeds for the special text which will commemorate our 50th Anniversery Edition at year's end. It's not saying anything that won't be sunclear when the time comes, but this Golden Jubilee Number is going to be a goldmine of rare and racy theatrical lore.

Some of the New Act notices were, in a phrase of a bygone era, "darbs." Joe Bigelow (*Bige*) caught a very nervous Walter Winchell playing B. F. Keith's Palace and billed him as a "toedancer." The late Jack Pulaski (*Ibee*) catching Fred Allen at the Colonial, N. Y., deplored the comic's use of a sign placed under a spotlight before his entrance reading: "Mr. Allen is deaf. If you care to laugh or applaud, please do so loudly."

Will Rogers was reviewed at the Casino in Philadelphia in 1906, doing his lariat act mounted on a horse. He was a much-reviewed turn in the decades which followed. Returning from Hollywood in 1921 Rogers quipped at the Winter Garden that "he had the same wife which he started with" in pictures. "They tell me there was never a Christian to make good in this house but I have been working for three years with Goldwyn and now speak the language."

On another occasion, the late Hardie Meakin, VARIETY's longtime rep in Washington, quoted Rogers as saying he hoped there would one day be a President "who can't play golf nor go on a weekend cruise that lasts from Thursday until the following Wednesday."

Sime Silverman, the founder-editor of this sheet, travelled to the Astoria Theatre in Long Island to catch Eddie Cantor in 1921. The nabe house was paying the comic $1,500. Sime commented that depite the wisecracks about doing the owner of the house (Mike Glynn) a favor, Cantor's motive was to break in new material. Excerpts:

"Cantor sang songs and told stories, some songs new, others not, but stories all new for vaudeville. He had the audience completely with him. . . .

"Eddie Cantor under his blackface has a galloping personality. When he's moving about, his magnetism increases, although there when standing still. His system of song delivery is movement, rushing, swinging arms and action, while the arms keep working when he stands quiet to talk. He tells a story as well as he sings a song, a rare combination. Perhaps because he picks carefully his story.

"Cohan, Cantor, Jolson, et al., should spend a season now and then in vaudeville to show how bad their imitators are.

"But it will be likely quite a while before vaudeville gets Cantor, if ever, for musical comedy can and will pay Cantor more than vaudeville could afford, on the theory that when a star can draw at $2.50 or $3 or more by himself, though extensively supported in a production, he can make more salary and create a much greater prestige than by headlining a bill on the vaudeville wage to a $1.50 scale.

"There's something romantic almost in a way in the rise of blackface comedians, or reputation, of current times, from their meagre start, whatever it was, to stardom, in an age that now seems to want them more than ever."

KIRK DOUGLAS A WOW IN IZZY DEMSKY ROLE

Albany, March 29.

Kirk Douglas, at a local Variety Club dinner-dance and in the presence of Mayor Erastus Corning, his 73-year-old mother, his five sisters, former teachers and friends, made a speech which is the talk of the area.

Speaking as "Izzy Demsky, the kid from nearby Amsterdam," Douglas sketched his early days of poverty and the gradual climb to success "with the loyal support of family, and the wise guidance of teachers in Amsterdam and at St. Lawrence University." He brought tears to the eyes of women, and cheers from the 300 diners. Demsky is his original name.

Douglas was "home" for two days to promote the opening of "Man Without a Star" at the Strand.

Phil Gerard, Milt Livingston and Paul Kamey, of the Universal publicity-exploitation staff, came here with a delegation of trade and lay press writers.

N. Y. Daily News' Chapman Readies O'Seas Theatre Tour at $1,875 Per Head

Tom Duffy, a Syracuse (N.Y.) travel agent, who is promoting the "John Chapman Theatre Tour of Europe" this summer, is going abroad in mid-April, in advance of the June-July junket which the N. Y. Daily News critic will mentor. Chapman's show stint will embrace London, Paris and Rome with possibly a Madrid (Rouben Mamoulian shooting there) and kindred film location detours.

Besides taking the 25 paying guests, at $1,875 per head, on a personally conducted tour of the key city legits, there will also be opportunities for sightseeing. This phase, however, will be handled by a professional tourist guide, under the Duffy agency's auspices. Part of the Rhine country, Naples, Milan (a possible slot at Las Scala) and Switzerland will be in the straight tourism orbit. Group is utilizing KLM (Dutch airline) services, all firstclass.

Mrs. Chapman will accompany her husband.

Sic Transit Gloria Free Press

Washington, March 29.

Filming of President Eisenhower's press conferences for use on television, hailed only recently as a great step forward for a free press, is turning out to have as many "bugs" as a new model airplane. For one thing, it's proving a headache and even a menace for some Washington correspondents, and is turning others into stage-struck hams.

Seems many top editors of newspapers around the nation watch the shows on tv at night. Some have been writing to their Washington correspondents along this line: "How come you don't attend the President's press conferences? I watched for you during the past two weeks on television, but I didn't see you or hear you ask a question. Are you loafing on the company's time?"

Certain editors demand that their correspondents ask questions to advertise the papers nationally. Explanation is that before a reporter asks a question, he must introduce himself and give the name of his paper or news service. The editors like the idea of having the dear old "Bluebell Bugle" or "Coraophills Chronicle" mentioned coast to coast on the air. It's free promotion at the expense of the networks.

The result is that the Presidential press conferences are becoming plagued with a host of silly questions, most of which are fortunately edited off radio and tv.

Finally, and this could become the worst of all, some of the newsmen themselves are becoming stagestruck to a real hambone degree. They stand in line, half an hour before the doors to the conference room open, so that they can scramble for preferred seats where they can be seen and heard.

They pop their questions and, that night, head for their radios and tv sets to find out whether they made the network bigtime.

CRASHING FILM GRAVY TRAIN

NICHOLSON FINDS PLAYDATES EASIER

America's independent exhibitors are now gradually overcoming their prejudice against indie-produced features and are starting to book them on reasonable terms, according to James Nicholson, American Releasing Corp. prexy, in N. Y. last week.

He said that, in the past, it was this exhibitor reluctance to give the indie product a chance that had deprived the small producer of the opportunity of breaking into the field at a time when the theatres themselves were raising a howl over product shortage.

Nicholson maintained that the formula pic, if properly planned as to title, type and story, still had an important place in the smaller houses even with moderate names. American Releasing, a new producing and producers-financing outfit that releases via states righters, will specialize in low budgeters that cost no more than $200,000 (in color), Nicholson stated. He said a tinted western on that basis could break even at around $500,000 and actually stood to gross up

(Continued on page 20)

20th to Splurge $100,000 on Its GE (Tint) Shows

With its General Electric deal for a one-hour filmed television show virtually settled, 20th-Fox is aiming at a one-a-month shot on each of the three networks, a 20th top exec disclosed in N. Y. this week (28). The GE programs likely will be slotted on alternate Wednesday nights on CBS.

The GE stanzas will be produced in color at $100,000 per show, which makes them the most expensive of any of the film company produced and/or planned packages to date. The Disneyland show runs to about $65,000, also in color. Each of the productions for GE will include a nine or ten minute segment designed to plug upcoming 20th product via "behind-the-scenes" footage and advance clips.

While the basic idea is to turn out three major shows on a once-a-month basis, this doesn't preclude different arrangements, such

(Continued on page 59)

WATCHING DENVER FOR 3-D B.O. PERK

Denver, March 29.

Are the prophets in the wrong and does 3-D still have a b.o. potential?

Universal execs aren't taking any bets, but they're keeping a close eye on the Paramount Theatre here where their "Revenge of the Creature" 3-Der is doing surprisingly good business.

This is the first 3-D release in a year and even at U they weren't too sanguine over its prospects. But the Denver b.o. showing has sales execs perking up and wondering. "Perhaps the public is again ready for something new," was one comment.

Final proof of whether or not 3-D has some unexpected life left in it will come this week when "Revenge" gets going in other theatres. Opens tomorrow (Wed.) at the Broadway-Capitol in Detroit as the first of three prerelease saturation kickoffs. Some 400 houses will play the film in April, some 200 of them in 3-D.

Month of May, when "Revenge" goes into general release, will give U an opportunity to test the appeal of a "horror" show. Exhibs are coupling "Revenge," which is available in 3-D and flat, with "Cult of the Cobra," also a May release.

Who-Gets-What: New Chapter

Have truly independent film producers (as distinct from indies releasing through major distributors) gotten a systematic brushoff from the motion picture exhibitor side of the American industry?

To the producers' complaint, "We couldn't break through," some theatremen have countered, "Say rather you couldn't make the kind of pictures that would break through." But the independents won't accept that answer, and indeed resent it as adding insult to injury. They assert that the issue is not quality of product but a combination of inertia, fear, caution and snobbery. The snobbery enters through exhibitor and circuit awe of the majors' prestige.

Currently Steve Broidy of Allied Artists is talking blunt talk. What he is saying, in part, is that for 10 years he's been trying to crash the party and not having too much success. Now he's got major capital at stake and major producer-directors on the line. Does this qualify him for membership in the "magic circle"? He wants to know.

While Broidy has his questions, James Nicholson of American Releasing Corp. has his cheerier footnotes (see separate lead-off) based upon better playdate response from exhibitors. Nicholson is not trying to crash the bigtime, as is Broidy, but rather seeks to get a break from the smaller situations which need, he argues, the kind of indie formula and low-budget product which assures them against product shortage.

Meanwhile circuit-operator Fred Schwartz finds he can't be a producer of films "on the side" and has elected to give up his administration duties as a theatre man to concentrate on getting those new DCA features rolling. Meanwhile, too, Hal Makelim's troubles in getting airborne, with exhibitor blessing, would make a novel, as long and as tortured as Tolstoy's "War and Peace."

In this "showdown of the independents" and in the simultaneous rising storm over home-toll television, the shape of things to come in the film industry is obviously being moulded.

Land.

VALUE VAULTIES

Guild Deal; WB Gets $600,000 Against TV Gross

Deal between Warner Bros. and Guild Films for the group of shorts going to television calls for WB to receive an advance of $600,000 against 60% of the gross and 50% of the profits.

This is one of the films-to-tv arrangements pixites are eyeing in determining the value of properties in their vaults. Film companies are also watching the negotiations involving the possible sale of some of the old Pine-Thomas pictures released through Paramount. Price being talked is said to be $33,000 per picture.

Save Your Confederate Money, South Rises Anew In Upcoming Features

Hollywood, March 29.

Down South the college kids sing, "Save Your Confederate Money for the South Will Rise Again." Movie-wise, this seems to be the case. Hollywood is turning to Dixie for a handful of upcoming films, and already has completed several below the Mason-Dixon Line.

Hecht-Lancaster shot "The Kentuckian" for UA release in the Cumberland Gap area of the bluegrass state; "Kentucky Rifle" was filmed by indie producer Carl Hittleman in central Kentucky; and Warners aims at using the same region as the H-L pic for "Daniel Boone," conjectured as a Gary Cooper starrer.

Twentieth-Fox sent camera crews to Atlanta for "A Man Called Peter," locale of the yarn, and Hal Wallis took his "Rose Tattoo" troupe to Key West, Fla. The Walt Disney bunch carpet-bagged to Tennessee for three segments in the "Davey Crockett" tv series starring Fess Parker and Buddy Ebsen, and shortly will head back for four more.

Sam Bischoff and Dave Diamond are about to lens their "Phenix City" in that Alabama city, and RKO used the Marine Gardens in Florida for its "Underwater." Republic recently hopped to Bracketville, Tex., for "Texas Legionnaires," and part of "Cinerama Holiday" was backdropped in Oklahoma.

Texas is growing in popularity. George Stevens also will go there for Edna Ferber's "Giant," and Sam Katzman is readying "The Hquston Story" for shooting in that city. Katzman likewise shot "New Orleans Uncensored" in the Mardi Gras hamlet, a site stipulated by Tennessee Williams for any filming of his new play, "Cat on a Hot Tin Roof."

Elia Kazan, who directed, "Roof," and Paul Osborne have bought rights to an original story by novelist William Bradford, "The Florida Story," and will shoot film in the natural locale.

Kramer's Thesis: Big Terms, Big Gross, UA Destiny

Is United Artists prepared to move into the really bigtime? That is, send a film in the $10,000,000 domestic grossing class. The distributor and Stanley Kramer "are mutually faced with this challenge," maintains Kramer.

The indie producer and UA are aiming for the tall stakes with "Not as a Stranger," which has Robert Mitchum, Olivia de Havilland and Frank Sinatra in the leads. William J. Heineman, UA distribution v.p., and George J. Schaefer, Kramer's N. Y. associate, have set the exhib licensing terms at a 70-30 split, representing the highest in UA's history, Theatremen also

(Continued on page 61)

BUY KRAMER NEGATIVES

Ajax Will Reissue 'Champion' and 'Home of The Brave'

"Champion," Kirk Douglas starrer, and "Home of the Brave," starring Frank Lovejoy, both produced by Stanley Kramer in association with Robert Stillman, have been sold outright to Ajax Pictures Corp., headed by Robert M. Savini. All rights were taken by Savini in the deal that reportedly involved total price of $265,000.

"Champion" and "Brave" will be marketed by Savini first as theatrical reissues and this will be followed by tv distribution.

Jack Cummings' Own Co.

Hollywood, March 29.

Jack Cummings Enterprises Inc., has been established by the Metro producer. With approximately 18 months remaining of his Metro pact, Cummings is seeking release.

Failing this, will go into indie production after pact expires.

National Boxoffice Survey

Unseasonable Cold Chills Biz; 'Girl' No. 1 Again, 'Untamed' 2d, 'Battle', 'Jungle', 'Horse' Next

Snow and unseasonable cold put the chill on film grosses in most key cities covered by VARIETY this week. Lack of fresh product, save for Metro's smash newcomer, "The Blackboard Jungle," also tended to keep prospective filmgoers by the hearthside. Number of houses is merely marking time with available pix awaiting the end of Lent before putting their best films forward.

Again the champ is "Country Girl" (Par). It wound up in the top spot three times previously this month. Runnerup is "Untamed" (20th) which held down third last week. "Battle Cry" (WB), showing fine stamina, nabs third place. It was second a week ago. "Blackboard Jungle" (M-G) has a firm hold on fourth by dint of terrific biz it's racking up in the few houses it's played.

"Chief Crazy Horse" (U) again is fifth followed by "Long Gray Line" (Col). Cinerama, a trade phenomenon, continues smash with Spring tourists in such keys as Washington and N. Y. pushing it into the capacity bracket. It rates seventh position this week. "Man Without a Star" (U), another newcomer, is finishing eighth followed by "Hit the Deck" (M-G) and "East of Eden" (WB), respectively.

Runnerup films are "Gate of Hell" (Indie) and "Underwater!" (RKO). "Hell," a Japanese import, is pleasing in Baltimore, solid in Chicago and big in Denver. "Underwater!", is neat in Chi although tending to dip in extended runs. "Racers" (20th) is virile in Minneapolis but dull in Chi.

Showing particular b.o. promise is "Doctor in the House" (Rep). This British import is good in L.A., lively in Philly, good in Denver and solid in San Francisco. "Glass Slipper" (M-G) is another likely contender by virtue of smash biz it's pulling at the Music Hall, N. Y., sole site it's played in keys covered by VARIETY.

"Conquest of Space" (Par) is average in Providence, ordinary in Cleveland and mild in Buffalo. "Bridges of Toko-ri" (Par) is light in Baltimore and hefty in Toronto.

"Revenge of the Creature" (U) is big in Denver. "White Feather" (20th) is okay in Cincinnati, mild in Boston and fair in Denver. "Camille" (M-G) (reissue) is light in Baltimore, fine in L.A. and good in San Francisco.

"Stranger on Horseback" (UA) is disappointing in its Portland, Ore., world preem but shapes firm in Frisco. "Purple Plain" (UA) looks to be heard from on basis of its hefty showing in Chi. "Big Combo" (AA), snappy in L.A., is mild in Buffalo.

(*Complete Boxoffice Reports on Pages 12-13*).

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

BROIDY IN CANDID PLEA FOR DATES

With more than two weeks on the road behind him to sell the "new" Allied Artists to exhibitors, Steve Broidy is picking up firm support for his company's $25,000,000 production program over the next 18 months. Following the AA chief's product announcement before some 175 industryites in New York last week, American Broadcasting-Paramount Theatres prexy Leonard Goldenson pledged his own aid and urged fellow theatremen to help aid AA in its bid for major company status.

Similar sentiments were expressed by exhibs to Broidy in Detroit Fri. (25), in Milwaukee the following day, and during a three-day Broidy stopover in Chicago which wound up yesterday (Tues.). General attitude of audiences facing the AA head was reflected by Ben Marcus, former National Allied prez who operates some 26 Wisconsin houses.

Marcus, who attended the Milwaukee meet, told Broidy that "movie patrons today are more se-

(Continued on page 20)

Australia Acts; U. S. A. Treatment Hurting British

Sydney, March 29.

Import cuts announced by the Federal government here last week may see British producers, in an Empire country, in the same sort of freeze that their U.S. colleagues have been experiencing for so long all over the world.

The cuts put a brake on the importation of non-dollar goods and do not apply to dollar commodities which have been subject to control for a long time. The gov-

(Continued on page 62)

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, INC
Harold Erichs, President
154 West 46th St., New York 36, N. Y
JUdson 2-2700
Hollywood 28
6311 Yucca Street
HOllywood 9-1141
Washington 4
1292 National Press Building
STerling 3-5445
Chicago 11
612 No. Michigan Ave.
DElaware 7-4984
London WC2
8 St. Martin's Pl., Trafalgar Sq.
Temple Bar 5041

SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies..... 25 Cents

ABEL GREEN, Editor

Vol. 198 [120] No. 4

INDEX

Bills	62
Chatter	70
Concert-Opera	68
Film Reviews	8
House Reviews	59
Inside Legit	64
Inside Pictures	18
Inside Radio-TV	44
International	16
Legitimate	63
Literati	69
Music	48
New Acts	56
Night Club Reviews	60
Obituaries	71
Pictures	3
Radio-Video-TV Films	25
Radio Reviews	35
Record Reviews	48
Frank Scully	69
Television Reviews	31
Vaudeville	56
Wall Street	18

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign

Broadway Legit Hit Fears 20th's Premature Release of 'Bus Stop'; Stage-Film Overlaps Now Common

With most hit shows on Broadway being snapped up for filming, the release date of these screen versions is shaping up as an increasingly important bone of contention.

Latest example is "Bus Stop," the William Inge play, which 20th-Fox acquired on a pre-production deal. Pic is slated for summer production but the producers and the studio are now in a hassle over the release date of the popular legiter.

Property was acquired by 20th on the basis of an advance against payments scaled to the success of the play on Broadway. Since it's a hit, 20th is apt to shell out some $250,000 for it. Under the original contract, an early release date for the film was agreed on. Now that the play looks set for a long Broadway stand, wrangling is going on over the skedding of the film version.

20th, which is considerably interested in play properties these days, and has money in several of them, is an investor in "Ankles Aweigh," the Howard Hoyt-Reginald Hammerstein-Fred F. Finklehoffe musical comedy which is heading for Broadway following a shakedown cruise via Boston and Philly. This doesn't give 20th any automatic rights to the property. However, it's certainly first in line.

Legit producers' sensitivity vis-a-vis the release of film versions of their plays is understandable in that the impact of a pic on the b.o. of the stage version has never been clearly established. "Desperate Hours" is one hit that's currently on the main stem. Paramount has the film version already in the can. "Sabrina Fair" was still on Broadway when Par cameras were already turning on the film.

"Desperate Hours" carries a 1956 release date in its contract with the play producers. This may well be postponed if—as did "Seven Year Itch" in the case of 20th—the legiter shows unexpected staying power.

While it's felt that early release of a pic version may not have too much of an impact on Broadway, it's seen severely hurting the road.

Goldschmidt to India On Franco Coproduction

Paris, March 29.

Gilbert de Goldschmidt, whose company, Madeleine Films, has made three pix in collaboration with Stuart Schulberg and N. Peter Rathvon, is off to India to study possibilities of a Franco-Indian coproduction. Goldschmidt feels that lowering of production output of Hollywood makes it a more vital market for films with an international slant. His recent pic, "Embassy Baby," made with Joseph Cotten and Eva Bartok as a Franco-German coproduction with an English version also, will be distributed worldwide by Columbia. His previous two pix, both Franco-German, "No Way Out" and "Double Destiny," are also set for U. S. arty release.

Goldschmidt feels that U. S. films have great international scope not only because they are dubbed but have a subject lending itself to this process. This makes American stars known throughout the world and he has tried, whenever possible, to get U. S. stars interested in making pix abroad. He has big hopes for Indian production for he says it is the biggest in the world today, with 300 features per year, all from four to five hours long. He feels there is a market for more tailored films there and besides, the natural aspects of India are filmically of high production value. He also has plans for a future Franco-Japanese production which he will look into on his present eastern trip.

Ray Murray Elevated

Ray Murray, publicity department staffer at the Columbia homeoffice, has been named assistant exploitation manager, to work under Al Rylander.

In another shift, Martin Blau has become tradepress contact.

JANE RUSSELL'S NEXT

'No Return' Rolls (For Columbia) Before 'Portofino'

Hollywood, March 29.

Howard Hughes sold "No Return," a yarn with a gypsy theme, to Howard Welsch, who will produce it as a musical starring Jane Russell. Nicholas Ray will direct and Columbia will release.

Purchase of "No Return" means the postponement of "Portofino," originally slated for Miss Russell under the Welsch Productions banner.

French Shy From Routine American Features As B.O. Improves—Hakim

By GEORGE GILBERT

Hollywood's trend toward fewer and bigger pictures is posing a problem for French distributors which generally have one or more licenses that permit them to release American films in the Gallic market. Top Yank product, of course, is distributed in France by the majors themselves and what's left over is often looked upon by native distribs as not good enough to warrant handling.

"Product shortage" faced by those French companies with licenses available was pointed up in New York this week by Gaston Hakim who recently set up a Paris office as an American producers' rep. Although attendance at French theatres has taken a sharp upturn, he asserted that even with the current healthy b.o. the native distribs are unimpressed with much indie American pix whose sponsors are clamoring to make deals.

Aside from his role as producers' rep, Hakim also distributes foreign films in the U.S. and is readying separate production ventures for tv and theatrical release. On his film-making slate is the tentatively titled "Nature Girl," a full length feature which would be lensed on the Riviera late this summer. It's described as a romantic comedy. Financing is said to be assured from private sources. Vidpix project, titled "International Frauds," is due to roll in Paris next August as a 13 part half-hour series.

Hakim, who is a brother of producer Andre, Raymond and Robert, recently returned from Paris where he acquired U.S. distribution rights to the Daniele Delorme starrer, "Cage Aux Fillies." (Cage for Girls). He may retitle the Maurice Cloche production as "Women's Reformatory" when the film moves into release. In addition, Hakim is handling American distribution of three Arthur Davis Swedish imports, "Illicit Interlude," "Monica," and "The Naked Road."

U USING VISTAVISION

Its 'Away All Boats' Studio's All-Time Budget High

Hollywood, March 29.

Universal will make "Away All Boats" in VistaVision, the first studio aside from Paramount to use that process. Howard Christie production will be shot in Technicolor on location in the Caribbean Sea.

According to production veepee Edward Muhl, "Away" carries the highest budget in the histsory of the studio.

Omaha Junket A Serious, Sobering Sell on Air Arm

By GENE ARNEEL

Omaha, March 29.

Strategic Air Command wing of the U. S. Air Force skied close to 100 newsmen and radio-tv characters to this Nebraskan location over the past weekend to join in SAC's celebration of its ninth anniversary. The visitors, who came via Corsair from N. Y., D. C. and L. A., were impressed with, (1) the message about SAC's position as the nation's monumental striking force, incessantly holding to wartime standards of security and alertness; (2), the expert manner of "sell" engaged in by SAC brass, eloquent in explaining the outfit's functions and seeking to lure and hold new personnel, and (3), the showmanship values put to use in collaboration with Paramount, which happens to have a picture titled "Strategic Air Command."

This was largely a hitchhike for Par; at least, ostensibly, it was all SAC inspiration and the film company was invited to take a free publicity ride for its film. Which is as it may be. The fact remains that both SAC and Par came out on top—SAC forcefully getting its message across to the important name newspapermen and videoites, and Par focusing a spotlight on its Samuel Briskin production. Screening was an Omaha holiday for public and press alike at the Orpheum Theatre in full-scaled VistaVision.

The color was there, Hollywood providing Briskin, June Allyson, James Stewart and Frank Lovejoy, director Anthony Mann and writers Beirne Lay Jr. and Valentine Davies. Gen. Curtis LeMay, four-star commander of SAC, led the militaristic contingent, almost constantly with a stogie aflame to the delight of Cigar Institute of America tooter Lynn Farnol, and video had its Tony Marvin on hand to onceover the layout, and participate in a theatre stage ceremony, in behalf of the Arthur Godfrey shows for which he's announcer. (Godfrey has a close interest in winged travel and Par's hopeful of some hefty plugs.)

That this was an important mission for Par was reflected in part by prez Barney Balaban's special trek to the area for the "SAC" unveiling, plus the full complement of ad-pub spellbinders beginnning with Jerry Pickman and including Sid Blumenstock, Herb

(Continued on page 61)

New York Sound Track

When the Italian "Love in the City" was first released in Italy, it had six episodes, including one on "Paid Love" (prostitution). U. S. release of the film features only five stories. "Paid Love" was eliminated at the suggestion of the Italian government. Authorities thought this slice from life would portray Italy in the wrong light abroad.

Spyros P. Skouras, 20th-Fox prexy, 63 years old last Monday (28) . . . **Emil Lustig,** American producer making films in Germany, says the Germans, depending almost wholly on their domestic market plus Austria and the Saar, will have a tough time affording the extra cost of color pix when the German government's financing setup folds . . . **Bernard Jacon,** IFE Releasing Corp. sales topper, back tomorrow (Thurs.) from a trip to Texas . . . Metro's pre-production deal for the legit hit, "Silk Stockings," gives the company a one year exclusive option on the **Cole Porter** musical. Play based on Metro's "Ninotchka" oldie with **Greta Garbo.** Metro so far hasn't indicated whether it'll do a musical repeat . . . **Robert Fleisher,** national mag contact for 20th, resigned effective April 8. No replacement set yet.

Walter Wanger wants it known that his "Riot in Cell Block 11," released by Allied Artists last year, was the first of the current cycle of prison pictures . . . **Dolores Gray** to the Coast to begin rehearsal for Metro's screen version of "Kismet."

David O. Selznick set a $750,000 ad-pub budget his forthcoming re-issue of "The Adventures of Tom Sawyer" . . . Metro secured first refusal on screen rights to the musical, 'Silk Stockings" . . . **Natalie Wood** up for femme lead in "Rebel Without a Cause" at Warners.

Board meeting today (Wed.) in prexy **Jack Cohn's** office of the Motion Picture Pioneers and the Foundation of the M. P. Pioneers. Board will review the PP's annual audit and discuss future plans.

Alex Gordon named advertising and p.r. rep for American Releasing Corp. . . . **Gene Autry** mulling plans to do some theatrical widescreen westerns in color. Meanwhile, **Roy Rogers** has been huddling with UA on the same idea but financing is said to have run into a snag . . . **Laslo Benedek,** American director of the German film "Kinder, Muetter und ein General," back in the U. S. and on the Coast . . . Columbia's international topper, **Lacy W. Kastner,** recuping in London . . . 20th-Fox very happy with the reactions at those "Man Called Peter" previews! One of the ads whipped up by **Charles Einfeld's** crew is latching on to the pic's "Religion Can Be Fun" pitch.

Robert Strauss, completing a role in "Seven Year Itch" for 20th, has moved his family back to Gotham where he'll concentrate on legit and tv . . . **Greer Garson** will attend the five-city preem of "Strange Lady in Town" which will be staged by Warner Bros. in Texas during April. This is Miss Garson's first personal appearance with a picture . . . Metro sales chief **Charles M. Reagan,** assistant general sales manager **Ed Saunders,** and eastern sales manager **John P. Byrne** back from a Chicago conclave . . . Metro studio publicity chief **Howard Strickling** in from the Coast over the weekend for a quickie visit . . . N. Y. News film critic **Kate Cameron** tagged Metro's "The Glass Slipper" with four stars for children and three and a half for adults. According to Miss Cameron, this isn't the first time she has split ratings on pictures having different appeals for children and adults . . . Metro composer **Andre Previn** in to look at the legit "Kismet" before starting the scoring on the screen version.

Herbert Whittaker of the Toronto Globe & Mail dug up some arresting addendum to "The Investigator," the now-famous Canadian Broadcasting Co. radio program satirizing **Senator Joe McCarthy.** Seems that there is a possible (1) British feature film version in contemplation with **Donald Ogden Stewart** to collaborate with the original radio author, **Reuben Shipp** and a possible (2) Broadway stage play with which project the name of **Norman Corwin** has been associated. Put on discs, "The Investigator" has been widely sold in the United States, giving Shipp "poetic revenge" for his having been deported by Uncle Sam after taking the Fifth Amendment stance.

Anything-is-possible Dept.: N. Y. Post's Passover Section Monday was edited by **Agnes Murphy.**

Background shooting on Mike Todd's "Round The World In Eighty Days" starts in 10 days to two weeks. Lensing will be done in the Todd-AO widescreen process . . . **George Skouras** of Magna Theatre Corp. planning a N. Y. and L. A. bow of "Oklahoma" in late July. The Todd-AOer is expected to open in 25 spots by the end of 1955. It's eventually seen playing 40 or 50 theatres in the super widescreen version. Exact number will be determined when the results of the 25 opening are in . . . **Earl I. Sponable,** 20th chief engineer, continuing to test CinemaScope on 55m film. 20th brass is said to be extremely pleased with the results . . . **Max E. Youngstein,** United Artists v.p., elected president of the N. Y. Cinema Lodge of B'nai B'rith for the coming year. He succeeds **Burton E. Robbins** of National Screen Service.

"The Dynamo," 20th-Fox houseorgan edited by **Roger Ferri,** named the "outstanding company publication" of 1954 by the Company Publication Editors of N. America, repping house organs of 332 leading industrial and business corporations. Last time Ferri collected that prize was in 1951 . . . While indies have snapped up some tv plays for the screen, not a single tv property has been acquired by a major company so far.

Bullfighting and the art of painting go hand in hand in the **King Bros.** production, "The Boy and the Bull," currently filming in Mexico City. Producers have taken out a $1,000,000 insurance policy on valuable works of art in the Chapultepec Palace, where part of the picture is being shot. In addition, 20 additional security guards have been hired to keep an eye on the treasure.

Pathe Lab (Chesapeake) Has Millions Of Capital Invested in Films

Indie producers are finding an increasingly important source of financing in the various labs which in turn are eager for their print work.

Most active among the processing plants in extending financial aid to indie filmmakers is Pathe Laboratories with plants both in N.Y. and on the Coast. According to J. L. Wolcott, the lab's exec v.p., the printing outfit is currently an investor in 25 to 30 features and has "several million dollars" either tied up in films or committed.

Loans to producers, amounting to anywhere around 30% to 40% of negative cost, are made actually by Chesapeake Industries, which owns Pathe, and the lab doesn't participate in the profits. Loans usually include deferred costs of printing and materials, an important item in the current tint age.

Europe to N. Y.

Tony Buttitta
James Carreras
Lionel Hampton
Gene Nelson
Sheldon Reynolds
Harold Rowe
Kenneth Tyman
James R. Webb

N. Y. to L. A.

Americo Aboaf
Geraldine Brooks
Dagmar
Bruce Eells
Danny Kaye
Grace Kelly
Harold Lang
Peter Levathes
Josuha Logan
Marisa Pavan
Barry Macollum
Howard Strickling
Joseph Szigeti

L. A. to N. Y.

Fred Astaire
Kaye Ballard
Harry Belafonte
Samuel Bischoff
James Cagney
Gower Champion
Marge Champion
Scoop Conlon
Wendell Corey
Doris Day
David Diamond
Paul Douglas
Douglas Field
Rhonda Fleming
Hugo Fragonese
Roy Heindorf
Sol Hurok
Anne Jeffreys
George Jessel
Shirley Jones
Peter Lawford
Elsa Lanchester
Joe E. Lewis
W. B. Lewis
Diana Lynn
Jeanette MacDonald
Audrey Meadows
Dennis Morgan
Dick Moore
John O'Hara
Gene Raymond
Joan Patti
Marguerite Piazza
Lawrence Ryle
Ernest S. Sarracino
Robert Sterling
Stewart Stein
Richard Todd
Richard Widmark

N. Y. to Europe

Ricard Aldrich
Harold Clurman
Eddie Fisher
Julius T. Fleischmann
Gaston Hakim
Morris Helprin
David Marshall Holtzmann
Sherlee W. Lantz
Lotte Lenya
Beverly Michaels
Debbie Reynolds
Andres Segovia
Phil Silvers
Joe Kingsley Smith
Art Weems

Mrs. Flora Ward Hineline will run a special "Cinerama Holiday" train of six cars from Toledo on Saturday, April 2, to Detroit's Music Hall Theater.

CANADA TO PRODUCE FEATURES

Bad Ticket Coordination, Blurry Images Mar ANTA Album on Closed-Circuit

By HY HOLLINGER

If legit shows are to be presented to film theatre audiences via closed-circuit television, they'll have to be turned over to the professionals, with the established closed-circuit producers and/or theatremen handling the promotion, the sale of tickets, and the arrangements for the technical aspects. The ANTA Album telecast Monday (28) night to theatres in 31 cities, jointly sponsored by the American National Theatre and Academy and the Cooperative for American Remittances to Everywhere (CARE) was much less than a success.

Not all the returns are in yet, but on the basis of early reports, it appears that the boxoffice take will fall far below the expected $400,000. Judging from attendance figures from different sections of the country, the return will be less than half of the anticipated goal.

The show, as seen over closed-circuit, did not lack entertainment values. In fact, a good deal of it was excellent. Properly promoted and sold, it might have been a b.o. click. Mitigating against the attraction's success were a number of factors—the high tariff, the low key selling job by CARE committees, and the late (10:30 p.m.) starting time in the eastern zone—and on a Monday night, at that.

Technically, it lacked a great deal. The pickup, as seen at the RKO Fordham in the Bronx, was

(Continued on page 15)

MGM Nixes BBC

London, March 29.

Tonight's (Tues.) BBC-TV production of "The Unguarded Hour" has been withdrawn because Metro, which holds the rights, refused to give permission for the presentation. The players were advised of the decision after they had been rehearsing for a fortnight.

The gap in the BBC program will be filled tonight with a kinescope of the recent production "For Dear Life."

Rank's Canadian Sideline: Screen Advertising Co.

J. Arthur Rank org is aiming to expand the advertising film field in Canadian theatres via the establishment of J. Arthur Rank Screen Advertising Services of Canada Ltd. Leonard W. Brockington, head of the JARO interests in Canada, heads up the new outfit.

John D. Ralph is coming from London to take over as v.p. and Robert Wallace and Neil Sneyd have been named joint general managers. They formerly operated Publicity Film Distributors Ltd., on Toronto. Company has been absorbed into the new Rank unit.

According to Brockington, all of the sponsored films will be shot in 35m color and color. He added that production facilities of the Rank org in the UK and elsewhere would be at the disposal of the new company.

Ralph said that the first project would be called "Tips," a magazine-type of film series. Three advertisers will be featured in each edition. "Tips" cast will be headed by a well-known film personality, supported by Canadian actors.

In the U. S., ad films play about 14,000 houses. That branch of the film biz has been hurt by television, which has snapped up sponsor coin. Theatres are paid for running the ad trailers.

Lichtman to Face Allied Meeting

Minneapolis, March 29.

Al Lichtman, 20th-Fox general sales manager, has consented to put himself on the spot as a target for hot shots from officers and members of North Central Allied at its annual convention here May 2-3.

After he delivers his talk he'll attempt to answer questions to be fired at him by NCA officers and members, including president Bennie Berger, who is always on the war path against film companies.

Berger says Lichtman will be asked why his promised roundtable conference designed to bring film rental relief to small exhibitors hasn't materialized yet. The plan called for participation by distributor heads and exhibitor leaders.

Also, Berger says, Lichtman will be pressed to put himself on record regarding the Berger's insistence that film rentals be based on individual exhibitors' "ability to pay," toll-tv and arbitration that includes film rentals.

The convention will be attended by Abram F. Myers and Rube Shore, national Allied States general counsel and president, respectively. It'll be followed by Metro's ticket-selling workshop May 4.

Top Pentagon Figures Give Ear to Complaint Post Theatres Are Unfair

Washington, March 29.

Top Pentagon brass sat in for the first time last Thursday as film industry reps explained why they are seeking to eliminate the pre-release status of low tab theatres on military posts in areas where nearby smalltown theatres are hurt as a result.

The industry has been seeking to eliminate this preference for military theatres since last fall and indications are that the drive may be successful by the end of next month.

Among those present for the first time at the Pentagon session were Secretary of Defense Charles E. Wilson, Assistant Secretary of Defense Robert B. Anderson, Secretary of the Air Force Harold E. Talbott, and Thomas Gates, Under

(Continued on page 22)

20TH SETTLES J. J.'S $3,000,000 A-T SUIT

Long-pending $3,000,000 anti-trust suit filed against 20th-Fox and Skouras Theatres by J. J. Theatres, N. Y., has been settled out of court., Basis of the accord was a cash payment by 20th of an undisclosed amount to J. J. plus earlier availability of its product to J. J.'s Luxor Theatre in the Bronx.

Case first went to trial in February, 1953, with J. J. claiming that 20th gave Skouras' Plaza Theatre an unfair product advantage over the Luxor, N. Y. Federal Court dismissed the suit but the U. S. Circuit Court, hearing J. J.'s appeal, reversed the dismissal and remanded the case back to the Fed tribunal. Under the settlement, the Luxor will be given 20th pix day and date with the Plaza and RKO houses in the area.

Loew's 2d Ozoner

Loew's Theatres, which recently acquired the Twin Drive-In in Oak Park, Ill., is dickering for another ozoner in Jacksonville, Fla. Circuit topper Joseph R. Vogel is currently in Jacksonville to handle the deal. The name of the outdoor theatre Loew's is eyeing is being kept under wraps.

The theatre chain apparently has received Dept. of Justice permission to make the purchase as was required in the acquisition of the Illinois property.

GOTTLIEB-COPLAN PRIMED TO START

By ROBERT A. McSTAY

Toronto, March 29.

Confirming recent grapevine reports, David Coplan, managaing director of Canadian Film Industries Ltd., today (Tues.) said that his company plans the immediate production of made-in-Canada feature films, with construction of a new sound stage to get underway in 60 days.

His partner is Arthur Gottlieb, president of Canadian Film Industries and Audio Pictures Ltd., companies which have previously been turning out sponsored shorts and television commercials. (Gottlieb is husband of Gladys Glad who reputedly owns the property rights to some 4,000 short stories written by her late first husband, Mark Hellinger, when he was a Broadway columnist).

Coplan has just returned to Toronto from consultations in New York on distribution facilities and in Hollywood where he has been lining up picture stars and principals, whose identities he is unable to immediately divulge because of pending negotiations.

Company has a present $2,000,000 plant here and plans an immediate $750,000 expansion to include a sound stage 100 by 150 feet and 32 feet high, with RCA equipment to match international sound requirements. Said Coplan: "Our pictures will be made in color and CinemaScope, with big budgets."

Coplan was previously general manager in Canada for Columbia Pictures until he left a decade ago for Britain where he established International Film Distributors Corp. Long a believer in possible Canadian film production, Coplan returned to Toronto a few months ago on invitation of Gottlieb.

Coplan's determination, of course, is to compete in world markets, he having made a study of these during his recent 10 years in Britain. He pays tribute to the calibre of Canadian acting groups, plus the talent developed by the Canadian Broadcasting Corp. and intends to use these in secondary roles, but importing Hollywood and British names.

FIRST CINEMASCOPER IN BLACK-AND-WHITE

Hollywood, March 29.

First CinemaScope production ever filmed in black-and-white is "Rebel Without a Cause," James Dean starrer, currently in work at Warners.

Metro will follow with another untinted C'Scoper on April 1 when "Trial" gets the gun with Glenn Ford, John Hodiak and Arthur Kennedy on top roles.

Be Smart: Send Screen Stars To Japan for Personals, Protect U.S. Films—Bob Ryan's Advice

By WHITNEY WILLIAMS

Hollywood, March 29.

The easiest way for the American film industry to maintain its export leadership in Japan is to encourage top Hollywood names to make periodic personal appearances in that country, according to Robert Ryan, just returned from several weeks of locations there for 20th-Fox' "House of Bamboo."

Actor pointed out that in various talks with both Japanese exhibitors and distributors, who accorded the troupe a warm welcome wherever it trekked in the island empire, he was continually being asked:

"When will Hollywood begin sponsoring Japenese personal appearance tours for its stars, just as it does to aid the different annual European film festivals and Britain's Command Performances?"

"Probably the most important factor in the growth of Far Eastern business for American-made films has been the increasing number of high quality Hollywood productions that are being imported into Japan," Ryan reported. "Grabbing off the lion's share of this business, however, is no longer a pushover.

"For one thing, originally aided by American know-how directly after the war, Japanese-made films have almost trebled in the past two years. This product now claims about 40% of all available exhibition time in that country.

"American films come next, using up 30% of Japan's available screen time, while British films pick up about 15% of the playdates. The balance is divided among pictures emanating in India, France, Italy and the Soviet Union."

Ryan stressed that political drumbeating in behalf of a resumption of trade with Red China and the constant wooing by Russian agents could very easily switch the balance of power in

(Continued on page 59)

Segregated 'Carmen'

San Antonio, March 29.

"Carmen Jones" the 20th Century-Fox musical with an all-Negro cast has been booked for a week's run here at the Texas Theatre opening on Thursday (31).

Throughout the week, the mezzanine and balcony will be reserved for Negro patrons.

Chile Finds Way To Unloosen $ For U.S. Films

By EDYTHE ZIFFREN

Santiago, March 29.

Prolonged negotiations by American film distributing companies forming the local Film Board reached successful conclusion last week when agreement was reached for remittance of $500,000 to New York headquarters of Colombia, Metro-Goldwyn-Mayer, Paramount, Republic, RKO, 20th Century-Fox, United Artists, Universal and Warner Bros.

Film Board's negotiations were aided directly by Robert Corkery, vice-president, Motion Picture Exporters Association, who visited Chile twice to back up distribs' efforts.

Remittance represents royalties that accrued since 1952, with a

(Continued on page 62)

'Itch' Still on Boards, So 20th Withdraws July Release of Film Version

Film version of "The Seven Year Itch," starring Marilyn Monroe and Tom Ewell, has been yanked from the July release sked of 20th-Fox to conform with contractual obligations with the producers of the play. Latter is now in its 124th week on Broadway.

Film was skedded for July preeming under the apparent impression that the legit hit would quit the N. Y. boards by that time. Under the original deal, the film couldn't be released until Jan., 1956. Understanding was that it could open in N. Y. once the legit version had faded.

Says George Weltner of Paramount: Foreign Exhibs Tops in Sell-Manship

By ABEL GREEN

"Maybe more people in the picture business should be traveling overseas," is the laconic observation of George Weltner, recently appointed worldwide sales veepee chief of Paramount. Heretofore he was ditto of the foreign distribution arm.

Weltner's elevation to the top sales berth, of course, follows the growing awareness among the majors of the important foreign market which has gone from 25% to 40%, and in some instances as much as 50% in sales returns for certain pictures. It's no trade secret that virtually every picture depends on the foreign revenue for the gravy profit.

Weltner, now on the Coast, is positive of one thing: that showmanship on the exhibition level is more socko overseas than domestically. Some of his observations, when detailed to prexy Barney Balaban and the other Par echelon, determined sending pub-ad veepee Jerry Pickman on a foreign o.o. as soon as it's feasible.

Weltner cites, for example, a stunt in a Sydney theatre when "White Christmas" was playing. For one thing, snow is just unknown in Australia, so when the local exhib churned up a prop "snowstorm" inside the lobby of his theatre, that was almost as big an attraction as the film. The Down Under public had never seen a snowfall.

In Bombay, India, as another example, when the local theatre showed "Rope of Sand," which has to do with diamond mining, the exhibitor whipped up a stunt, with cooperation of a local jeweler, whereby diamond chips—actually of small intrinsic values—were scattered in a diamond "mine" (full of sand, of course, to tie in with the picture) situated right in the lobby. The scavenger hunt made for P. 1 news all over again.

But apart from this brand of

(Continued on page 62)

Eastman Kodak's 1¼c Cut Foreseen

While there hasn't been any official announcement, labs in N. Y. expect Eastman Kodak to come through with another price reduction of one-quarter of a cent per foot on its color positive this summer.

Cut would bring the cost of the tint print stock to 3.65c per foot compared to the current 3.9c. Eastman dropped its price 0.25c per foot last December from the former 4.15c.

Even as Kodak, responding to the volume increase of color footage sold, is reducing its price, the labs still must add a minimum of 2c per foot for processing, etc., and more than that when it comes to printing with magnetic stereophonic sound, it's said. Thus the minimum price per foot for Eastman color isn't likely to drop much below the 6c a foot level.

PANAMINT (NEW) SETS 'BENGAZI' WITH RKO

Panamint Pictures, new indie company formed by Sam Weisenthal and Gene Tevlin, is set with its first film plus a tieup with RKO.

Unit will make "Flight from Bengazi," a World War II story, for RKO release. In the cast so far are Richard Conte and Victor McLaglen. It's to roll April 15 with John Brahm directing.

Florida Retailers Resolve Against Parlor Boxoffice

The Florida Retailers Assn., meeting in Orlando last week, passed a resolution expressing unqualified opposition to toll-tv and calling on Congress and the Federal Communications Commission to "keep the air free in line with the philosophy on which American broadcasting has been established."

The Florida businessmen stated in their resolution that pay-as-you-see would add to a "stay-at-home" trend of present consumers and would further result in the lessening of the large listening audience of free radio and tv presently integrated with important advertising programs which are definitely helpful to retail business."

The Association acted in line with the FCC's request for comment on various aspects of fee-tv. The deadline for such briefs is May 9. The exhib-sponsored Committee Against Pay-As-You-See TV is working hard to corral anti-coinbox tv groups into a large and vocal protest movement against subscription video. One of the exhibs' arguments has been that authorization of pay-as-you-see would adversely affect the downtown theatres and with them the downtown stores.

Federal Check-Rein On Distributor Demands, And Toll, Twin Gripes

Oklahoma City, March 29.

Top brass of National Allied came here to expound their ideas on federal regulation of film rentals and home-toll video before the annual convention of Allied Theatre Owners of Oklahoma. Latter had previously voted to go along with National in the battle for federal rental controls and in the fight against parlor boxoffice.

Top speakers scheduled included National president Ruben Shor, Cincinnati, general counsel Abram F. Myers and Wilbur Snaper, co-chairman of the anti-toll TV campaign committee.

A film clinic to kick around grievances was set up by Siebert Worley, Shamrock, Tex., vice president of National Allied.

The final day (Wed.) of the three-day convention will be devoted to the Metro Ticket-Selling Workshop. The convention date was postponed by two weeks to coincide with the Workshop.

Shor, just returned from a three-week Arizona vacation, said his off-the-cuff speech would concentrate on Allied efforts to "press for government regulation of film rentals."

"As far as I know we are going to press for it by contacting congressmen and other means," he said. "I think the public ought to know about it. They should be informed of how their entertainment is being operated."

Myers is drafting the bill for National Allied which they hope to have introduced in congress, Shor said.

PARLOR BOXOFFICE ON MILWAUKEE'S AGENDA

Milwaukee, March 29.

Three-day conclave of Allied Theatre Owners of Wisconsin got under way here yesterday (Mon.) at the Schroeder Hotel, with exhibitors concentrating on toll-tv, adverse legislation, licenses, print shortages, film rentals, lack of sufficient top first-run product, advances in projection equipment, and concessions.

Opening business session, following registration, was devoted to Metro's Ticket Selling Workshop. Today's (Tues.) session, presided over by prexy Sig J. Goldberg, preceded closed forums on small town theatres, large towns, and city subsequent runs, with William Charboneau, Russell Leddy, and Edward Johnson heading each group.

Bennie Berger, prez of North Central Allied, will be the prime mover at the open forum on film discussion at tomorrow's (Wed.) closing day business meeting.

Home-Toll Hearings: Facts Versus Fears

[Pressagentry Put Under X-Ray]

By ROBERT J. LANDRY

Stand by for a slugging match in May when the Federal Communications Commission opens its hearings in Washington on the issue of authorizing the use of television channels by home-toll operators. Fee-tv will put its best foot forward and enemies propose to step on it with spikes.

Advance intimations of strategy hint that the home-toll advocates are going to be accused of bamboozling both the public and the FCC. They will be charged (1) with hiding their true motives, described as 100% commercialism, under a phony pretense of interest in education. They will be charged (2) with misrepresenting pay-as-you-see as adding to existing services of entertainment and information, whereas it immediately proposes to secure a franchise for converting part of existing service to a different financial base, and little more.

The cry that home-toll has been "hypocritical" in professing a devotion to "public" and "social" values while actually being more royalist than the king in terms of commercialism, mass appeal programming and advertising sponsorship will, naturally, not go without counter-counter-attack. Home-toll, and especially the Zenith Phonevision camp in Chicago, has already characterized motion picture theatre interests as self-serving obstructionists trying to stop the incoming tide of progress.

Meanwhile, pressagents for Phonevision have been trying hard to line up "liberal" bodies in support of the thesis that home-toll will broaden the base of communications in America. Groups such as the American Civil Liberties Union have long been concerned by the tendency of fewer and fewer organizations and/or powerful individuals to control more and more of the newspapers, magazines, broadcasting facilities, film companies and other means of reaching the people. Committees of Congress have echoed this concern. Educators have been expressing alarm for years at their annual conventions. Right here is where public relations spokesmen for home-toll have attempted to move in.

'Liberals' Not Enchanted

Present information suggests that "liberal" groups are refusing to buy the blanket claim that home-toll tv adds to "diversity" in communications. What seems to have been emotionally disillusioning to citizen groups is their belated discovery that home-tollcasting does not mean an end to advertising sponsorship, as many had thought (and rather appreciated) it would. Home-toll would, it appears, add a boxoffice in the parlor to pay for deluxe events and the rest of the time, or at least much of the rest of the time, it would operate in tandem with advertising, or in alternation.

Something else which has also come up, again belatedly, and which worries ACLU and other social-viewpoint bodies, is the "news" that 141 American cities have only one tv station and 112 more have only two tv stations. That means that giving either local station, or a substantial portion of its prime hours, over to pay-see, deprives the public in that community of some part, and perhaps a large part, of existing free-see service. How does this "expand" or "diversify" communications in the United States, is the question being asked and, thus far, not being satisfactorily answered for such groups. The argument is bound to loom large in Washington: that pay-see takes away from, and does not add to existing facilities. However, home-toll expects to move into channel allocations not yet assigned by the FCC.

On their side, subscription advocates will also argue that pay-see would develop talent of its own and by confronting advertising with formidable high powered competition for the attention of viewers in their homes, will stimulate healthy competition. But it is economically profitable for subscription systems to operate only if the Government grants a license to use tv channels. These are already muddled, some think hopelessly. Even if there were no home-toll complication, a reorganization of the spectrum may well be a necessity in the next year or two, owing to the current mess of very high frequencies as against ultra high frequencies, the one representing desirable space to occupy, the other not-so-desirable. Home-toll thus brings a typhoon in the wake of a flood.

No More Popcorn Cracks

Subscription spokesmen are preparing to assert at Washington that pay-see offers no real threat to sponsored video as it now operates, even if a substantial portion of the public should ultimately spend a great deal of time—and money—patronizing the programs of pay-see. Another counter-argument is expected to amount to this: that motion picture exhibitors, the noisiest of the opponents, are falling down in a faint before they've been struck. It's expected that pay-see will avoid further cracks of the kind made by Eugene McDonald of Zenith, who recently declared "exhibitors never created anything but popcorn."

One argument that is also sure to be advanced at the Washington hearings is this: under no circumstances should the FCC sanction home-toll on anything but a brief and cancellable experimental basis. "Nobody really knows yet—you certainly can't take the pressagents' claims at face value," is the credo. Coupled with this point of view is the feeling that glib and hazy mental pictures of what home-toll service would bring the American people must be replaced by statements, in writing, and promises, backed with means.

One suspicion which home-toll proponents will have to remove is that people will only pay for programs of the highest popularity or the greatest impact and that in consequence, pay-see simply robs Peter-sponsor for the benefit of Paul-paybox.

Already the battle lines are fairly clear for Washington. Not so clear is what aid, if any, the networks or advertising interests, with millions of dollars invested in time franchises of known value only under status quo, will render those fighting pay-see. Exhibitor interests are now lining up Main Street merchants, transportation companies, all who cater to a mobile public. A stay-at-home public is bad business, the exhibitors are telling their neighbors.

One thing seems certain: it ought to be possible after the Washington hearings to sift fact from fear.

DOPE TRAFFIC FEATURE GETS PENNSY OKAY

Philadelphia, March 29.

The 20-month battle to prevent showing of "She Should'a Said No," film dealing with the dope traffic, ended with declaration by Mrs. Edna R. Carroll, chairman of the State Board of Censors, that she would issue a seal of approval for the disputed production.

The Censor Board turned down the film June 8, 1953, as "immoral, indecent, not proper and tending to corrupt and debase morals." The ensuing court fight by Hallmark Productions of Hollywood, resulted in the State's 40-year-old censorship law being declared unconstitutional.

While the appeal on this decision was carried to the State Supreme Court, the State administration set about rewriting the censorship law to meet the objections of Common Pleas Court in Philadelphia.

At the time of the lower court's decision the Pennsylvania Attorney General's office obtained a supersedeas preventing judgment from being enforced pending the disposition of the appeal. Two weeks ago the Attorney General's office withdrew the supersedeas and the lower court ordered the Censor Board to issue its seal of approval.

Mrs. Carroll, who consistently maintained that she would not approve of the film except by court order, stated: "With the same in hand, the seal must be issued." The film is a reissue, with some changes, of a production outlawed here five years ago. At that time it was variously titled "The Devil's Weed" and "Wild Weed."

Bob Hope to make a series of personal appearances in Texas cities with Paramount's "Seven Little Foys."

Films Must Carry Fight

Oklahoma City, March 29.

Addressing the Oklahoma Allied convention today (Tues.) national counsel Abram F. Myers laid it on the line about home-toll television. "Film exhibitors must bear the present burden of the fight against subscription television." Other businesses, slow in awakening to the danger, may provide support at a later date, he predicted.

Myers thought that the film industry was handicapped, that the pay-see public relations had a half-mile start.

'ANGRY MEN' DEBUTS AT OSAWATOMIE, KAN.

Kansas City, March 29.

Allied Artists is holding the world preem of its Raymond Massey and Debra Paget starrer, "Seven Angry Men," in Osawatomie, Kans., tomorrow (Wed.). Unveiling there will kick off a string of more than 160 bookings in this area within a fortnight.

Film also opens in four Fox Midwest houses in K. C. Thurs. (31) as part of the heaviest saturation booking AA has had here to date. Gov. Fred Hall has declared "Kansas Movie Week" in tribute to the picture. Osawatomie was the scene of much of John Brown's activities, the subject of the film.

Earl McEvoy's Company

Sacramento, March 29.

Incorporation papers were filed here for a new indie film company, Earl McEvoy Productions, designed to make theatrical films and telefilms.

McEvoy, president of the firm, is a former director at Columbia. Other officers are Mrs. Miriam McEvoy, veepee, and Robert Sands, secretary.

NATHAN GOLDEN TO CANNES FESTIVAL

Washington, March 29.

Nathan D. Golden, director of the motion picture division of the U. S. Department of Commerce, has been selected by the Government Interdepartmental Committee for Film Festivals and State Department as official U. S. delegate to the Cannes Film Festival, April 26-May 10. Golden previously repped the U. S. at the 1949 and 1952 Cannes Festivals, and was American delegate at the Venice Film Festival in 1953.

The Commerce Department official has also been invited by the French Photographic Society to participate in the Biennale de la Photo et du Cinema, the international photographic show to be held in Paris May 4-16.

TOLL TOP TOPIC

New Orleans Allied Stressing The Danger at April 3 Rally

New Orleans, March 29.

Toll-tv, the product and print shortage, the price of film, and declining theatre attendance will be among the subjects to be weighed by the Allied Theatre Owners of the Gulf States at its annual convention April 3-5 at the Edgewater Gulf Hotel, Edgewater Park, Miss.

Speakers include Julius Gordon, of the exhibitors' national toll-tv committee, and Herb Greenblatt and Dave Prince, RKO sales executives.

Jack Hanna, outdoor advertising man for the Interstate Theatre Circuit, is recovering from injuries received when struck by a car at Hondo, Tex. He suffered a fractured leg and broken shoulder.

Yank Engineers Work Out Stand For Stockholm

Society of Motion Picture & Television Engineer's delegation to the international standards meet in Stockholm this summer will gather in full force at SMPTE's Chicago convention next month to hammer out the American position.

Boyce Nemec, SMPTE exec secretary, who may join the U. S. group in Sweden, said this week that no particular problems were expected to arise in connection with the film standards work. The SMPTE committee, working within the framework of the American Standards Assn., will be headed by Axel Jensen, director of tv research for the Bell Telephone Co.

Need for new international standards in the film biz has arisen as the result of technical innovations within the industry over the past year and a half.

Nemec said the Society was planning a campaign to double its membership which now stands at 5,000. He also hoped to be able to raise from the current 7,000 to between 10,000 and 12,000 the print order on the SMPTE Journal which is now accepting paid ads.

Exhibs Rap Pix First Seen on Television And Oppose Home-Toll

Pittsburgh, March 29.

Walt Disney's "Davy Crockett," and any other picture previously shown on television, will be boycotted by members of the Allied Motion Picture Theatre Owners of Western Pennsylvania. That was the final action taken by organization at the closing session of its 33rd annual convention here last week at the Roosevelt Hotel. "Crockett," televised in three installments on "Disneyland," is now being assembled as a feature picture and Allied says it positively wants no part of it.

Swing at tv was the No. 1 resolution adopted by Allied at the wind-up. Second resolution asked Pennsylvania State Legislature for immediate remedial legislation to "end the discriminatory" 10% city amusement tax. It was an action by Assembly, permitting cities to levy on anything State didn't tax, that permitted the amusement bite.

Third resolution opposed home-toll "over the free airways" of the nation. A fourth opposing state censorship was tabled. Going along with the theatre owners in their demand for an end to the city tax was the Moving Pictures Machine Operators, Local 171.

Elected without opposition were Charles Blatt, Somerset, president; Ray Woodward, Franklin, vice-president, and Harry Hendel, treasurer. Following directors were named: Theodore Manos, Greensburg; Ernest Stern, Pittsburgh; Fred Fisher, Clearfield; George Tice, Munhall; Rudy Navari, Penn Township, and Ted Grance, Everett.

ARTHURS MAKE PEACE, AGAIN PLAY PARAMOUNT

St. Louis, March 29.

Hassle between the Fanchon & Marco circuit and Paramount over the price of pictures has been patched up. The local F&M deluxers are booking Par product for the first time in six months. First film to be shown, under a new deal set by F&M execs Harry C. Arthur Jr. and Edward B. Arthur, is "Knock On Wood" which teed off at the St. Louis in midtown.

Battle over rental fees held up the showing of pix such as "Country Girl," "White Christmas," and "Sabrina," resulting in a shortage of available pix and causing the closing and occasional use only of the Missouri, another midtown deluxer. Also affected by the ban on Paramount were subscquent-run houses operated by F&M. In addition to Par films in release for at least six months, F&M has also booked the company's upcoming product.

REISSUE: VIA THEATRES OR TV?

Charity Foundation Financing For 'Braille' Feature Excites Biz Interest; Angle OK Legally

If Laurence Schwab can turn his plans into reality, the tv producer will have a film financing setup unique in show business. His project is picturization of "The Story of Louis Braille" and the money sources he's aiming for are ordinary investors plus the American Film Foundation.

Schwab and an associate, Burton Vaupen, have established the Foundation as a non-profit organization and it's already approved by the N.Y. Supreme Court and the Office of the Attorney General. The two have been working on the overall plan for the past two years.

Regardless of the chances of his success, Schwab's undertaking has become a source of interest among film men because of the unusual angles. The son of the famed theatrical producer, Schwab is pitching for straight charitable donations to the Foundation. The capital thus raised is to be invested in the pic and the returns, including all profits, will be channeled to any agencies benefitting the blind which the contributors designate. Schwab will have no voice in administration of the Foundation and will receive no coin from it.

The second capital source is Laurence Schwab Productions, organized by Schwab as an ordinary production company. Investors in this will collect profits, according to the plan, commensurate with the amount of investment. Schwab will cut in on this end for his services as producer but he's not to receive anything until the full investment money has been recouped.

In a "general information" sheet being circulated by Schwab, various important names in show busi-

(Continued on page 18)

Weather Too Good

Hollywood, March 29.

Too much California sun shining on the High Sierras caused Hayes Goetz to take his "Hold Back the Night" off the production schedule at Allied Artists.

Script called for deep snow in key scenes but unseasonably warm weather in the mountains caused it to melt before the film could get started.

'Mom & Dad' Film Calls Censor Fees Unconstitutional

New legal twist involving a test of the constitutionality of N. Y. censorship fees is being employed in the battle to win a reversal of the N. Y. censor's ban on the film "Mom and Dad."

Pic was originally nixed by Hugh M. Flick, the N. Y. censor. His decision was upheld by the Board of Regents, his superiors in Albany. Suit was filed in N. Y. Supreme Court this week by Ephraim S. London, attorney for Capitol Enterprises, which owns "Mom and Dad," questioning the legality of the ban mostly in terms of the legality of the N. Y. censor board itself.

Brief was drawn by London who had also successfully fought the ban on the Italian "The Miracle" before the U. S. Supreme Court some years back. The High Court's decision rocked the legal foundations of all state censors and forced an overhaul of the N. Y. statutes. "Mom and Dad" was nixed by Flick as "indecent."

London maintains that the statute in respect to banning a film on the basis of its being "indecent" is "so vague and indefinite that its enforcement and application in this case deprived petitioner of

(Continued on page 62)

BOOK 'LEAGUES' HEAVILY DURING SCHOOL BREAK

Aiming for the kid trade during the Easter vacation period, Buena Vista, the Walt Disney distribution company, has booked "20,000 Leagues Under the Sea" into 81 theatres in the New York area and in more than 100 in metropolitan areas throughout the country.

Among the circuits in the N. Y. metropolitan zone which have booked the film are RKO Theatres, Loew's, Skouras, Randforce, Brandt, Interboro, Fabian, and Island.

In the New England territory, where "Leagues" was booked in a saturation pattern in 49 cities during the winter school holiday period in February, it will be seen in 12 additional cities during the coming spring vacation week.

'Jedda' from Australia Handled by Baker-Brill

Australia, which has made several bids to crash the U. S. market with feature films, is set to make another try with "Jedda," a Gevacolor picture filmed in the almost unknown northern territory of the island continent. Western hemisphere distribution rights to the film have been picked up by Sam Baker-David Brill Associates in association with Berkson & Mills.

Pic is being distributed in Australia by Columbia and is currently being released in England by John Woolf's Independent Film Distributors. Baker-Brill outfit is currently dickering with a number of U. S. distribs to set the pic's national release.

'Holiday' Into Dallas

Dallas, March 29.

"Cinerama Holiday" will open April 27 at the Melba Theatre, after a 10-month run of "This Is Cinerama."

Managing director William W. Lewis had skedded a shutdown of "Cinerama" on April 2. Capacity biz at the 1,800-seat house rated a three-week extension.

WARNERS SALES REPS MEET MAY 1 IN TOKYO

For the first time in the company's history, Warner Bros. International will hold a far eastern sales conference, bringing all its sales executives in the territory to Tokyo May 1 for a week's session. Wolfe Cohen, International topper, will preside at the meet. John J. Glynn, v.p. of WB's foreign operation, will also attend.

Jack Degal, general manager for Japan, will be host to the delegates, including Berry Greenberg, field supervisor for Australia; Stanley Higginson, Australian general manager, and Bruce Kennedy, sales manager. Also attending the conclave will be the sales chiefs from India, Indonesia, Singapore, New Zealand, Hong Kong, Formosa, and the Philippines.

Exhibitor Max Cohen On Boro President's Comm.

Veteran Gotham exhibitor Max A. Cohen, prexy of Cinema Circuit Corp., has been made a member of Manhattan Borough President Hulan Jack's Permanent Advisory Committee, a group made up of business leaders in commercial and industrial fields. Cohen was sworn into the post on Friday (25).

As a member of the committee, Cohen will confer with the Borough topper on problems, and possible solutions, in the fields of traffic, housing, highway improvements and other situations affecting the welfare of Manhattan's 2,000,000 people.

EXHIBS STILL BEST PROFIT

Major film companies in the United States will manufacture films directly for television advertisers or syndicators, will rent studio space or put their production know-how up for hire; also deals for old shorts may multiply as per the current transaction between Warners and Guild Films (see separate story, this issue); but there are few omens that the major studios have any immediate intention of unloading old features to video interests. A clear distinction still is drawn between shorties and full-lengthies

This is not to say that the majors would not like to sell features to television. During the past year, the top film firms have been bombarded with numerous offers and they have listened attentively, weighing all the pro and cons. Every company is keeping a dossier on the offers, the prices paid for available features, the attitude of stockholders, and most important—the reaction of theatre exhibitors.

'Crockett' Case

Although some industryites feel that exhibitors' opposition may be waining, none of the majors has seen fit to serve as a test case. Every time there's a sign that theatremen have left their guards down, a new situation comes up to demonstrate forcefully that the exhibs are ever on the alert. Most recent indication was the resolution passed last week by Allied of Western Pennsylvania. The organization voted to boycott any and all pictures previously shown on tv, specifically mentioning Walt Disney's "Davey Crockett" which is being readied as a feature film.

The question of exhibitor beefs and boycotts, while an important

(Continued on page 22)

Saranac Collection

Theatremen, via the leading exhibitor organizations, have okayed a one-day audience collection for the benefit of the Will Rogers Memorial Hospital at Saranac Lake, N. Y. Date of the collection has not been officially set, but it's likely it will be in mid-August on the opening day of a new picture. This will be left to the discretion of each exhib. Sclection of mid-August was based on that period being the peak of the drive-in season.

S. H. (Si) Fabian is chairman of the One Day Collection Drive. Committee members include Moe Silver, Eugene Picker, Chester Bahn, Charles J. Feldman, and Ernie Emerling.

MCA to Press Zanuck for Gesture; Let Marilyn Be a Girl President, So She, Too, Can Acquire Capital

Variety's Oscar Picks

Daily VARIETY of Hollywood on Tuesday (yesterday) made its annual advance guess of the winners-to-be of the Academy Awards, which will be broadcast tonight (Wednesday). Grace Kelly and Marlon Brando were ticketed as top winners and "On The Waterfront" as the prize feature.

Eva Marie Saint and Edmond O'Brien are doped to win "Supporting" honors and Elia Kazan and George Seaton to collect director and writer Oscars.

Daily VARIETY's batting average over the years: .851.

C'Scope Impact Shows in Data; 20th Up 76%

Reflecting the continuing impact of CinemaScope in 1954, 20th-Fox last year reported a net of $8,044,524 for the year ended Dec. 25. This was the equivalent of $3.04 per share on the 2,644,486 shares of common outstanding.

Comparable figures in 1953 were a net of $4,560,887, or $1.65 on the 2,769,486 share of common then outstanding. Thus the 1954 earnings represented an increase of 76% over the prior year.

Fourth quarter earnings in 1954 didn't quite hold up, running to $2,312,461 as against $3,127,850 in 1953. First quarter of 1955, handicapped by two slow grossers, is

(Continued on page 62)

Denver Hosts General

Denver, March 29.

Theatre operators from this area are playing host at luncheon Thursday (31) honoring Maj. Gen. Charles W. Christenberry, former deputy chief of staff of the Eighth Army in Korea and president of the American-Korean Foundation.

The general will give a report on the activities of the Foundation to the theatreowners who have been cooperating in raising funds for the organization.

Return of Darryl F. Zanuck, 20th-Fox production topper, from Europe will cue a renewed attempt to settle the status of Marilyn Monroe at the studio where she is currently under suspension.

While the future plans of the star are a matter of speculation in N. Y., 20th exec appear unperturbed by her prolonged absence. "She'll come back when she's ready," observed a company spokesman. "We're in no hurry if she isn't."

With "The Seven Year Itch" now yanked from 20th's 1955 release sked, Miss Monroe will round out the current year with a single pic, "There's No Business Like Show Business," which went into release actually in late 1954.

It's expected that, with Miss Monroe now in the MCA fold, the agency will initiate talks with Zanuck in an attempt to get him consent to a new arrangement. Miss Monroe, who has set up Marilyn Monroe Productions but hasn't activated it, wants a new deal under which 20th would finance her own unit to make films which would then be released via 20th.

Reps of the star are pointing to the large number of other players who have set up their own producing companies and who function as indies, primarily for tax purposes. Spokesman for Miss Monroe termed the studio's refusal to go along with the idea as "unreasonable." Miss Monroe's contractual status at 20th awaits clarification. The studio says she has a binding contract. The star holds that her old deal had been abrogated and that she had never signed a new one so that she's at liberty to do anything she wishes.

Repeated suggestions in gossip columns that 20th would offer a

(Continued on page 20)

CANNES FESTIVAL BIDS TO 'ROCK' AND 'JONES'?

Metro's "Bad Day at Black Rock" and 20th-Fox's "Carmen Jones" are expected to be tabbed by Cannes festival authorities to compete as invitational entries when the fest launches April 25.

The official American entries are Paramount's "Country Girl" and United Artists' "Marty."

Under the Cannes regulations, the most any country can enter in the festival is two films. However, the organizers of the event reserve the right to invite a number of pix from various countries and these films are considered full-fledged entries.

Favre Le Bret, Cannes fest prexy, returned to Paris last week from the U. S., stating that both Grace Kelly and Marilyn Monroe had accepted invites to the shindig. Gary Cooper, Burt Lancaster and William Holden also may show and Dorothy Dandridge is a possibility.

Sues to Force Nudist Film Playdate at Tabor, Denver

Denver, March 29.

Excelsior Pictures of New York, distributors of "Garden of Eden," a nudist film, sued Fox Inter-Mountain Theatres in an attempt to force the theatre company to show the film at the Tabor as per contract. Fox Inter-Mountain claimed that showing the film would force them to run afoul of the law.

Both parties asked District Judge Robert H. McWilliams Jr. to view the film and render a decision as to the propriety of the film. The judge dismissed the suit and refused to view the film, saying the city would not necessarily be bound by his opinion, and might or might not prosecute in spite of his views. The judge said the distributor had recourse through a civil lawsuit, since the contract provided for computing damages if it was breached.

British Producers' Parliamentary Plea Tells of Yanks' Big Global Lead

By HAROLD MYERS

London, March 29.

The economic problems of British producers compare unfavorably with those of American film makers, according to a memorandum submitted last week to a selected group of Members of Parliament. The memo has been drafted by the British Film Producers Assn. in support of the all-industry campaign for admission tax relief.

According to the 14-page document, American play dates give American producers 60% of the total world market to start with and they are largely able to recover production costs in their home territory. Rentals in Britain and other overseas countries thus provide the gravy. On top of that, Federal admission tax in the U. S. was last year cut in half.

The British producers emphasize many world markets are more readily available to American than to British producers. In Japan only 16 licenses a year are available for the sterling area compared with 121 for the dollar area. In the U. S. itself, after a long and hard struggle, British features are beginning to get a footing but the "playing time is infinitesimal compared with the dominating position of American product in British cinemas."

Effect of the continued attack on the American market is shown in the statement that five recent British films have brought back more than $2,250,000. Films are "The Cruel Sea," "Duel in the Jungle," "Genevieve," "Happy Ever After" and "The Million Pound Note." These earnings are not as much as might have been expected from such a large market but are an indication of the improved earning powers of British films in the States.

The industry is appealing to Parliament for almost $17,000,000 to be hacked off the annual tax toll of more than $100,000,000. The producers argue that such relief is essential unless the government is prepared to leave them in a precarious financial position. A breakdown of receipts shows that out of over $280 collected at the box office just over $19 finds its way back to the British producer. Foreign producers collect about $30.

Strategic Air Command
(VISTAVISION—COLOR)

Important-money addition to the "new era" picture business with exciting photography embellishing colorful subject matter and the James Stewart-June Allyson names to help further boot it home.

Omaha, March 29.

Paramount release of Samuel J. Briskin production. Stars James Stewart, June Allyson; costars Frank Lovejoy; features Barry Sullivan, Alex Nicol, Bruce Bennett, Jay C. Flippen, James Bell, Rosemary De Camp. Directed by Anthony Mann. Screenplay, Valentine Davies and Beirne Lay Jr.; from a story by Lay; camera (VistaVison-Technicolor), William Daniels; aerial photography, Thomas Tutwiler; aerial unit supervision, Paul Mantz; editor, Eda Warran; music, Victor Young; song, "The Air Force Takes Command," Young (music) and Ned Washington and Major Tommy Thomson Jr. (lyrics). Premiered at Orpheum Theatre, Omaha, March 25, '55. Running time, 110 MINS.

Lt. Col. Robert Holland	James Stewart
Sally Holland	June Allyson
Gen. Ennis C. Hawkes	Frank Lovejoy
Lt. Col. Rocky Samford	Barry Sullivan
Ike Knowland	Alex Nicol
Gen. Espy	Bruce Bennett
Doyle	Jay C. Flippen
Gen. Castle	James Millican
Rev. Thorne	James Bell
Mrs. Thorne	Rosemary De Camp
Aircraft Commander	Richard Shannon
Capt. Symington	John R. McKee
Sgt. Bible	Henry Morgan
Major Patrol Commander	Hugh Sanders
Radio Operator	Glenn Denning
Colonel	Anthony Warde
Airman	Strother Martin
Nurse	Helen Brown
Capt. Brown	David Valle
Capt. Johnson	Vernon Rich
Duty Officer	Harlan Warde
Air Force Captain	Robert House Peters Jr.
Lt. Controller	Henry Richard Lupino
Controller Okinawa	William August Pullen
Non Com. Tech. Sgt.	Stephen E. Wyman

This picturized updating of the wild blue yonder looks sure to make quick contact with tall money. Always interesting, often spectacular and, in some instances, photographically spellbinding, "Strategic Air Command" also establishes VistaVision as a major contender in the bigscreen derby.

Credit the real-life U.S. Strategic Air Command with a very large assist. Concerning Air Force technicalities, the film is on the beam. Operations of the SAC, which cooperated with Sam Briskin's production company, have full appearance of authenticity, resulting in a pic that's important document and distinguished from run-of-the-heroics service epics.

Briskin's production widens the scope of its subject material, and audience appeal, beyond the confines of strict military aeronautics. This is via interludes of SAC's influence on the intimate family life of a pilot, his wife and comes baby to make three. Some of this suggests cliche but keen dialog in the Valentine Davies-Beirne Lay Jr. script keeps it above formularized rut.

Audience mitting likely will be evoked—as it was at the Omaha preem—with some of the in-flight footage. "SAC" is at its best when off the ground. Two giant ships engaging in a refueling operation and sweeping views of a B36 with its jet engines skywriting long hyphens in blue smoke—this is visually stirring stuff. The aerial work was supervised by Paul Mantz and the tinting by Technicolor, unusually sharp, gives it more power.

Screenplay, from a story by Lay, presents James Stewart as a hot-shot third baseman for the St. Louis Cardinals who's beckoned back to the Air Force, this time with the nation's great, long-range striking force. Stewart shows his usual professional competence, stirred by the enormity and alertness of SAC, becoming increasingly enraptured with its meaning to America's welfare and finally conveying belicvable sincerity in trying to convince his wife that SAC is his lifetime calling.

June Allyson scores as the wife, rebelling as the SAC takes hold on her mate and then showing sympathy and understanding. She's warm and appealing.

Frank Lovejoy fits in splendidly as the commanding general, brisk, forceful and unyielding in his demands for efficiency and security. Barry Sullivan is ingratiating as a SAC lieutenant colonel and lesser parts are handled without flaw by Alex Nicol, Bruce Bennett, Jay C. Flippen, James Millican, James Bell and Rosemary De Camp.

There's no Korea, no guns popping or bombs away in "SAC." Briskin didn't want a "war picture." It's a film backgrounded with up-to-the-minute fact and as such provides good insight on U.S. retaliatory vehicles capable of getting half-way around the world with the Sunday punch of on atom or hydrogen bomb.

Anthony Mann's direction keeps "SAC" well on the move, seguing smoothly from ground operations to the high altitudes. For an actionful highlight, he wrings out good excitement particularly from Stewart's forced pancake landing in Greenland when his big jet bomber catches fire. Editing is sharp mostly, but appearing too abrupt in a couple of spots. More loitering views of the B36 and B47 on the move would have been welcome.

Victor Young's score is fitting throughout and a march, "The Air Force Takes Command," by Young (music) and Ned Washington and Major Tommy Thomson Jr. (lyrics) has the color and beat to warrant much reprising at any kind of military pageantry.

"SAC" screening was at Omaha's Orpheum Theatre which was specially rigged for V'Vision showing from a horizontally-fed projector on kingsized curved screen. The definition and lighting both were brilliant. A last-minute hitch in equipment installation caused a little screen quivver at the start but this soon disappeared.

The audio was standard but directional sound will be made available with conventional format prints. (Only a relatively few very large theatres expectedly will play "SAC" in the double-frame super-V'Vision fashion).

Gen. Curtis LeMay, four-star commander of SAC, has given the film his endorsement to the extent that his outfit will join in exhibitor promotion — providing military bands or equipment displays for the bally. This is a sell factor that shouldn't be overlooked. *Gene.*

The Prodigal
(C'SCOPE-COLOR)

The Biblical parable of the prodigal son. Lavishly treated but long and dull. Lana Turner's name to help but prospects spotty.

Hollywood, March 29.

Metro release of Charles Schnee production. Stars Lana Turner, Edmund Purdom, Louis Calhern; features Audrey Dalton, James Mitchell, Neville Brand, Walter Hampden, Taina Elg, Francis L. Sullivan, Joseph Wiseman, John Dehner, Sandra Descher, Cecil Kellaway, Philip Tonge, David Leonard, Henry Daniel, Paul Cavanagh. Directed by Richard Thorpe. Screenplay, Maurice Zimm; adaptation from the Bible story by Joe Breen Jr., and Samuel James Larsen; camera (Eastman Color), Joseph Ruttenberg; editor, Harold F. Kress; music, Bronislau Kaper. Previewed March 16, '55. Running time, 117 MINS.

Samarra	Lana Turner
Micah	Edmund Purdom
Nahreeb	Louis Calhern
Ruth	Audrey Dalton
Asham	James Mitchell
Rhakim	Neville Brand
Eli	Walter Hampden
Elissa	Taina Elg
Bosra	Francis L. Sullivan
Carmish	Joseph Wiseman
Yasmin	Sandra Descher
Joram	John Dehner
Governor	Cecil Kellaway
Barber-Surgeon	Philip Tonge
Blind Man	David Leonard
Ramati	Henry Daniell
Tobiah	Paul Cavanagh
Caleb	Dayton Lummis
Tahra	Tracey Roberts
Uba	Jarma Lewis
Merchant	Jay Novello
Carpenter's Wife	Dorothy Adams
Carpenter's Son	Peter De Bear
Miriam	Phyllis Graffeo
Deborah	Patricia Iannone
David	Eugene Mazzola
Kavak	George Siwayu
Risafe	Richard Devon
Lahla	Ann Cameron
Paradine	Gloria Dea
Lirhan	John Rosser
Zubeir	Charles Wagenheim

(*Aspect ratio*: 2.55-1)

Yet another in the Biblical cycle, Metro's treatment of the Parable of the Prodigal Son (from Luke XV.) is a bigscale spectacle, making overwhelmingly lavish use of sets, props, CinemaScoped Eastman Color and a well-populated cast. End result of all this flamboyant polish, however, is only fair entertainment due for a mixed reaction from viewers. With Lana Turner heading the cast, and on the ticket play usually accorded religioso pix, it can be figured to get some coin initially, but there isn't much to indicate any sustained draw.

The brief 22 verses in Scripture which tell the story of the prodigal who wanders from his home in pursuit of the high priestess of Astarte have been stretched to one hour and 57 minutes. Producer Charles Schnee has filled the picture so full of scene and spectacle that Richard Thorpe's direction is hard put to give it any semblance of movement, or to get life and warmth into the characters and incidents.

With rather empty characters to portray in the screenplay by Maurice Zimm from the adaptation by Joe Breen Jr., and Samuel James Larsen, the performances by Miss Turner, as the high priestess; Edmund Purdom, the prodigal; Louis Calhern, the high priest of Baal, and most of the others in the huge cast are hollow and generally uninteresting. Almost the only note of character warmth is to be found in the romance between the mute, runaway slave, James Mitchell, and the high priestess' slave as played by Taina Elg.

Most of the screen plot takes place in pagan Damascus, where the prodigal is busy spending his third of his father's wealth trying to win the priestess away from her pagan gods to be his wife. It's a standoff, though, because he will not give up his God, Jehovah, and she cannot renounce her dedication to Astarte. The pagan revelry and temple maidens dedicated to love give an exploitation angle for selling but actually come off tamely in the film. So do the love scenes between Miss Turner and Purdom.

Return of the prodigal to his home after having squandered his fortune and gone through the adventures of love, slavery and battle, and the open-handed welcome he receives is no more believable than what transpires in the preceeding footage.

Thorpe is able to wrap up most of the final 20 minutes of film in an action key, starting with the flinging of Purdom, believed a dead slave, into the vulture pit. Here he fights off a frightening carrion-eater, frees other slaves, and leads them and citizens tired of the rule of their pagan gods into a revolt that ends with the destruction of the heathen temples, the idols and the priests and priestesses that served them.

Seen briefly is Audrey Dalton, the prodigal's betrothed. Neville Brand, a menacing, shavened scalp henchman to the high priest; Walter Hampden, the Hebrew patriarch who welcomes his son back; Francis L. Sullivan, gross, conniving moneylender, and Joseph Wiseman, overplaying a Damascus beggar, are among others more prominently involved in the story.

The C'Scope lensing by Joseph Ruttenberg does a thorough job of the pictorial values furnished by cast, settings and art direction, while Bronislau Kaper provides a background score suggestive of the period. *Brog.*

Interrupted Melody

Biopic treatment of singer Marjorie Lawrence's life. Done with beautiful music, movingly romantic feeling. Word-of-mouth potential should bolster b.o. prospects. Eileen Farrell dubbed the operatic voice.

Hollywood, March 25.

Metro release of Jack Cummings production. Stars Glenn Ford, Eleanor Parker; features Roger Moore, Cecil Kellaway, Peter Leeds, Evelyn Ellis, Walter Baldwin. Directed by Curtis Bernhardt. Written by William Ludwig, Sonya Levien; based on her life story by Marjorie Lawrence; camera (Eastman Color), Joseph Ruttenberg; Paul C. Vogel; editor, John Dunning; dramatic score adapted and conducted by Adolph Deutsch; operatic recordings supervised and conducted by Walter Du Cloux; musical supervision, Saul Chaplin; operatic sequences staged by Vladimir Rosing; music adviser, Harold Gelman; Miss Parker's singng by Eileen Farrell. Previewed March 18, '55. Running time, 103 MINS.

Dr. Thomas King	Glenn Ford
Marjorie Lawrence	Eleanor Parker
Cyril Lawrence	Roger Moore
Bill Lawrence	Cecil Kellaway
Dr. Ed Ryson	Peter Leeds
Clara	Evelyn Ellis
Jim Owens	Walter Baldwin
Mme. Gilly	Ann Codee
Himself	Leopold Sachse
Comte Claude des Vigneux	Stephen Bekassy

A fine romantic drama with beautiful music is offered in this biopic based on the career of Marjorie Lawrence. The appeal to the discriminating is excellent, and all who go for stories told from the heart will find in "Interrupted Melody" plenty of worthwhile entertainment. For the marquees it has the names of Glenn Ford and Eleanor Parker. Add to that a class ad-pub exploitation campaign and a good word-of-mouth potential.

Jack Cummings' production supervision has smoothly coordinated the many factors in the film, which has an inspirational quality in recounting how Miss Lawrence, struck down at the height of her singing career by crippling polio, was able to fight back and sing again by drawing on the strength of a devoted husband's love. Miss Parker, as the singer, and Ford, as her doctor husband, are socko, with deftly shaded performances that come to the fore under the understanding, sympathetic direction by Curtis Bernhardt. Latter had a topflight piece of screen writing to work from in the script by William Ludwig and Sonya Levien, based on her life story by Miss Lawrence.

From winning a local singing contest in her native Australia, Miss Lawrence moved on to long, hard study in Paris, then operatic success on two continents and marriage to an American doctor, with a subsequent limiting of her engagements to New York so she could be near him. However, he persuades her to accept a South American tour, and it is while fulfilling this engagement that polio strikes. Up to this point the film is full of operatic montage of nine arias, all beautifully and thrillingly staged. Among them are O Dom Fatale from "Don Carlos," The Habanera from "Carmen," the Immolation Scene from "Goetterdammerung" and Un Bel Di Vedremo from "Madame Butterfly."

Remainder of the picture is given over to the singer's struggle to overcome the depression and lack of confidence that sieges her after the illness. Here the playing and direction will wring tears, but the lump-in-throat drama has such a sensitive, honest feel that audiences will join personally in what is transpiring. How Miss Lawrence finds the courage to again face the public, after singing for the sick and mained of World War II in farflung camps, climaxes in a special Metropolitan Opera performance of "Tristan And Isolde."

Adding measurably to the musical thrills of the production is the flexible soprano of Eileen Farrell, who does the actual, offstage singing for Miss Parker's character. Great credit also is due Vladimir Rosing for his staging of the operatic sequences, the musical supervision by Saul Chapin, the supervision and conducting of the operatic recordings by Walter Du Cloux, and the contribution Adolph Deutsch makes with his adaptation and conducting of the dramatic score. Along with these musical credits, including Harold Gelman's music advising, the recording supervision by Wesley C. Miller figures importantly.

Roger Moore, as Miss Lawrence's brother; Cecil Kellaway, as her father; Peter Leeds, as a doctor friend; Evelyn Ellis, as the nurse; Walter Baldwin, Ann Codee, Leopold Sachse and Stephen Bekasay are all good, but interest seems to be concentrated almost entirely on the two stars, so thoroughly do they dominate the footage.

The picture gains in pictorial splendor from the CinemaScope lensing in Eastman Color by Joseph Ruttenberg and Paul C. Vogel. Other firstrate contributions including editing by John Dunning, the art and set direction and the costumes. *Brog.*

Shotgun
(COLOR)

Good western filmfare for general outdoor market playdates.

Hollywood, March 24.

Allied Artists release of John C. Champion production. Stars Sterling Hayden, Yvonne De Carlo, Zachary Scott; features Guy Prescott, Robert Wilke, Angela Greene, Paul Marion, John Pickard. Directed by Lesley Selander. Written by Clark E. Reynolds, Rory Calhoun; added dialog, John C. Champion, camera (Technicolor), Ellsworth Fredericks; editor, John Fuller; music composed and conducted by Carl Brandt. Previewed March 22, '55. Running time, 80 MINS.

Clay	Sterling Hayden
Abby	Yvonne De Carlo
Reb	Zachary Scott
Thompson	Guy Prescott
Tyndley	Robert Wilke
Aletha	Angela Greene
Delcadito	Paul Marion
Perez	John Pickard
Chris	Ralph Sanford
Frank	Rory Mallinson
Midge	Fiona Hale
Ed	Ward Wood
Fletcher	Lane Chandler
Greybar	Al Wyatt
Davey	Harry Harvey Jr.

(*Aspect ratio*: 1.85-1)

"Shotgun" is good western filmfare, slated to find favor with the outdoor fan generally. Familiar plot angles of vengeance and chase are freshened and the characters believeably established in a script that wastes no time going about its business. Names of Sterling Hayden, Yvonne De Carlo and Zachary Scott also go with release intentions so this one should fare satisfactorily in the action market.

Colorfully rugged outdoor locales provide the setting for the John C. Champion production and his supervision, plus good direction by Lesley Selander, a properly valued script by Clark E. Reynolds and Rory Calhoun, and competent performances by the cast, lift the offering a cut above the level of the usual program western. The action gets rugged at times, but not objectionably so because the roughness is part of the story and not just dragged in to fit the actioner rating.

When a marshal is blown in two by a double blast from a shotgun, deputy Hayden takes up the killer's trail, packing his own sawed-off, double-barrelled weapon to use on his quarry. He also totes a rifle for some Apache troublemakers along the trail and a sixgun for personal arguments. In the pursuit of the killer, Guy Prescott, Hayden is joined by Miss De Carlo, whom he rescues from an Indian stakeout, and the pair is soon joined by Scott, a bounty hunter who wants the reward on Prescott's head. The adventuring the trio is put through has a familiar ring, but under the expert freshening in the script plays well. The action climaxes when Hayden and Prescott meet in a shotgun duel to the death, and you know who rides off into the sunset with Miss De Carlo.

The three stars and Prescott are assisting on the acting end by Robert Wilke, Paul Marion and John Pickard. Angela Greene gets short shrift as the girl who didn't want Hayden to ride off on his mission of vengeance.

Ellsworth Fredricks' photography does right by the action and scenery, but the print by Technicolor used at the preview was not consistent in its hues. John Fuller's editing, Carl Brandt's score and other behind-camera credits are good. *Brog.*

Jump Into Hell

Routine programmer, based on the French-Communist fighting in Indo-China. For lower-case bookings.

Hollywood, March 29.

Warner Bros. release of David Weisbart production. Stars Jack Sernas, Kurt Kasznar, Arnold Moss, Peter Ven Eyck; features Marcel Dalio, Norman Dupont, Lawrence Dobkin, Pat Blake. Directed by David Butler. Written by Irving Wallace; camera, J. Peverell Marley; editor, Irene Morra; music, David Buttolph. Previewed March 15, '55. Running time, 92 MINS.

Capt. Guy Bertrand	Jack Sernas
Capt. Jean Callaux	Kurt Kasznar
The General	Arnold Moss
Lt. Heinrich Heldman	Peter Van Eyck
Sgt. Talke	Marcel Dalio
Lt. Andre Maupin	Norman Dupont
Maj. Maurice Bonet	Lawrence Dobkin
Gizele Bonet	Pat Blake
Jacqueline	Irene Montwill
Major Riviere	Alberto Morin
Capt. LeRoy	Maurice Marsac
Capt. Darbley	Louis Mercier

The dramatic stand of the French at Dienbienphu in Indo-China has been transferred to the screen in a singularly uninspired potboiler that will best serve in the programmer market as the lowercase half of the dual bills. Real and reel scenes are intermixed to depict the defense of the French fortress but it fails to come off as a graphic or exciting account of warfare.

The original screenplay by Irving Wallace, as directed by David Butler, doesn't give the affair much credibility so the viewer is never caught up in what's transpiring on the screen. The human problems posed and the dialog the players are given to speak are strictly formula. So is the production supervision by David Weisbart and the technical support, from lensing on down.

Picture gets into its story when the beleaguered fort commander sends word to France for four volunteer officers to help him defend Dienbienphu. The volunteers are Jack Sernas, Kurt Kasznar, Peter Van Eyck and Norman Dupont. Before they arrive via parachute, footage is devoted to their reasons for attempting the dangerous and abortive mission, thus permitting the display of two femmes, Pat Blake and Irene Montwill, in the flashback scenes. Otherwise, femmes mean nothing to the plot, which shows how the Communists breached the French defenses after 56 days of battling. At the windup, only Sernas and Dupont of the volunteers escape, taking with them dispatches on the defense.

Arnold Moss plays the fort commander, but he, and such others as Marcel Dalio, Lawrence Dobkin, Alberto Morin, Maurice Marsac and Louis Mercier, fare no better at making this believeable than do the leads.

The footage is long at 92 minutes. *Brog.*

Cult of the Cobra

Well-done horror chiller with good b.o. potential in exploitation dates.

Hollywood, March 22.

Universal release of Howard Pine production. Stars Faith Domergue, Richard Long, Marshall Thompson, Kathleen Hughes; features William Reynolds, Jack Kelly, Myrna Hansen, David Janssen. Directed by Francis D. Lyon. Screenplay, Harry Davis, Cecil Madden, Richard Collins; story by Davis; camera, Russell Metty; editor, Milton Carruth. Previewed March 16, '55. Running time, 81 MINS.

Lisa	Faith Domergue
Paul Able	Richard Long
Tom Markel	Marshall Thompson
Julia	Kathleen Hughes
Carl Turner	Jack Kelly
Marian	Myrna Hansen
Rico Nardi	David Janssen
Pete Norton	William Reynolds
Daru	Leonard Strong
Nick Hommel	James Dobson
Inspector	Walter Coy
Dance Team	The Carissons
Major John Fielding	Olan Soule
Mrs. Weber	Helen Wallace
Army Nurse	Mary Alan Hokanson
High Lamian Priest	John Halloran
Captain Williams	Alan Reynolds

(*Aspect ratio*: 1.85-1)

This Universal release is one of those offbeat chillers that can be promoted to good returns in the exploitation market. Additionally, it is a strong entry for double bills elsewhere. Story premise is sufficiently imaginative and novel enough to build better than usual suspense and, while some may quarrel with the topic, the dramatic license taken is well done and served up for the entertainment of the horror fan.

Plot gimmick here is fashioned around an Asiatic cult of snake worshippers who believe humans can change into snakes and back again. When six American GI's disrupt a secret ceremony, the high priest places a curse on them, vowing the Snake Goddess will kill them all.

As developed in this Howard Pine production, the story line im-

mediately knocks off one of the six and then goes after the others upon their return to New York upon Army discharge. After the violent deaths of two of the lads, each with snake venom discovered in the autopsy, the police begin to believe the theory propounded by Richard Long, one of the GI's, that a strange young woman, Faith Domergue, with whom his roommate, Marshall Thompson, has fallen in love, actually is the Snake Goddess come to exact vengeance. Windup shows Thompson pushing a cobra about to attack Kathleen Hughes, Long's fiancee, in her theatre dressingroom out of the window, and the snake transforming into Miss Domergue as she dies on the street below.

Francis D. Lyon's direction is responsible for plenty of eerie moments, further heightened by interesting optical effects as the camera becomes the eye of the striking cobra whenever Miss Domergue changes into the snake. Script by Jerry Davis, Cecil Maiden and Richard Collins realistically develops the plot, in which the femme star is a standout in an exotic role. Thompson lends conviction to his part in a well-enacted characterization, and Long is okay as the man interested in the transformation theory. Miss Hughes delivers as his fiancee, and capable support is provided by William Reynolds, Jack Kelly, David Janssen and others.

Russell Metty's photography is firstrate. *Whit.*

This Island Earth
(COLOR)

Socko science-fiction thriller, one of best outer-space film entries to date. Plenty of ballyhoo angles and large b.o. prospects.

Hollywood, March 29.

Universal release of William Alland production. Stars Jeff Morrow, Faith Domergue. Rex Reason features Lance Fuller, Russell Johnson, Douglas Spencer, Robert Nichols, Karl L. Lindt. Directed by Joseph Newman. Screenplay, Franklin Coen, Edward G. O'Callaghan; based on the novel by Raymond F. Jones; camera (Technicolor), Clifford Stine; editor, Virgil Vogel; special photography, David S. Horsley and Stine; music supervision, Joseph Gershenson. Previewed March 22, '55. Running time, 87 MINS.

Exeter	Jeff Morrow
Ruth Adams	Faith Domergue
Cal Meacham	Rex Reason
Brack	Lance Fuller
Steve Carlson	Russell Johnson
The Monitor	Douglas Spencer
Joe Wilson	Robert Nichols
Dr. Adolph Engelborg	Karl L. Lindt

(*Aspect ratio*: 2-1)

Special effects of the most realistic type rival the story and characterizations in capturing the interest in this exciting science-fiction chiller, one of the most imaginative, fantastic and cleverly-conceived entries to date in the outer-space film field. It may be exploited for boffo returns both in the general and exploitation markets.

Impressive use is made of Technicolor in catching the full values of these effects, which give off sometimes frightening qualities in the William Alland production, which receives vigorous direction by Joseph Newman. Also, film is a particular achivement for David S. Horsley and Clifford Stine, who handled the special photography assignment, as well as for the entire list of studio technical departments who collabbed on all its eerie ingredients.

Plot motivation in the Franklin Coen - Edward G. O'Callaghan screenplay, based on the novel by Raymond F. Jones, is derived from the frantic efforts of the men of the interstellar planet, Metaluna, to find on Earth a new source of atomic energy. This is needed to set up an isolation layer completely around Metaluna to protect it from the continuous attack by forces of the more powerful planet, Zagon, both lying beyond the constellations known to earth scientists. For the accomplishment of this goal, the outstanding scientists in the field have been recruited by a character named Exeter, who has set up a completely-equipped laboratory in Georgia.

Two of these scientists are Rex Reason and Faith Domergue, experts in nuclear fission. Becoming suspicious of the true motives of Exeter they try to escape in a small plane, but the craft is drawn up into Exeter's giant space ship (a flying saucer) and they are flown to Metaluna to complete their experiments. They arrive too late, the enemy having nearly destroyed this planet, and they barely make their escape back to earth in the space ship.

One of the most thrilling sequences occurs as huge meteors attack the space ship as it is working its way to Metaluna. Ingeniously-constructed props and equipment, together with strange sound effects, also are responsible for furthering interest, which is of the edge-of-the-seat variety during the latter half of the film. For an added fillip, there's a Mutant, half human, half insect, which boards the ship as it escapes from Metaluna.

Jeff Morrow enacts the role of Exeter in a most credible fashion, and Miss Domergue and Reason likewise are excellent. Newman handles his characters very persuasively to make them convincing, never missing a trick in the building up of his subject. Strong delineations also are registered by Lance Fuller and Douglas Spencer, both Metalueans, Russell Johnson, as a scientist, and Robert Bichols as Reason's assistant.

Technical credits are tops and meriting high mention are: Alexander Golitzen and Richard H. Riedel, art direction; Russell A. Gausman and Julia Heron, set decoration; Joseph Gershenson for a particularly atmospheric score; Virgil Vogel's fast editing; the sound by Leslie I. Carey and Robert Pritchard. Stine also handled the film's regular lensing. *Whit.*

Jungle Moon Men

Routine Johnny Weissmuller jungle entry for program situations.

Hollywood, March 25.

Columbia release of a Sam Katzman production. Stars Johnny Weissmuller; features Jean Byron, Helene Stanton, Bill Henry, Myron Healey, Kimba. Directed by Charles S. Gould. Screenplay, Dwight V. Babcock, Jo Pagano, from story by Pagano; camera, Henry Freulich; editor, Henry Batista. Previewed March 23, '55. Running time, 69 MINS.

Johnny Weissmuller	Johnny Weissmuller
Ellen Marston	Jean Byron
Oma	Helene Stanton
Bob Prentice	Bill Henry
Mark Santo	Myron Healey
Damu	Billy Curtis
Nolimo	Michael Granger
Max	Frank Sully
Marro	Benjamin F. Chapman Jr.
Link	Kenneth L. Smith
Regan	Ed Hinton

(*Aspect ratio*: 1.85-1)

Writers of this Johnny Weissmuller jungle starrer borrow generously from H. Rider Haggard for plot material, but film fits into the groove of past offerings in the Sam Katzman series and should do the same type of biz in program situations.

Weissmuller this time becomes involved with a high priestess who discoverd the secret of eternal life during her existence with the ancient Egyptians and has lived down through the ages. Now she's queen of a tribe of Pygmies known as the Moon Men. Johnny meets her when he and a femme writer doing research on a white civilization supposed to have flourished in the region centuries before, force their way into the temple to rescue a white man taken to be her high priest.

Star is up to the usual demands of his title role, and Helene Stanton attractively portrays the priestess, afraid to leave the temple for fear that Ra, the Sun God, will destroy her the same as he killed all her people in ancient times. Finale shows her emergence into the open and crumbling to dust when Ra beams his rays upon her. Jean Byron does a good job with the writer role, and Bill Henry is the kidnapped victim. Myron Healy is in as a heavy out to get the diamonds from the temple, killed by guardian lions, and Billy Curtis handles his Pygmy leader role in okay fashion. Kimba, of course, appears for usual amusing footage as the star's chimp companion.

Charles S. Gould had his work cut out for him to bring any realism in his direction to the Dwight V. Babcock-Jo Pagano screenplay, but manages occasionally in between unintentional laughs. *Whit.*

The Night My Number Came Up
(BRITISH)

Tense Ealing production of aircraft passengers who've been warned, via a dream, that their plane is doomed to crash. Sturdy b.o.

London, March 22.

General Film Distributors release of Ealing Studios-Michael Balcon production. Stars Michael Redgraye, Sheila Sim, Alexander Knox, Denholm Elliott. Directed by Leslie Norman; screenplay by R. C. Sherriff; camera, Lionel Banes; editor, Peter Tanner; music, Malcolm Arnold. At Odeon, Leicester Square, London, March 22, '55. Running time, 94 MINS.

Air Marshal Hardie	Michael Redgrave
Mary Campbell	Sheila Sim
Owen Robertson	Alexander Knox
F/Lt. McKenzie	Denham Elliott
Mrs. Robertson	Ursula Jeans
Wainwright	Ralph Truman
Lindsay	Michael Hordern
Pilot	Nigel Stock
Soldier	Bill Kerr
Soldier	Alfie Bass
Bennett	George Rose
Engineer	Victor Maddern
Co-Pilot	David Orr
Navigator	Dave Yates
Miss Robertson	Dorcen Aris
Wireless Operator	Richard Davies

A variation of the time theory, this Ealing production poses the question: can the future be foretold? A highly competent piece of filmmaking, it is packed with suspense and excitement and looks geared for hefty grosses in most situations.

The plot is based on a dream in which a naval officer sees a Dakota aircraft crashing at a remote point off the coast of Japan. In the dream there are eight passengers, one of whom is a girl and another a VIP. The story is told to an air marshal who is due to fly the next day to Tokyo with his personal assistant, but there's no real similarity, as their plane will be a Liberator carrying only two passengers.

By takeoff time, however, the situation is radically changed. A Dakota is substituted for the flight, and there are eight passengers, including one VIP and one female secretary. And from the moment the plane becomes airborne, the yarn unspools with almost unrelieved tension as all the events anticipated in the dream come to pass.

R. C. Sherriff has fashioned a taut screenplay which allows for mounting tension as the plane runs into an electric storm, has a radio blackout and then gets lost high above the clouds while the passengers are gasping for breath because of the lack of oxygen. Leslie Norman's incisive direction sustains the tension and Liones Banes has lensed the production with commendable skill.

With the yarn keyed to suspense, the cast refrain from overemphasis. The standard is set by Michael Redgrave's impressively quiet portrayal of the air marshal who cannot alter course to suit a dreamer, yet remains uneasy. Sheila Sim has only a modest role as the secretary but fills it with her usual competence, and Alexander Knox gives a standout performance as a civil servant scared out of his wits as he sees the dream pattern taking shape. Denholm Elliott impresses as the air marshal's aide, and there is sterling support from a fine team of British performers. *Myro.*

That Lady
(BRITISH-COLOR)

Olivia De Havilland and Gilbert Roland starred in historical Spanish romantic drama; spotty returns likely.

London, March 15.

20th-Fox release of Atalanta production. Stars Olivia de Havilland, Gilbert Roland; features Paul Scofield, Francoise Rosay, Dennis Price. Directed by Terence Young. Screenplay by Anthony Veiller, Sy Bartlett from novel by Kate O'Brien; camera (Eastmancolor), Robert Krasker; editor, Raymond Poulton; music, John Addison. At Carlton Theatre, London, March 15, '55. Running time, 100 MINS.

Ana de Mendoza	Olivia de Havilland
Antonio Perez	Gilbert Roland
Philip of Spai	Paul Scofield
Bermadina	Francoise Rosay
Mateo Vasquez	Dennis Price
Don Inigo	Anthony Dawson
Cardinal	Robert Harris
Diego	Peter Illing
Don Escovedo	Jose Nieto
Captain of King's Guard	Christopher Lee
Fernando	Andy Shine

(*Aspect ratio*: 2.55-1)

"That Lady," the film that ran into trouble with the Spanish censorship, is quite an innocuous entertainment. It follows the convention established for historical romantic dramas. Its lavish mounting, picturesque settings and high acting standards are the pic's main assets. Strong marquee values should give it b.o. emphasis, although spotty results seem likely in most situations. Its British quota tag will be a valuable asset for local theatre owners who are wired for CinemaScope.

Filmed on location in Spain, with studio work at Elstree, the film is notable for the screen debut of Paul Scofield, a British legit actor of repute, whose performance as King Philip is one of the acting highspots. He brings a dignity and sincerity to the characterization and succeeds in surmounting the ineptness of the dialog.

Adapted from the novel by Kate O'Brien, the plot descfibes the intrigue at the court of King Philip as two private secretaries jostle for power to become first minister. Centrepiece of the story is the one-eyed princess (Olivia de Havilland) whose late husband was the unofficial ruler of the country. At the behest of her king, she extends a welcome to one of the contenders (Roland Young) but the scandal which ensues lands them both in jail.

Although handsomely lensed in Eastmancolor, this anamorphic entry moves only at a leisurely pace and the dramatic incident is frequently marred by banal conversational passages. The direction rarely gets to grips with the subject, and the editing looks all too casual.

Nevertheless, there is a consistently high standard of performance. Miss de Havilland's interpretation of the widowed princess combines vitality and charm. Gilbert Roland looks right for the role of the great lover but doesn't quite act up to it. Dennis Price gives a sterling portrayal as his rival for power. Francoise Rosay contributes a touching cameo as the princess's faithful servant while Robert Harris displays a full measure of dignity as the cardinal. *Myro.*

The Impostor
(JAPANESE)

Lightweight Nipponese import with below par art house b.o. values.

Brandon Films release of Shochiku (Shigeki Sugiyama and Koichi Takagi) production. Stars Utaemon Ichikawa. Directed by Tatsuo Osone. Screenplay, Hyogo Suzuki, based on original story by Mitsuzo Sasaki; camera, Aaaruo Takeno; music, Seiichi Suzuki. Previewed N.Y., March 3, '55. Running time, 90 MINS.

Baron Mondonosuke Sotome	Utaemon Ichikawa
Kyoya	Chikako Miyagi
Kikuji	Keiko Kishi
Jokai	Kokichi Takata
Naizen	Fijiro Yanagi
Matsudaira	Kodayu Ichikawa
Hagino	Kuniko Ikawa
Kojiro	Minoru Oki
Nanae	Ayuko Saijo
Tokugawa	Jogi Kaieda

(*In Japanese; English Titles*)

While a few Japanese pictures have won a niche of late on the American entertainment scene due to their charm and pageantry, "The Imposter" fails to measure up to the quality of its predecessors. Hampered by a rambling and often confusing story, this Shochiku Film production appears destined for a lukewarm reception in the art houses.

Moreover, the picture contains little on which an exhibitor can draw for exploitation material. Cast is peopled with several stars of the Kabuki, Japan's native theatre, but it's questionable whether their presence will impress the average art house patron.

Based on a story by Mitsuzo Sasaki, the film unreels a 17th century tale of rivalry for the throne of Japan. Two aspirants claim to be sons of the ruling Shogun. One is a genuine heir while the other is a pretender. There's much swordplay, chicanery and comic opera touches before the phony is exposed and the rightful claimant installed in the palace.

Under Tatsuo Osone's direction, the players make an earnest attempt to bring realism and movement into 90 minutes of footage. But possibly they were trying too hard for serious scenes frequently verge on the satirical and heavy drama takes on comedy proportions.

Star of this Brandon Films import is Utaemon Ichikawa. A Kabuki theatre veteran, he portrays a shrewd samurai of the imperial guard. Although believable when wielding a sword, there are times when his thesping, by Yank criteria, borders on the droll rather than dramatic.

Miss Chikako Miyagi, however, is effective as a spy and Keiko Kishi is sweet and demure as a kidnapped sister of Ichikawa. Other performances are best described as routine including those of Kokichi Takata and Minoru Oki, as the pair who aspire to the Shogun's mantle.

Black-and-white photography of Aaruo Takeno is fair. Seiichi Suzuki's music is adequate and physical values supplied by producers Shigeki Sugiyama and Koichi Takagi are on par with the average Japanese picture. Judicious editing could have safely trimmed at least 10 minutes from this import in the interest of getting to the point faster. *Gilb.*

Contraband Spain
(BRITISH—COLOR)

Modest British actioner of U.S. Federal agent unmasking smuggling and conterfeiting gang. Okay dualler.

London, March 16.

Associated British Pathe release of Diadem Films (Philip Gartside) production. Stars Richard Greene, Anouk, Michael Denison; features Jose Nieto, John Warwick, Philip Saville. Directed by Lawrence Huntington; screenplay, Lawrence Huntington; camera, Harry Waxman; editor, Tom Simpson. At Pavilion, London, March 15, '55. Running time, 82 MINS.

Lee	Richard Greene
Elena	Anouk
Ricky	Michael Denison
Pierre	Jose Nieto
Bryan	John Warwick
Martin	Philip Saville
Marcos	Alfonse Estella
Lucien	Antonio Almorros
Juan	Conrado San Martin
Preventive Officer	Arnold Bell
Colonel Ingleby	George Mulcaster
Mrs. Ingleby	Olive Milbourne
U. S. Embassy Official	Robert Ayres

Although lavishly staged and expertly filmed in Eastmancolor, this British pic rates only as a modest entry, but should serve as a good action dualler in most situations. It's quota tag is a prime asset for the local market.

Set on the Franco-Spanish border, the plot describes the methods of an American Federal agent (Richard Greene) in rounding up a gang of smugglers and counterfeiters after his own brother, himself one of the smugglers; is murdered. Aided by a nitery thrush (Anouk) and a British customs official (Michael Denison), his inquiries take him through France on to a cross-channel ferry, leading to the final roundup in Dover harbor.

Action moves vigorously against attractive continental backgrounds, compensating largely for weaknesses in plot structure and for slight confusion in story development. Direction is bogged down by overplus of dialog in opening sequences, but is otherwise standard. Greene gives an energetic performance as the agent and Anouk contributes a dash of glamor as the enigmatic singer. Denison portrays the Englishman abroad in the style of a caricature. Subsidiary parts are adequately filled and technical credits are up to average. *Myro.*

Napoleon Bonaparte
(FRENCH)

Paris, March 22.

Cinelde production and release. Stars Albert Dieudonne. Directed and written by Abel Gance. Comera, Kruger, Hubert; editor, Marguerite Beauge; music, Henri Verdun. At Studio 28, Paris. Running time, 135 MINS.

Napoleon	Albert Dieudonne
Danton	Samson Feinsilber
Marat	Antonin Artaud
Charlotte	Damia
Josephine	Annabella
Saint Just	Abel Gance

Although this pic was made in 1927, as a silent vehicle and revamped in 1934, it is reviewed again for it has just been reissued here before the recently completed Sacha Guitry panoramic of the life of Napoleon and "Desiree." Film also has a 15 minute segment which utilizes the tryptych, three screens akin to presentday Cinerama, for massive effects. Thomas Brandon has this for the U.S., and may also give it a special reissue in the arties. There is no doubt that it packs a load of curio value in its resources, treatment and technique. Film may well turn out to be a grosser in the offbeat arty spots here and in the U.S.

Original pic ran for eight hours, but this has been hacked down to 135 minutes by director Abel Gance himself. Except for a few scenes, photo quality is fine. Story is told by a group of Bonapartists during Napoleon's imprisonment on Elbe.

As sprawling and gigantic as is the subject, Gance was able to transfer its feel of grandeur and sweep to the screen plus the essence of the greatness of Napoleon. Even in its cutdown version, this transcribes the intensity of the young Napoleon, the tumbling tumbril terror of revolution, and the men who worked and tried to transform it into a meaning.

Although this beats patriotic drums blatantly, it is interesting in story and aim. Such morsels as intercutting between Napoleon trapped in a small boat, after his escape from Corsica, with the seething unrest of the Assembly by having the camera swooping over the crowds, the rapid cutting of crowd scenes and orgies, and the final use of the triple screen with its intercutting in each section for a rousing finale, makes this of interest for film patrons looking for the unusual.

Here it also marks the belated recognition of one of the great film pioneers—Abel Gance—now making pix again after a 15-year hiatus. Acting in pic is surprisingly acceptable today. Albert Dieudonne's sharp, commanding Napoleon hits sterling heights despite a few tendencies to exaggeration. *Mosk.*



PRESENTED BY
WARNER BROS.

STARRING
GREER GARSON
DANA ANDREWS

PRODUCED AND DIRECTED BY
MERVYN LeROY

CINEMASCOPE
WARNERCOLOR
STEREOPHONIC SOUND

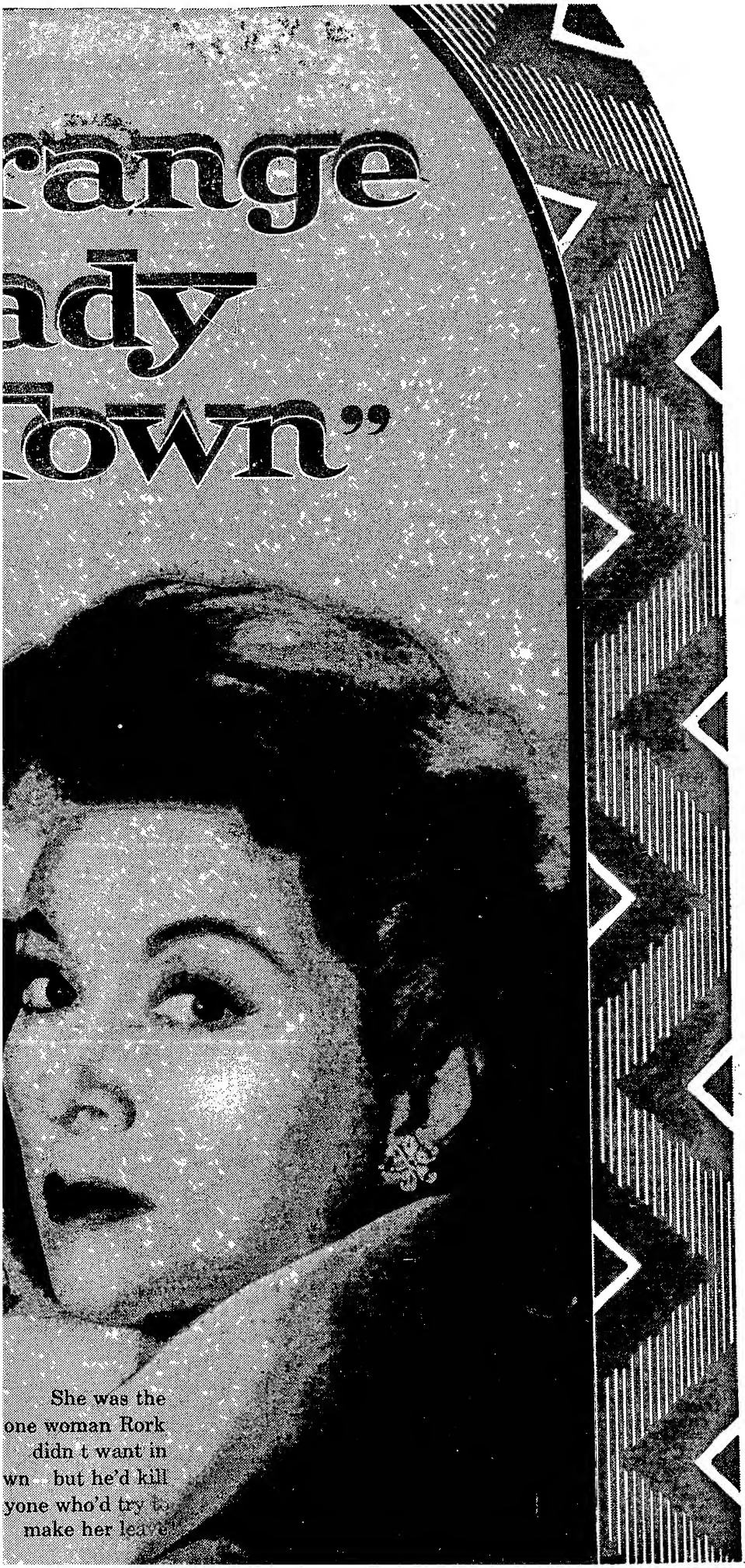
CO-STARRING
CAMERON MITCHELL
LOIS SMITH WITH WALTER HAMPDEN
GONZALEZ GONZALEZ

STORY AND SCREENPLAY BY FRANK BUTLER

And the voice of FRANKIE LAINE singing 'Strange Lady in Town'

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN





Texas leads the way with Texas-size jubilee pre-release premieres! In-person appearances of Greer Garson, Dana Andrews, Director Mervyn LeRoy, Gonzalez-Gonzalez, and others! Big festivities lined up for big coverage via press, radio, magazines, TV and newsreels! More on this later!

Eyes on Austin April 12, San Antonio April 13, Houston April 14, Dallas April 15, Fort Worth April 16!

H.O. Tide Ebbs L.A. Biz; 'Combo' Crisp $64,000 in 10 Sites, 'House' Neat 7½G, 'Eden' Good $32,000, 2d

Los Angeles, March 29.

Firstrun film biz is at a low ebb the current week with only two newcomers to offset the down drag of holdovers and extended runs. Both new bills kicked off on the good side with "Doctor in the House" seeing $7,500 at the small Four Star while "Big Combo" is a snappy $27,000 in three firstruns, plus a possible $37,000 in one nabe and six ozoners.

Reissue of "Camille" is also booming at the small Canon, with a fine $6,500 expected. Among the holdovers "East of Eden" sees a good $32,000 possible in its second week at two locations and "Hit the Deck" is rounding up a nice $10,500 in second frame at one site. Of sureseater fare, "Hulot's Holiday" is holding to a nifty $5,000 in its ninth week.

Estimates for This Week

Four Star (UATC) (900; 90-$1.50) —"Doctor In House" (Rep). Good $7,500. Last week, "Aida" (Indie) (6th wk-9 days), $3,300.

State, Vogue, Wiltern (UATC-FWC-SW) (2,404; 885; 2,344; 80-$1.25) — "Big Combo" (AA) and "Treasure Ruby Hills" (AA). Snappy $27,000. Last week, different units.

Canon (Rosener) (533; $1.50) — "Camille" (MG) (reissue). Fine $6,500. Last week, "Little Kidnappers" (Indie) (13th wk-3 days), $2,000.

Downtown Paramount, Egyptian (ABPT-UATC) (3,200; 1,536; $1-$1.50)—"East of Eden" (WB) (2d wk). Good $32,000. Last week, $44,800.

Warner Beverly (SW) (1,612; 90-$1.50)—"Hit Deck" (MG) (2d wk). Nice $10,500. Last week, $11,500.

Los Angeles, Iris, Ritz (FWC) (2,097; 816; 1,363; $1-$1.50) — "Racers" (20th) and "Sabaka" (UA) (2d wk). Light $9,000. Last week, $16,400.

Warner Downtown, Hollywood (SW-FWC) (1,757, 965; 80-$1.25)—"Chief Crazyhorse" (U) and "Land of Fury" (U) (2d wk). Slow $9,000. Last week, with Wiltern, $25,100.

Orpheum, (Metropolitan) (2,213; 80-$1.25)—"Bridges Toko-Ri" (Par) and "Tonight's Night" (AA) (3d wk). Mild $4,800. Last week, with Vogue, $10,000.

Hawaii (G&S) (1,106; 80-$1.25)—"Jupiter's Darling" (MG) (3d wk). Modest $2,700. Last week, with State, $9,300.

Chinese (FWC) (1,905; $1-$1.75) —"Untamed" (20th) (3d wk). Slow $7,500. Last week, $9,400.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Underwater!" (RKO) (4th wk). Oke $7,000. Last week, $9,400.

El Rey (FWC) (861; $1-$1.50) — "French Touch" (Indie) (5th wk). Slim $1,500. Last week, $1,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; $1-$1.50) — "Long Gray Line" (Col) (6th wk-6 days). Light $8,000. Last week, $10,200.

Fine Arts (FWC) (631; $1-$1.50) — "Hulot's Holiday" (Indie) (9th wk). Nifty $5,000. Last week, $5,900.

Fox Wilshire (FWC) (2,296; $1-$1.50)—Final nine days of "20,000 Leagues" (BV) (13th wk), finished with neat $13,700, and "Purple Plain" (UA) follows.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (100th wk). Into century frame (27) after stout $22,400 last week.

Vagabond (Rosener) (390; $1.50) —"Gate of Hell" (Indie) (14th wk). Steady $3,000. Last week, $3,200.

Broadway Grosses

Estimated Total Gross
This Week $513,300
(Based on 19 theatres.)
Last Year $471,700
(Based on 23 theatres.)

'Jungle' Hot 25G, S.F.; 'Horse' 15G

San Francisco, March 29.

Motorama is bringing crowds downtown and fine weather is also helping Market St. business. "Crazy Horse" is nice at the Golden Gate, "Blackboard Jungle" is great at the Warfield and "Stranger on Horseback" is firm at the United Artists. Extended runs are holding up well.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Chief Crazy Horse" (U) and "Cry Vengeance" (AA). Nice $15,000. Last week, "Far Country" (U) and "Keystone Kops" (U), $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Ten Wanted Men" (Col) and "New Orleans Uncensored" (Col). Tepid $8,000 on six days. Last week, "Untamed" (20th) (2d wk), $9,500.

Warfield (Loew's) (2,656; 65-90) —"Blackboard Jungle" (M-G). Great $25,000. Last week, "Hit the Deck" (M-G) (3d wk), $9,000.

Paramount (Par) (2,646; 90-$1)—"Country Girl" (Par) (3d wk). Slipped to $15,000 after $22,000 last week.

St. Francis (Par) (1,400; $1-$1.25) —"East of Eden" (WB) (2d wk). Okay $16,000. Last week, $21,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (65th wk). Tidy $16,200. Last week, $16,600.

United Artists (No. Coast) (1,207; 70-$1)—"Stranger on Horseback" (UA) and "Golden Mistress" (UA). Firm $8,200. Last week, "Big House U.S.A." (UA) and "Twist of Fate" (UA), $8,500.

Stagedoor (A-R) (400; $1-$1.25)— "Gate of Hell" (Indie) (4th wk). Pleasant $6,000. Last week, $6,500.

Larkin (Rosener) (400; $1)—"Detective" (Indie) and "Curtain Up" (Indie). Fair $2,800. Last week, "Overcoat" (Indie) (3d wk), $2,000.

Clay (Rosener) (400; $1)—"Romeo and Juliet" (UA) (4th wk). Good $2,500. Last week, $2,000.

Vogue (S.F. Theatres) (377; $1)— "Game of Love" (Indie). Nice $4,200. Last week, "Mlle Gobette" (Indie) (2d wk), $1,500.

Bridge (Reade-Schwarz) (349; $1.10-$1.25)—"Doctor in House" (Rep) (2d wk). Holding to a solid $5,000. Last week, same.

Rio (Schwarz) (397; $1)—"Camille" (M-G) (reissue). Good $6,000. Last week, oldies.

BALTO SLUGGISH; 'STAR' OKE 9G, 'CRASHOUT' 7G

Baltimore, March 29.

Middle of Lenten season with a high ratio of Catholics here finds most exhibs marking time with new product until Holy Week. Medium grosses predominate with the third week of "Country Girl" topnotch at the Hipp. "Man Without A Star" is okay at the Century. "Crashout" is mild at the Stanley. "Gate Of Hell" opened nicely at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Man Without Star" (U). Okay $9,000. Last week, "Many Rivers To Cross" (M-G) (2d wk), $6,500.

Film Centre (Rappaport) (960; 50-$1) — "Glass Slipper" (M-G). Starts tomorrow (Wed.). Third week of "Romeo And Juliet" (UA) was mild at $3,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Country Girl" (Par) (3d wk). Still sturdy at $11,000 after $15,500 in the second.

Keith's (Fruchtman) (2,400; 25-$1)—"Bridges At Toko-ri" (Par) (4th wk). Fading to $6,000 after $7,500 in the third.

Little (Rappaport) (310; 50-$1)— "Camille" (M-G) (reissue) (4th wk). Down to $2,200 after $2,500 in the third.

Mayfair (Hicks) (980; 20-70)— "West of Zanzibar" (U) and "Ricochet Romance" (U). Moderate $3,300. Last week, "Abbott-Costello Meet Keystone Kops" (U), $3,500.

New (Fruchtman) (1,800; 35-$1) —"Untamed" (20th) (3d wk). Ebbing to $5,000 following $6,000 for the second.

Playhouse (Schwaber) (320; 50-$1)—"Gate of Hell" (Indie). Pleasing $4,400. Last week, "Little Kidnappers" (Indie) (5th wk), $3,000.

Stanley (WB) (3,200; 35-$1)— "Crashout" (Filmakers). Drab $7,000. Last week, "Battle Cry" (WB) (7th wk), $5,000.

Town (Rappaport) (1,600; 35-$1) —"Long Gray Line" (Col) (4th wk). Fairish $7,000 following $8,000 for the third.

'Deck' Trim $14,000 As Pitt's Lone New Entry; 'Star' Bright 7G, 2d

Pittsburgh, March 29.

Only new picture downtown is "Hit the Deck" at Penn and it's getting most of the gravy. Musical, however, was hurt some along with everything else by snowstorm and freezing cold weather over the weekend. Harris had to rush in weak twin bill of "Destry" and "West of Zanzibar" at last minute when "Long Gray Line" failed to hold up. "Cinerama Holiday" continues strong at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "Man Without Star" (U) (2d wk). Still cashing in on brisk getaway, launched by Kirk Douglas' personal on stage. Shooting for $7,000 and may hold. Last week, better than $7,000, very big.

Harris (Harris) (2,165; 65-$1)— "Destry" (U) and "West of Zanzibar" (U). Slim $4,500. Last week, "Gray Line" (Col), bit over $6,500.

Guild (Green) (500; 65-$1)—"Camille" (M-G) (reissue) (3d wk). Likely to end at about $1,900. Last week, $3,100.

Penn (UA) (3,300; 65-$1)—"Hit

(Continued on page 20)

Tourists Lift D.C. Biz; 'Americano' Firm 14½G, 'Star' Bright $14,000, 2d

Key City Grosses

Estimated Total Gross
This Week $2,489,400
(Based on 24 cities and 228 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,440,000
(Based on 24 cities and 219 theatres.)

Snow Hits Det. But 'Star' Radiant 20G

Detroit, March 29.

Heavy snow hit downtown biz first of week. However, 'Man Without Star" looks bright at the Palms. "Camille" is strong in second week at the Krim, a nabe artie, and "Cinerama Holiday" stays on high, even-keel in 7th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Untamed" (20th) and "Devil Girl from Mars" (AA) (2d wk). Down to $17,000. Last week, $27,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "East of Eden" (WB) (3d wk). Trim $15,000. Last week, $20,000.

Palms (UD) (2,961; 80-$1)—"Man Without Star" (U) and "Ma and Pa Kettle at Waikiki" (U). Strong $20,000. Last week, "Conquest of Space" (Par) and "Bob Mathias Story" (AA), $18,000 in nine days.

Madison (UD) (1,900; 95-$1.25)— "Battle Cry" (WB) (6th wk). Swell $10,000. Last week, $9,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Rage at Dawn" (RKO) and "Sins of Rome" (RKO). Average $12,000. Last week, "Chief Crazy Horse" (U) and "Explosive Kid" (AA), $9,000 in six-day second week.

United Artists (UA) (1,938; $1-$1.25)—"Americano" (RKO) and "Murder Is My Beat" (AA). Oke $13,000. Last week, "Hit the Deck" (M-G) $7,000 in third week.

Adams (Balaban) (1,700; 85-$1.25)—"Long Gray Line" (Col) (4th wk). Down to $7,000. Last week, $7,750.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (7th wk). Terrific $32,000. Last week, same.

Krim (Krim) (1,000; $1.25)— "Camille" (M-G) (reissue) (2d wk). Strong $8,500. Last week, $9,000.

'Untamed' Rousing 11G, 'Horse' Fast 10G Despite Sub-Zero Mpls. Weather

Minneapolis, March 29.

Below zero "spring" temperature apparently are chilling theatregoing inclinations and the boxoffice suffers accordingly. However, such newcomers as "Untamed" and "Chief Crazy Horse" should end up respectably in the money. Likewise, the quartet of holdovers continues to prosper in the face of the weather handicap.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65) "Cinerama" (Indie) (50th wk.). There's no slowing up this boxoffice wonder. Amazing $15,000. Last week, $16,000.

Gopher (Berger) (1,000; 65-85) "Abbott & Costello Meet Keystone Kops" (U). Youngsters flocking to this one. Fair $3,300. Last week, "Big Combo" (AA), $3,500.

Lyric (Par) (1,000; 65-85) "Gang Busters" (Indie). Moderate $5,000. Last week, "3 Ring Circus" (Par) (2d wk.), $4,200 at 85-$1.

Radio City (Par) (4,100; 85-$1) "Untamed" (20th). Mixed opinions regarding this one's merits, but its marquee names spell moolah. Good $11,000. Last week, "Hit the Deck" (M-G), $12,000.

RKO-Orpheum (RKO) (2,800; 85-$1) "Chief Crazy Horse" (U). Sturdy $10,000. Last week, "Long Gray Line" (Col) (2d wk.), $7,500.

RKO-Pan (RKO) (2,800; 85-$1) "Long Gray Line" (Col) (m.o.). Here after a prosperous Orpheum fortnight. Healthy $6,500. Last week, "Southwest Passage" (UA) and "Khyber Patrol" (UA), $4,000 at 65-85c.

State (Par) (2,300; 85-$1) "The Racers" (20th) (2d wk.). Virile $6,500. Last week, $11,000.

World (Mann) (400; 65-$1.20) "Country Girl" (Par) (6th wk.). Hefty $5,000. Last week, $5,100.

Washington, March 29.

Despite an almost completely holdover situation, the annual influx of tourists is beginning to have an upbeat effect on main stem b.o. All holdovers and long runs are steady, and several have topped last week's take. In latter class is "Cinerama." A weekend cold wave helped hypo biz by driving visitors and natives indoors. "Americano," sole newcomer, shapes okay at the two Warner houses, Ambassador and Metropolitan.

Estimates for This Week

Ambassador (SW) (1,490; 60-85) —"Americano" (RKO). Okay $6,000. Last week, "New York Confidential" (WB), $4,000.

Capitol (Loew's) (3,434; 70-95)— "Man Without a Star" (U) (2d wk). Pleasant $14,000 after fancy $21,000 last week.

Columbia (Loew's) (1,174; 60-85)—"Women's Prison" (Col) (2d wk). Okay $5,000 after fine $8,500 last week, and moves on.

Dupont (Lopert) (372; 65-$1)— "Gate of Hell" (Indie) (5th wk). Nearly $4,000 after $3,500 last week. Goes another round.

Keith's (RKO) (1,939; 90-$1.25)— "Long Gray Line" (Col) (7th wk). Firm $9,000 for second consecutive week. Stays.

Metropolitan (SW) (1,200; 60-85) —"Americano" (RKO). Good $8,500. Last week, "New York Confidential" (WB), $6,300.

Palace (Loew's) (2,370; 70-95)— "Untamed" (20th) (2d wk). Fast after hefty $17,000 last week. Stays.

Playhouse (Lopert) (435; 70-$1) —"Aida" (IFE) (6th-final wk). Fancy $4,000 after $3,500 last week.

Trans-Lux (T-L) (600; 70-$1)— "Country Girl" (Par) (8th wk). Sock $10,000 after $9,000, and stays.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (72d wk). Tourists pushing this into smash $16,000 after big $15,000 last week. Stays.

'CREATURE' BIG $17,000, DENVER; 'HORSE' 16G

Denver, March 29.

"Revenge of the Creature" at the Paramount copped top money for the week and may hold. Business is good to fine at other houses. "Country Girl" is moving into its fifth frame at the Denham while "Gate of Hell" and "Doctor in House" are also registering extended runs.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "White Feather" (20th) (2d wk). Fair $10,000. Last week, $15,000.

Denham (Cockrill) (1,750; 60-$1) —"Country Girl" (Par) (4th wk). Good $11,000. Last week, $14,000.

Denver (Fox) (2,525; 50-85) — "Chief Crazy Horse" (U) and "Target Earth" (AA). Fine $16,000. Last week, "Ma and Pa Kettle at Waikiki" and "They Rode West" (Col) $12,000.

Esquire (Fox) (742; 70-$1)—"Gate of Hell" (Indie) (2d wk). Big $3,500 and holding. Last week, $4,000.

Orpheum (RKO) (2,600; 50-85)— "New York Confidential" (WB) and "Unchained" (WB). Fair $7,500. Last week, "Many Rivers to Cross" (M-G) and "Black Pirates" (Lip) (2d wk), $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Revenge of the Creature" (U) and "Cult of the Cobra" (U). Big $17,000. Last week, "Captain Lightfoot" (U) and "Sabaska" (U) $10,000.

Tabor (Fox) (1,967; 50-70)—"New Orleans Uncensored" (Col) and "Black Eagle" (Indie). Fair $3,000. Last week, on reissues.

Vogue (Brown) (442; 75-90)— "Doctor In the House" (Rep) (3d wk). Good $2,100 and holding. Last week, $2,200.

Cold Crimps L'ville; 'Americano' Fair 11G

Louisville, March 29.

Return of winter weather, with damaging winds and a low of 12 degrees, put a tremendous crimp in weekend biz at the firstruns. Rialto billing "Americano" and "Fast and Furious" while the State is showing "Black Tuesday" and "Golden Mistress." Kentucky is holding "Country Girl" for a fourth stanza.

Estimates for This Week

Kentucky (Switow) (1,000; 75-$1)—"Country Girl" (Par) (4th wk). Likely $6,000 after last week's nice $6,500.

Mary Anderson (People's) (1,000; 75-$1)—"Battle Cry" (WB) (7th

(Continued on page 20)

'Deck' Solid $17,000, Toronto; 'Racers' 16G

Toronto, March 29.

Two-day snowstorm dented biz but "Hit the Deck" and "The Racers" are topping the town to neat returns, with other hep newcomers including "Americano" and "Captain Lightfoot." On holdovers. "Bridges at Toko-Ri" in third frame and "Long Gray Line" in second stanza, are holding big.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,354; 75-$1)—"Mr. Hulot's Holiday" (GBD) (4th wk). Holding nicely at $6,000. Last week, $7,000.

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 478; 696; 694; 40-75)—"Theodora" (IFD) and "Thunder Pass" (Cardinal). Nice $12,000. Last week, "3 Dark Streets" (UA) and "Lone Gun" (UA), $13,500.

Eglinton, University (FP) (1,088; 1,588; 60-$1)—"The Racers" (20th).

(Continued on page 20)

'Jungle' Smash $23,000 Tops Chilly Philly; 'House' Tall 10G, 'Horse' 12G

Philadelphia, March 29.

"Blackboard Jungle," helped by an extensive ad campaign and controversial subject matter, is drawing strong notices and heavy attendance at upped prices. "Crazy Horse" never got started at the Mastbaum while "Doctor in the House" gave the Trans-Lux a hypo. Elsewhere, biz is off due to record low weekend temperatures and holdovers as houses marked time for the Easter splurge.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49) — "Blackboard Jungle" (M-G). Terrific $23,000. Last week, "Jupiter's Darling" (M-G) (4th wk), $6,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (6th wk). Great $27,500. Last week, $29,000.

Fox (20th) (2,250; 90-$1.40) — "Untamed" (20th) (3d wk). Mild $13,000. Last week, $16,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Man Without Star" (U) (2d wk). Down to $13,000. Last week, $23,000.

Mastbaum (SW) (4,370; 75-$1.30) —"Chief Crazy Horse" (U). Tame $12,000. Last week, "Long John Silver" (DCA), $14,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Country Girl" (Par) (8th wk). Fine $12,500. Last week, $13,000.

Randolph (Goldman) (2,500; 75-$1.40)—"Battle Cry" (WB) (5th wk). Lusty $15,500. Last week, $17,000.

Stanley (SW) (2,900; 74-$1.40)— "Gray Line" (Col) (5th wk). So-so $9,500. Last week, $11,000.

Stanton (SW) (1,483; 50-99)— "Gangbusters" (Indie) (2d wk). Fair $6,500. Last week, $9,500.

Trans-Lux (T-L) (500; 99-$1.50)— "Doctor in House" (Rep). Lively $10,000. Last week, "Animal Farm" (Indie) (2d wk), $3,600.

Viking (Sley) (1,000; 74-$1.50)— "Hit Deck" (M-G) (3d wk). Okay $10,500. Last week, $14,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Go, Man, Go" (UA) and "Khyber Patrol" (UA). Poor $3,200. Last week, "Stranger's Hand" (DCA), $3,000.

B.O. Slump Grips Chi; 'Plain'-Gibbs Hep $50,000, 'Underwater!' Hot 29G, 'Horse' Fast 21G, 'Racers' Dull 17G

Chicago, March 29.

Enigmatic b.o. slump continues here and is only partially attributable to Lent, bad weather and long runs of many pix. "The Purple Plain" at the Chicago, with Georgia Gibbs topping vaude, shapes a nice $50,000 in the first week, and "Underwater" at the Woods looks headed for a tall $29,000 in the same frame.

"Chief Crazy Horse" and "Land of Fury" combo at the Roosevelt should get a neat $21,000 in the first session as "The Racers" and "The Atomic Kid" twin-bill does a dull $17,000 in the same round at the McVickers. At the Grand, Smoke Signal" and "Ma and Pa Kettle at Waikiki" twin-bill looms a slow $6,500 opener.

"Doctor In The House" at the Esquire stays strong in the second week as "Holiday for Henrietta" at the Ziegfeld holds well in the same stanza. "Long Gray Line" is slowing down at the Oriental in the fourth week and "Gate of Hell" keeps drawing in the same week at the Loop. At the Monroe, "Romeo and Juliet" is levelling off in the fourth stanza while "Illicit Interlude" stays steady in the fourth week at the World. "Belles of St. Trinian's" is still tall in the fourth at the Carnegie.

"Battle Cry" is dropping off in the fifth session at the State-Lake and "Country Girl" is also diving in the sixth round at United Artists. "The Little Kidnappers" is still getting a nice ransom at the Surf in the sixth week while "This Is Cinerama" stays solid in the 87th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95) — "Belles St. Trinian's" (Indie) (4th wk). Staunch $2,700. Last week, $3,000.

Chicago (B&K) (3,900; 98-$1.50) —"The Purple Plain" (UA) with Georgia Gibbs topping stage bill. Hefty $50,000. Last week, "N. Y. Confidential" (WB) (2d wk) with Vic Damone helming vaude, $34,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Doctor in House" (Rep) (2d wk). Nifty $9,000. Last week, $14,000.

Grand (Nomikos) (1,200; 98-$1)—"Smoke Signal" (U) and "Ma and Pa Kettle at Waikiki" (U). Slow $6,500. Last week, "Americano" (RKO) and "Tarzan's Hidden Jungle" (RKO) (2d wk) $7,500.

Loop (Telem't) (606; 90-$1.25)—"Gate of Hell" (Indie) (4th wk). Solid $6,500. Last week, $8,500.

Monroe (Indie) (1,000; 98-$1.50) —"Romeo and Juliet" (UA) (4th wk). So-so $6,000. Last week, $6,500.

McVickers (JL&S) (2,200; 65-$1.25) — "Racers" (20th) and "Atomic Kid" (Rep). Dull $17,000. Last week, "Jupiter's Darling" (M-G) (2d wk), poor $12,000.

Oriental (Indie) (3,400; 98-$1.25) —"Long Gray Line" (Col) (4th wk). Sluggish $15,000. Last week, $15,800.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (87th wk). Nice $25,500. Last week, $23,500.

Roosevelt (B&K) (1,400; 65-98)—"Chief Crazy Horse" (U) and "Land of Fury" (U). Okay $21,000. Last week, "10 Wanted Men" (Col) and "Unchained" (WB) (2d wk), $14,500.

State-Lake (B&K) (2,400; 65-98) —"Battle Cry" (WB) (5th wk). Fair $20,500. Last week, $22,000.

Surf (H&E Balaban) (685; 95)—"Little Kidnappers" (Indie) (6th wk). Swell $3,800. Last week $4,200.

United Artists (B&K) (1,700; 98-$1.25)—"Country Girl" (Par) (6th wk). Strong $21,000. Last week, $22,500.

Woods (Essaness) (1,206; 98-$1.25)—"Underwater" (RKO). Neat $29,000. Last week, "Far Country" (U) (3d wk), $13,000.

World (Indie) (697; 98)—"Illicit Interlude" (Indie) (4th wk). Snappy $3,800. Last week, $4,200.

Ziegfeld (Lopert) (430; 98)—"Holiday for Henrietta" (Indie). Stout $4,500. Last week, $6,000.

Americo Aboaf to Studio

Americo Aboaf, Universal's foreign general manager, leaves N.Y. Saturday (2) for a week of confabs at the studio.

After a week of looking at product and huddling with Alfred E. Daff, U exec v.p., and Edward Muhl, studio topper, Aboaf expects to return to his N.Y. headquarters.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Knock' Loud 14G, St. L.; 'Line' 11G, 2d

St. Louis, March 29.

Town is slowly recovering from last week's blizzard with consequent slow biz at big houses. "Knock on Wood," however, is doing well at the St. Louis. It's the first Paramount picture to play that house in years. "Cinerama Holiday" is holding firm at the Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (6th wk). Fine $20,000 after same for fifth session.

Fox (F&M) (5,000; 50-75) — "White Feather" (20th) and "Davy Crocket, Indian Scout". (Realart). Opened Tuesday. Last week, "Captain Lightfoot" (U) and "Smoke Signal" (U), neat $14,000.

Loew's (Loew) (1,742; 60-85)— "Many Rivers to Cross" (M-G) and "Fire Over Africa" (Col) (2d wk). Good $9,000 following lusty $15,000 for initial stanza.

Orpheum (Loew) (1,400; 60-85)— "Black Tuesday" (UA) and "Shield for Murder" (UA) (2d wk). Fair $5,500 after nice $7,000 for opening frame.

Pageant (St. L. Amuse) (1,000; 82)—"Bitter Rice" (Indie) (2d wk). Okay $2,500 after $3,500 last week.

Richmond (St. L Amuse) (400; 82)—"Stars of Russian Ballet" (Indie). Firm $2,500. Last week, "Prince of Players" (20th) (2d wk), $2,000.

St. Louis (St. L Amuse) (4,000; 90)—"Knock on Wood" (Par) and "Return from the Sea" (AA). Fine $14,000. Last week, "Long Gray Line" (Col) (2d wk). Solid $11,000.

Shady Oak (St. L Amuse) 800; 82)—"Stars of Russian Ballet" (Indie). Steady $3,000. Last week, "Ugetsu" (Indie) (2d wk), $2,500.

'Girl' Sweet 21G Tops K.C.; 'Kettle' Hot 16G, 'Darling' Fine $6,000, 2d

Kansas City, March 29.

"Country Girl" is leading the pack, with a sock opening week at the Paramount, and due for several weeks of playing time. "Ma and Pa Kettle at Waikiki" in four Fox Midwest houses getting very pleasant play. "Women's Prison" and "Bamboo Prison" dualled at the Midland is light. Severe winter blizzards hit twice last week, slowing trade on current session as well as previous week.

Estimates for This Week

Glen (Dickson) (750; 85-$1)—"One Summer of Happiness" (Indie) (6th wk). Fancy $1,700, holds. Last week, $1,800.

Kimo (Dickson) (504; 84-$1)—"Little Kidnappers" (UA) (6th wk). Oke $1,500. Last week, $1,600.

Midland (Loew's) (3,500; 60-80) —"Women's Prison" (Col) and "Bamboo Prison" (Col). Fairish $7,000. Last week, "Long Gray Line" (Col) (3d wk). Satisfactory $6,000.

Missouri (RKO) (2,650; 50-80)— "Chief Crazy Horse" (U) and "Bowery Boys Meet Monsters" (AA) (2d wk). Modest $5,000. Last week, nifty $8,000.

Paramount (United Par) (1,900; 75-$1)—"Country Girl" (Par). Big play from first day, up among all-time greats at $21,000. Last week, "Conquest of Space" (Par) at 60-80c scale, mild $6,000.

Roxy (Durwood) (879; 70-90)— "Jupiter's Darling" (M-G) (2d wk). Fine $6,000, goes another week. Last week, good $7,500 in face of blizzard.

Tower, Uptown, Fairway, Gra-

(Continued on page 20)

'Horseback' NSG $8,000, Port.; 'Timberjack' 6½G

Portland, Ore., March 29.

Biz is fair due to many holdovers. "Stranger On Horseback" world preem at the Liberty is under hopes. "Timberjack," only other new entry, shapes modest. All holdovers continue big.

Estimates for This Week

Broadway (Parker) (1,890; 75-$1)—"Hit The Deck" (M-G) and "Security Risk" (AA) (2d wk). Oke $6,500. Last week, $11,900.

Fox (Evergreen) (400; $1-$1.25) —"Long Gray Line" (Col) (3d wk). Tall $6,500. Last week, $9,100.

Guild (Indie) (400; $1)—"Camille" (M-G) (reissue) (2d wk). So-so $2,500. Last week, disappointing $3,600.

Liberty (Hamrick) (1,875; 75-$1) —"Stranger On Horseback" (UA) and "Battle Taxi" (UA). Below expectations at $8,000. Last week, "Chief Crazy Horse" (U) and "Limping Man" (Indie) (9 days), $9,400.

Orpheum (Evergreen) (1,590; $1-$1.25) — "Untamed" (20th) and "Outlaws Daughter" (20th) (2d wk). Neat $7,500. Last week, $12,500.

Paramount (Port-Par) (3,400; 65-90) "Timberjack" (Rep) and "Atomic Kid" (Rep). Modest $6,500. Last week, "Country Girl" (Par) (4th wk), $7,000.

'Jungle' Fair 15G In Snowy Cleve.

Cleveland, March 29.

Heavy weekend snowstorms slashed all grosses. "Blackboard Jungle" is only moderate at the State and "Capt. Lightfoot" is dreary at the Palace. The Hipp's "Big House U. S. A." is mild and "Conquest of Space" proved disappointing at the Ohio.

Estimates for This Week

Allen (S-W) (3,000; 70-$1)— "Long Gray Line" (Col) (3d wk). Good $9,000. Last week, $13,000.

Hipp (Telem't) (3,700; 70-$1) — "Big House U.S.A." (UA). Mild $9,000. Last week, "Untamed" (20th) (2d wk), $11,000.

Lower Mall (Community) (585; 60-90)—"Gate of Hell" (Indie) (2d wk). Oke $3,000 after fine $5,000 last week.

Ohio (Loew's) (1,200; 60-90) — "Conquest of Space" (Par). Ordinary $5,000. Last week, "Woman's Face" (M-G) and "Dr. Jekyll and Mr. Hyde" (M-G) (reissues), same.

Palace (RKO) (3,287; 70-90) — "Captain Lightfoot" (U). Dreary $6,500. Last week, "Chief Crazy Horse" (U), fairish $10,500.

State (Loew's) (3,500; 60-$1) — "Blackboard Jungle" (M-G). Moderate $15,000. Last week, "Conquest of Space" (Par), $15,100.

Stillman (Loew's) (2,700; 60-90) —"Country Girl" (Par) (8th wk). Smart $7,000 following $8,000 last week.

'Slipper' (155G), 'Star' (27G) Shine In Gotham; 'Jungle' Torrid 65G 2d, 'Eden' Nice 35G 3d, Others Spotty

If you had the picture, you did the business. That appeared to be the trend on Broadway last week. The well-received blockbusters drew crowds despite a rainy Saturday and unseasonable cold weather on Sunday. Saturday night saw lines at the Radio City Music Hall ("The Glass Slipper"), Loew's State ("Blackboard Jungle"), and Astor ("East of Eden"). The Roxy, where "Untamed" dipped, benefitted from the overflow Music Hall crowd.

Ace newcomer is "The Glass Slipper" (M-G) which, plus the Hall's popular annual Easter stageshow, chalked up a whopping $155,000, the best the Rockefeller showcase has had in weeks. The weekend biz was solid, slipping only Sunday night. "Man Without A Star" (U), only other opener, got off to a great start at the Victoria with about $27,000, solid for 1,000-seat house.

"Battle Cry," Warner Bros. champ longrun picture, continued to draw at the Paramount with a fine $33,000 for the eighth stanza. Another Warner entry, "East of Eden" at the Astor, is shaping up as another hit with $35,000 in the third session. Metro's controversial "Blackboard Jungle," aided by newspaper yarns of juve delinquency in the schools and a continuous round of pro and con comment, continued fancy at Loew's State with $65,000 in the second round. A new Alec Guinness picture, "To Paris With Love" at the arty Fine Arts, got off to fast start yesterday (Tues.) after a benefit preem Monday (28). Paramount's "The Country Girl" ends a successful 15-week run at the Criterion today (Wed.) with a bright $17,000 anticipated for the final round. Col's "Long Gray Line" was okay at $19,000 in sixth Capitol week.

New pictures moving in this week include 20th's "Man Called Peter" at the Roxy and Paramount's "Mambo" at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"East of Eden" (WB) (3d wk). Third session of the Elia Kazen production looks to hit $35,000 for stanza ending today (Wed.). Second week was $44,000. Continues indef.

Baronet (Reade) (430; 90-$1.55) —"Game of Love" (Indie) (16th wk). The 15th round ended yesterday (Tues.) continued big with $3,700, solid for this period of run. Stays until "Trouble in Glen" (Rep) moves in. No specific date set for latter. The 14th week for "Love" was $3,900.

Capitol (Loew's) (4820; 85-$2.20) — "Long Gray Line" (Col) (7th wk). The session ending today (Wed.) looks to hit good $19,000 after $22,000 for previous stanza. Metro's "The Prodigal" is scheduled for May.

Criterion (Moss) (1,700; 50-$1.85) —"The Country Girl" (Par) (15th wk). Winds up sock 15-week run today (Wed.) with okay $17,000. "Mambo" (Par) moves in tomorrow (Thurs.). "Girl" was trim $19,000 in 14th stanza.

Fine Arts (Davis) (468; 90-$1.80) —"To Paris With Love" (Continental) (1st wk). Opened to smash biz today (Wed.) following charity preem for Union Settlement last night (Tues.). Matching b.o. of previous Alec Guinness films. In ahead, "Holiday for Henrietta" (Arde), with sock $6,800 for ninth and final week. Forced out by locked booking.

Globe (Brandt) (1,500; 70-$1.50) —"On Waterfront" (Col) (2d run). Slipped to $5,200 for current round after fine $7,000 for previous round. Not getting the business expected despite the numerous nominations for Academy Awards. "Wayward Wife" (IFE) opens April 1.

Guild (Guild) (450; $1-$1.80)— "Gate of Hell" (Indie) (16th wk). The Japanese import is still drawing solidly, moving up to $12,000 after $11,000 for 15th session. Continues until the summer.

Mayfair (Brandt) (1,736; 79-$1.80)—"Underwater" (RKO) (8th wk). The Jane Russell starrer hit mild $6,500 for seventh stanza ended yesterday (Tues.) after fair $8,500 for previous outing. "Long John Silver" (DCA) moves in April 6.

Normandie (Trans-Lux) (592; 95-$1.80)—"Camille" (M-G) (reissue) (9th wk). Eighth round ended Monday (21) hit fancy $5,400 after smash $6,500 for preceding week. Tieup with the publication of Greta Garbo's biography helping business, with Brentano's giving out tickets to buyers of tome.

Palace (RKO) (1,700; 50-$1.60)— "The Big Combo" (AA) and vaude. Week ending tomorrow (Thurs.) looks to hit fancy $22,000. Last week "Tight Spot" (Col) and vaude was also $22,000.

Paramount (ABC-Par) (3,664; 70-$1.75)—"Battle Cry" (WB) (9th wk). Continues as the champ longrun pic on Broadway with solid $33,000 for eighth round after sturdy $40,000 for previous week. "Strategic Air Command" (Par) opens April 20.

Paris (Pathe Cinema) (568; 90-$1.80)—"Wages of Fear" (Indie) (7th wk). Week ending last night (Tues.) was good $8,000 or less. Previous session was $9,000. Continues with "Heartbreak Ridge" (M-G) announced as next.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Glass Slipper" (M-G) and stageshow (1st wk). Opened to smash $155,000, best here in weeks. Helped by Hall's annual Easter show, and unanimously good reviews. Last week of "Hit the Deck" (M-G), the third, was mild $108,000.

Roxy (Nat'l Th.) (5,717; 65-$2.40) —"Untamed" (20th) (3d wk). Third and final session dipped to so-so $22,000 after $35,000 for first holdover session. "Man Called Peter" opens tomorrow (Thurs.) night with special benefit preem.

State (Loew's) (3,450; 78-$1.75)— "Blackboard Jungle" (M-G) (2d wk). First holdover session continued socko with round expected to wind up with $65,000 after $68,000 for opener. Controversy over authenticity of picture helping bally with newspaper and radio-tv debates helping biz.

Sutton (R&B) (561; 90-$1.50)— "Romeo and Juliet" (UA) (15th wk). The 14th round ended yesterday (Tues.) jumped to $5,400 after $4,800 for previous stanza. "Marty" (UA) opens April 11.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor in the House" (Rep.) (6th wk). Current stanza ending today (Wed.) holding at $9,500 after same total week before. Continues indef.

Victoria (City Inv.) (1,060; 50-$1.75)—"Man Without a Star" (U). Opened to $27,000 or thereabouts, great for a 1,000-seater. In ahead, "N. Y. Confidential" (WB) hit $8,000 for six days of fifth week.

Warner (Cinema Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (8th wk). Seventh session ending Saturday (26) continued at capacity with $55,800, helped by extra Saturday morning performance for Boy Scouts at $1 a head. Previous session was $54,400.

'Jungle' Lush 57G Tops Dullish Hub; 'Feather' Fairish 15G, 'Girl' 12½G, 7th

Boston, March 29.

"Blackboard Jungle" at the Orpheum and State, is the big noise here this frame with the balance of firstruns in the so-so bracket. "White Feather," at the Paramount and Fenway, is fair. "Country Girl," in seventh week at the Astor, is okay but "Underwater!", in second frame at the Memorial, and "Untamed," in second week at the Met, are sluggish. "Camille" continues big at Beacon Hill.

Estimates For This Week

Astor (B&Q) (1,500; 75-$1.25)— "Country Girl" (Par) (7th wk). Fine $12,500 following slick $14,500 for sixth week.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Camille" (M-G) (reissue) (2d wk). Near $12,500 after very big $15,000 for first frame.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (65th wk). Nifty $16,000. Previous week spurted to lively $18,300.

Exeter (Indie) (1,300; 60-$1)— "Gate of Hell" (Indie). Opened Sunday (27). Last week, "The Detective" (Col). Wound sixth week near $5,000.

Fenway (NET) (1,373; 60-$1)— "White Feather" (20th) and "Atomic Kid" (Rep). Mild $4,000. Last week, "Conquest of Space" (Par) and "5 Guns West" (SG). Thin $4,000.

Memorial (RKO) (3,000; 60-$1)— "Underwater!" (RKO) and "Sleeping Tiger" (Indie) (2d wk). Mild $12,000 following below hopes $19,000 for first week.

Metropolitan (NET) (4,367; 60-$1)—"Untamed" (20th) and "Bob Mathias Story" (AA) (2d wk). About $11,000 shapes after fair $20,000 last week.

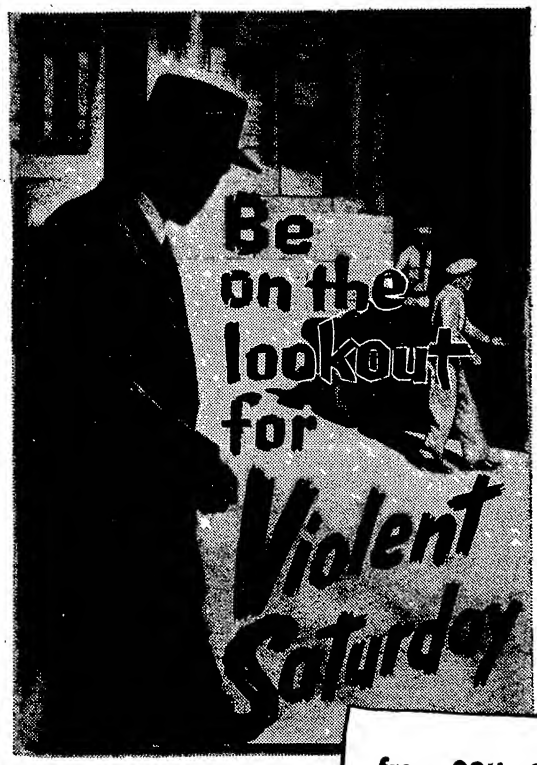
Orpheum (Loew's) (3,000; 60-$1) —"Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col). Hefty $38,000 or near. Last week, "Jupiter's Darling" (M-G) and "Golden Mistress" (UA). Slow $15,000.

Paramount (NET) (1,700; 60-$1) —"White Feather" (20th) and "Atomic Kid" (Rep). Thin $11,000. Last week, "Conquest of Space" (Par) and "5 Guns West" (SG). Fell off to disappointing $12,400.

Pilgrim (ATC) (1,800; 65-95)— "Ten Wanted Men" (Col) and "The Wild One" (Col) (reissue) (2d wk). Off to about $7,000 following fair $11,000 for first round.

State (Loew's) (3,500; 60-$1)— "Blackboard Jungle" (M-G) and "Wyoming Renegades" (Col). Strong $19,000. Last week, "Jupiter's Darling" (M-G) and "Golden Mistress" (UA). Thin $7,500.

USE THESE TNTEASERS TO TELL 'EM A SENSATION'S HEADED THEIR WAY!





from 20th Century-Fox in CINEMASCOPE
Color by DE LUXE







Nervous Producers In Foreign Lands Sure To Stir Grief For Yanks In '56

Although they've been squeezing a hefty volume of coin out of the foreign market and expect to do even better, the U. S. film companies are conscious of the fact that they may have to hurdle increasingly tough trade barriers abroad in the year to come.

Main difficulty, and one that translates itself almost automatically into headaches for the Americans, is the failure of the local product to come up to original expectations. Added to this is the new impact of Hollywood features with their technical innovations to which foreign producers have yet to catch up.

This new element of competition is seen spurring protectionist tendencies among governments abroad. Having seen their local industries flourish, creating employment and adding to the tax coin, film producing countries are now eager to retain this advantage even, if necessary, at the expense of American imports.

Tipoff to this situation is seen in the current Italian situation, which one industry observer close to the foreign market summed up like this last week: "Film relations between us and the Italians have never been worse." Another straw-in-the-wind is the German move to renounce the part of the GATT agreement limiting enforcement of local screen quotas.

Motion Picture Export Assn. frankly admits that it expects trouble ahead, particularly during the period when foreign producers sniff the trade winds and decide on whether or not to switch to the wide screen, stereophonic sound, etc.

What's bothering American execs is that a restriction, once imposed abroad, is rarely lifted if it serves local interests. "They're now a couple of years behind us again," noted one industryite. "So they're afraid of getting hurt, and they protect themselves, even if they should catch up to us, you can bet your life, those restrictions will stay on."

ANTA Marred By Sundries

Continued from page 5

blurry, especially the medium and the long shots. The camera work and lighting, while mostly satisfactory, lapsed horribly at times. Lena Horne should have a particular beef. She was the victim of sloppy camerawork and terrible lighting and came over poorly visually.

Victor Borge came through great and drew laugh after laugh. Cyril Ritchard, who shared the m.c. chores with Henry Morgan, belabored his English origin. It was just a little too much. (He's Irish and from Australia.—Ed.)

In all fairness, this ANTA Album should not serve to determine the future of legit shows over closed-circuit theatre television. However, there'll have to be updating of equipment. In comparison with the large screens now common in theatres and the results obtained with color, the tv screen and picture came out a poor second. The large-screen tv units in many theatres are now old, some even obsolete, and if theatremen hope to make closed-circuit a big paying business, they'd better look to their technical laurels.

The ANTA show was the first coast-to-coast entertainment event not presented by Theatre Network Television, which has staged the Metropolitan Opera and the championship prize fights. The opera, which seems like a more difficult event to sell, fared much better, with sellouts in a few spots. However, this had the backing of aggressive selling by Metopera groups and the theatres.

The difficulty ANTA and CARE had in peddling tickets is pointed up by the numerous price changes. Houses were originally scaled on a reserved seat basis at $5, $10, and $25 tax free, with the $25 ducats going to patrons. As the time for the event approached, the scale was lowered to $2 to $10. At curtain time, tickets were selling at from $1 to $3 at the RKO-Fordham. After the show started, customers were told to take any empty seat in the house.

And there were plenty. The 2,100-seat theatre drew less than 1,000. The 3,500-seat Loew's State in Boston had only 900 in the audience. The 1,100-seat Paramount in St. Paul was only half filled. Less than half showed up at the Temple Theatre in Birmingham, Ala. With a total attendance of 2,000 in two houses in Miami and Miami Beach, only half the seats were filled. In Chicago, only 300 turned out for the telecast at the 4,400-seat Uptown Theatre. Washington, D. C., seemed to have fared the best, with 1,800 payees at Loew's Capitol, including a good share of embassy row and some top figures in Government. The 1,200-seat Ashland in Kansas City had only 300 paying customers. Five hundred turned out at the 3,000-seat Orpheum in Omaha.

A fault in the presentation, which may be considered minor by many, was the complete slight of the out-of-town audience. No one mentioned or seemed to care that a vast group outside New York was looking in.

In the east, most theatres opened their doors at 9 p.m. What to do for an hour and half posed a problem. In some theatres, special CARE films were shown. In others, special concerts arranged by local committees were presented. The Washington audience was treated to a live concert by William Warfield and the Howard University Choir. Boston, Baltimore, and Philadelphia also had live shows preceding the telecast.

When you come right down to it, the ANTA Album offered nothing that can't be seen on home tv. The Ed Sullivan "Toast of the Town" show has offered performers such as Miss Horne and Borge and has presented excerpts from various plays, and the production numbers on the Jackie Gleason show, for example, are superior to those seen in the ANTA presentation.

Albany Lacked Interest

Albany, March 29.

Cancellation of the "ANTA Album" closed-circuit telecast Monday night (28) in the Grand, because of indicated poor seat sales, marked the first important theatre-video origination that had not been piped into Albany. The 1500-seat, three-floor house, once a spoke in the F. F. Proctor vaudeville wheel, had been tentatively leased for the CARE-sponsored show, but the plan was dropped due to an apparent lack of public interest in tickets, at $5 per.

Paul V. Wallen, is lessee-proprietor of the Grand, to which television equipment was transferred several years ago from the nearby Fabian-owned Palace.

A Real Busto in L. A.

Hollywood, March 29.

In Los Angeles, the ANTA Album closed-circuit to Fox Wilshire laid a large bomb with only 400 attending for $1.500 gross. Nut for the line, loop charges, and theatre rental was around $4,500. House was scaled $5 and $10 but only 50 sawbuck tickets were sold, with some requiring "pressure" on the picture crowd. It was the worst turnout for any closed-circuited event. ANTA drew only 100 in Phoenix and around 200 in Frisco.

In L. A. the show is regarded as a blow against theatre and subscription tv. The advance was badly handled with little publicity. No one knew until Sunday that "Cat on a Hot Tin Roof" would be on the program.

Birk Binnard Succeeds Blumberg at Stanley

Philadelphia, March 29.

Birk Binnard has been named head of Stanley Warner Theatres' publicity and advertising. He succeeds Irving Blumberg, who left the company after 27 years to join Warner Bros. Pictures as advertising rep for Philly and Washington exchange areas.

Manager of the Warner Theatre, in Reading, Pa., since 1945, Binnard has been with the Stanley theatre chain for 20 years. Roy Robbins continues as assistant publicity and ad director.

LATIN AMERICA GOOD FILM MARKET STILL, BUT LOCAL $$ SHORTAGE HURTS

Dollar-shy Latin America, while a sock market for U. S. features is giving U. S. distributors lots of headaches, mostly via taxes. Increase in the Americans' overall billings, which is continuing, is being offset by strong deflationary and inflationary tendencies in many of the Latin American countries.

Returning to the U. S. last week from an extensive 10-week jaunt through the territory, Robert Corkery, Motion Picture Export Assn. veep in charge of Latin America, reported to the board on the overall picture which holds one or two bright spots.

Country-by-country, the situation is the following:

Cuba. The government has revived a 1943 measure calling for a 10% tax on the film companies' New York share. Since the levy would be applied retroactively, it would come to something like $2,000,000. The 10% tax would be in addition to a 3.5% tax on the gross and a 2% remittance tax. Both of these have been in force all the time. An MPEA tax committee is currently in Havana in an attempt to straighten out the situation. It's possible that MPEA prexy Eric Johnston may have to intervene.

Chile. Corkery was able to arrange for a $500,000 remittance, about half of the U. S. film coin frozen in the country from where there haven't been any dollars received for 18 months. Corkery also obtained a tentative promise from the Bank of Chile for remittance of $200,000 of monies owed to MPEA member companies on license permits. Coin was deposited in Chilean pesos in advance of film imports. When it came to covering it with dollars, the Chileans declared they didn't possess the necessary exchange.

The $500,000 in accrued royalties came out at the free rate of exchange. However, Corkery told the board that the Chileans understood and agreed that this should set no precedent and that the remaining coin was owed the companies at the official rate of exchanged.

Colombia. The government may tax remittances 30%, there being a shortage of dollar exchange. There's also a possibility that, by mid-year, the Colombians may move to reduce the volume of remittable coin. At the moment the Americans can transfer 60% of their gross as N. Y. share. Colombia already has upped import duties to 30% from a former 3%.

There's a possibility, too, that Colombia may nationalize film censorship with all the blue-pencilling being done in Bogota. Scissoring is currently being done largely uunder the aegis of local Church authorities.

Brazil. It's feared that the excommission is getting ready to up the "agio" (tax) which is added to the official exchange rate. At the moment, 70% of the U. S. companies' remittances come out at the official rate and 30% at the free market rate. The official rate now is 18.82 cruzeiros to the dollar. Up to last September, the agio was seven cruzeiros to the dollar. Then it was raised to 15. The new tax may go as high as 20 or 25 cruzeiros, forcing the companies to convert at the rate of 38.82 cr. or 43.82 cr. to the dollar.

Attempt is being made by MPEA to escape the increase which would sharply cut its remittances from Brazil, which rates as the most lucrative of the Latin American markets. While the economic picture in Brazil is cloudy, the U. S. companies did just receive their import licenses for theh next six months.

Latin American b.o. is up generally, in part to the increasing number of theatres and also due to the rise in population. Corkery reported that attempts are being made down to the line to obtain increases in admission prices which have been fixed at low levels for a long time.

There is an admish problem in Brazil. In Chile, a 20% boost in admission prices is in the wind by the end of this quarter. MPEA also has asked for an increase in Argentina for the new style product, i.e., CinemaScope, VistaVision, etc.

Bachelors: Key to B.O.

Waco, Tex., March 29.

Claiming to be world's champion filmgoer is George Raborn, a sports writer for the News-Tribune here. Since 1932 he has seen a total of 5,508 features, by count. He has seen as many as 402 in a year. In February alone he viewed 77 pics.

Explanation: he's single and doesn't own a tv set.

ANTA Album

Continued from page 1

start, may have militated against better b.o. CARE also hasn't the publicity pressure of some other welfare orgs. But the event must have been an eye-opener for legiters, who'll be awaiting comments from viewers in other cities and final tabulations.

Closed-circuit may prove the answer to legit financing; it might pay off the production cost in one shot, or whet one's appetite to see the show live. On the other hand, it might harm a Broadway run, kill off a road tour, and decrease legit employment. Whatever the effects, they loom as revolutionary.

Album's New Accent

As for the N. Y. live presentation, it was a widely-different Album from the previous four ('48-'49-'50-'51). Those catered to the theatre audience; this one was strictly for closed-tv. Where talent in previous Albums worked cuffo, each actor (star or chorus) received $300 for Monday's show. This was the first time an ANTA Album had its own singing and dancing chorus, instead of groups from Broadway musicals.

Show was aimed for the wired-tv audience. Instead of nostalgic harkbacks of yore, this show was geared for more general and current entertainment, in deference to the viewers nationally. The Adelphi audience was actually watching a telecast, instead of a stageshow, and may have felt bilked. Forefront of the stage was crowded with technicians and stagehands; a huge dolly camera occupied center stage and several more cameras crowded the rest of it.

Neglected 'Home' Aude?

Audience craned necks to see the show on the huge 20x16 screen above the stage, or on the several 21-inch sets on the floor. Stage work was generally blocked or partly-hidden. Singers were playing to the mike, singing too softly for the studio audience. ANTA may hot get as heavy turnouts for the "home" audience on future closed-tv'ers.

But the fascination of watching scenes behind the scene, the smooth handling of the vidcast, and the show itself, offset the inconveniences Monday night. The talent was super.

Program included a scene from "Cat On A Hot Tin Roof," with Barbara Bel Geddes, and another from "Bus Stop," with Kim Stanley, Albert Salmi and Lou Polan—both surefire. Other highspots were Saroyan's "A Christmas Tie" (originally done on "Omnibus"), with Helen Hayes, Ray Boyle and Iggie Wolfington; the "Little Child" sketch from "Two's Company," with David Burns and Michael Mann; Lena Horne in a Rodgers & Hart songbook; Ruth Draper in her Scottish Immigrant monolog, and Victor Borge satirizing a Mozart opera (vocally and at piano).

Sandra Deel and an ensemble started matters off with "Another Op'nin, Another Show," from "Kiss Me Kate"; Helen Gallagher and Harold Lang sang and danced to "Suits Me"; Victor Moore did a dramatic bit, "The Actor's Sacrifice"; Ezio Pinza sang "Love Is A Very Light Thing," from "Fanny," and Julie Wilson sang "Why Was I Born?" Henry Morgan and Cyril Ritchard shared emcee chores, and Lehman Engel led the large orch spiritedly.

Gilbert Miller was producer, with Ben Kranz and Willard Swire doing yeoman work as coordinators, Milton Weintraub was general manager.

TRIP TO ENGLAND PRIZE

Stanley Warner Puts Up $19,500 To Stir Staff Brains

Total of 176 prizes, worth $19,500, with the top award an all-paid trip to England for two, is being offered by Stanley Warner to its theatre managers for the creation of exploitation, merchandising and promotion campaigns during the circuit's "Spring Movie Festival."

Drive is scheduled for the months of April, May, and June, with all theatres being serviced with an elaborate manual outlining all aspects of the Festival.

The Associated British Cinemas circuit will be the host for the trip to England. This is part of a reciprocal deal, Stanley Warner having entertained the winning manager of a similar campaign conducted by the ABC chain.

'East of Eden' B.O. Rival of 'Battle'

It looks like two in a row for Warner Bros. With "Battle Cry" already shaping up as the top grosser in the company's history, "East of Eden" is chalking up hefty returns in some dozen pre-release engagements. In some situations, it's coming close to or matching the initial returns on "Battle Cry." "Eden" doesn't go into general release until April 12.

Meanwhile, "Battle Cry" continues its hot pace. It's currently in its ninth frame at the Paramount, N.Y., longest run the house has had in a long time. It stays at the Par until April 20 when Paramount's "Strategic Air Command" moves in. The Broadway run is setting the pattern for holdover engagements in many spots in the country, with the picture currently in its sixth week in Akron, eighth in Baltimore, fifth in Canton, seventh in Cincinnati, sixth in Columbus, Dayton, Philadelphia, Chicago, Reading, and fifth in Omaha and Salt Lake City.

Picture has racked up almost 100% holdover playdates in all key firstrun situations, an enviable mark for any current film.

Cleveland Buying Pool Enters G&P Answer

Washington, March 29.

The Regent Theatre Co., of Cleveland, and other defendants asked the U.S. Supreme Court yesterday (28) not to hear an appeal by the G&P Amusement Co. in the latter's treble damage suit.

Case involves a novel angle. The damage suit is against a buying pool of independent theatres without common ownership.

G&P charges its Moreland Theatre was put out of business by the nearby Regent Theatre because the latter was part of a buying cooperative and thereby exercised undue pressure on the distributors.

The defendants asserfed in their reply brief that the suit was not brought for the benefit of G&P, but rather for the benefit of the present stockholders, Emanuel J. Stutz and associates, who acquired the stock in the Moreland cheaply in 1948, about 18 months before the suif was brought.

Italo-American Sports Pic Cops 'Grand Diploma'

Washington, March 29.

A film on "Italo-American Athletes," distributed abroad by the U. S. Information Agency, has copped a special "Grand Diploma of Honor" at the 11th International Sports Films Festival at Cortina d'Ampezzo, Italy. Shown in the film are such toppers as Joe Di Maggio, Gene Sarazen, Eddie Arcaro, Rocky Marciano, etc.

Ten countries took part in the showings, with three other American sports shorts also garnering awards.

New Threat to British Com'l TV Posed By 14 Unions' Bid for Quota Cloak

London, March 29.

Give us a satisfactory quota protection or we won't work. That, in effect, is the challenge thrown out by 14 interested unions to the Independent Television Authority, the government agency charged with administering the new commercial tv network in Britain.

During the passage of the Television Bill through Parliament the unions campaigned for an 80% British quota. All they got was a clause written into the final Act which reads "that proper proportions of the recorded and other matter included in the programs are of British origin and of British performance."

Unions have now asked Sir Kenneth Clark and Sir Robert Fraser chairman and director-general of the ITA, to define "proper proportions" and have made it clear that if satisfactory assurances aren't forthcoming, they've prepared to instruct their members not to take part in commercial television programs.

Threat to the new commercial web is reported by British Actors Equity in their annual review and will be debated at their annual meeting on April 24. The actors union played a major role in the tv quota agitation and last year tabled a motion on the subject at the Trades Union Congress.

Equity believes that the situation is becoming more acute as D-Day for the new network approaches. The four program contractors, they aver, are months behind in their plans and are faced with the temptation of being able to buy readymade product which will be far cheaper than anything that could be made in Britain. Moreover, runs the Equity report, "these films will not be the inferior run-of-the-mill American products, but the cream of programs over the last five years, with stars already familiar to the public through the cinema."

Although agreeing they are in favor of importing the best of the foreign product, the union reckons it would be a disaster if the new medium "was swamped in the same way as our cinemas."

Hungary Shows Yank Pix; 'How Come?' Asks MPEA of U. S. State Dept.

Washington, March 22.

The official Communist press of Hungary is calling upon that country's film industry to step up the entertainment quality of its product so that it can compete in Hungary with features made by the free world.

It points out that comedy and musicals far outdraw the propaganda-loaded motion pictures of the Hungarian studios, says the U. S. Information Agency. This preference is causing considerable concern among the Red rulers of that country. The Commie press admits films from the west were readmitted into Hungary two years ago because "the people were starving for them," and that their box-office draw is far greater than the Iron Curtain product.

GRANADA MUSIC, DANCE FEST SETS STAR LINEUP

Granada, Spain, March 22.

The Granada Music and Dance Festival will be held here from June 20 to July 4, with a star lineup.

A ballet company of 20, headed by Yvette Chauvire and Jean Babilee, will offer new works, and the Spanish company of Rosario, with Roberto Iglesias, will appear. The Spanish Symphonic Orquestra will give six concerts under Ataulfo Argenta (at present batoning in Italy and France), Carl Schuricht and Juan Gorostidi. Soloists will include Andres Segovia, Zino Francescatti, Elisabeth Schwarzkopf, Robert Casadesus, Friederich Gulda, Joachim Achucarro and Sanchez Herrero. Also slated are the Italian Quartet, Scarlatti Orquestra from Naples and the Castelnuovo Tedesco Quintet.

Concerts and ballet shows will be given in the Cathedral, the Royal Palaces and Gardens. There will be an exhibition of Goya paintings.

Mother-Daughter Team For Madrid Legit Preem

Madrid, March 22.

Maria Fernanda Ladron de Guevara, Spain's grand old actress, who's been in Cuba the last three years, is returning shortly to debut with her actress-daughter, Amparo Rivelles, in Jose Antonio Jimenez-Arnau's "La Hija de Jano" (Jano's Daughter). Play is scheduled to open April 9 at the Teatro Reina Victoria.

Preem day, which also is Spain's Sabado de Gloria (Saturday of Glory), marks an important date theatrewise throughout the country. For on the same day some four other unveilings are slated. They include Miguel Mihura's "Sublima Decision" at the Teatro Infanta Isabel, Alberto Closas at the Comedia in Carlos Lopis' "De Acuerdo, Susana?," Gonzalez Verge's Compania de Arte with "El Enfermo Imaginario" in Valencia, and "La Muralla" in Zaragoza.

Wilder 'Sun' as Highspot Of 9th Edinburgh Fest; Old Vic's 'Othello' Due

London, March 22.

A specially commissioned play by Thornton Wilder, "A Life in the Sun," will be the legit highspot of the ninth Edinburgh Festival, which runs Aug. 21 to Sept. 10. It will be the playwright's first new piece since he wrote "The Skin of Our Teeth" in 1942. The request to him was influenced by the success of last year's presentation of "The Matchmaker," currently one of the legit hits in London.

Other legit shows for the fest, annuonced by Ian Hunter last week, include Edwige Feuillere in a new production of "La Dame Aux Camelias" and the Old Vic company in "Othello."

An oriental contribution to the junket will be provided by the Azuma Kabuki Dancers & Musicians from Tokyo, and classical ballet will be supplied by the Royal Danish Ballet with a repertoire of six productions, including "Romeo and Juliet" and "La Sylphide."

Cultural attractions at the festival will include productions by the Glyndebourne Opera, concerts by symphony orchs from London, New York and Berlin, and chamber music by combos from the Netherlands and Hungary.

Sherek Raps Dearth Of New Legit Shows

Glasgow, March 22.

Henry Sherek, British impresario, hit out at the lack of new legit shows here and the monopoly of city theatres by traditional pantomime. He said Glasgow is entitled to the best plays. If playgoers did not get legit productions in place of long-running pantomime, they would lose the habit of going to theatres.

"This applies chiefly to the younger people," said Sherek. "It is time for a renaissance in the Glasgow theatre. So much mischief has been done already that at first money will be lost, but these losses can be well recouped. But it must be soon. Otherwise, the young will have grown up to worship false gods, and it will be hard to drag them back from idolatry."

Sherek added that, good though native Scot plays might be at the Citizens' Theatre, the local art house, "a world city should see the world theatre." It would be more economical to include Glasgow in trips that already took in nearby Edinburgh with new plays, many of them teeing-off at the Lyceum, Edinburgh, each February and March.

"It costs just as much to transport a man carrying a spear, or a single-line speaking parlour maid, as it does a star," he said. "If the public could only get the opportunity of appreciating plays, we may find that they will not slavishly rush to see 'star' names, but rather look out for new playwrights."

'Misery' Holding On In London; 2d Reprieve

London, March 29.

"Misery Me," comedy by Dennis Cannan, presented by E. P. Clift and Daniel M. Angel, has had its second reprieve in a week. Originally it was decided to fold on Saturday (19), after four performances, but the b.o. took an upward trend and the run was extended for another week.

Last week it was decided to keep the play at the Duchess until April 9 and, if justified by results, to transfer it to another theatre.

European Pix Pool Nearer Actuality

Rome, March 22.

The long-aired European Film Pool may soon become a fact if plans drawn up during recent Franco-Italian pact talks in Paris materialize.

Italian and French delegations at the talks again expressed their countries' desires to initiate action towards such a European agreement, which might eventually bring about an ideal tariff-free exchange of films among Continental nations.

First step in this direction is an official invitation, on the part of France and Italy, for Germany to join them in forming a base for the pool. Idea is to formally constitute the three-nation entente in time for announcement at the upcoming Cannes Film Festival, which is in April.

Both delegations made it clear that formation of the proposed pool would not alter their respective positions or allegiance to the International Producers Assn., which maintains its jurisdiction over general international matters and disputes.

GRANADA NET IS UP TO $68,000 IN '54

London, March 22.

A record year for Granada Theatres is revealed by Sidney L. Bernstein in his chairman's report to stockholders, the net profit of $680,000 representing a rise of more than $74,000 over the previous year. Bernstein reported that 65% of the net profit is taken in taxation. He cited that when all the payment for income tax, profit tax, entertainments duty and other taxations are lumped together, this shows that the group has benefited the Chancellor of the Exchequer and local authorities to the extent of about $3,000,000 for the year.

Despite last year's budget concession, Bernstein notes that admission duty still claims 37% of boxoffice receipts and that the tax is a heavy burden on the producers of British films. He finds it difficult to see why the government, which has shown its desire to keep British production alive through the lesser palliatives of the National Film Finance Corp. the Eady levy and the Quota Act should "refuse to relax its considering stranglehold on the patient's windpipe."

Underlining that the voluntary Eady Scheme has created a great deal of controversy within the industry, the Granada chairman says the company has not changed its views that in all circumstances the levy to support British production is wrong. If a levy on theatre takings is necessary, he believes it should be a statutory one controlled by government authority and accepted as an assured right to the producers.

Of the activities by the group, Bernstein told stockholders they have met the challenge of the younger generation by presenting personally many of the top showbiz artists.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

3 Hits Out of Seven New Entries Cheer Waning Paris Legit Season

Paris, March 22.

Turnover is still big at legit houses here. Tailend of the season is heavy with productions and has been able to add a few more moneymakers to the extensive list of this year. Successes appear to be two reprises of Gallic comedies, with medium runs probably in store for three offbeaters (two of them adaptions from Italo plays), one quick floppo in a French attempt at a Neopolitan comedy and a probable hit at the Comedie-Francaise rep via Paul Claudel's mystery play, "L'Annonce Faite A Maire." Three clicks out of seven, with three possible medium successes, is a fairly good total for the last quarter of a topheavy season.

Reprises in for solid crix and sheer enjoyment are Andre Roussin's "Les Oeufs De L'Autruche" (The Ostrich Eggs) at the Michodiere, and Georges Neveux's "Zamore," at the Gaite-Montparnasse, backed by a solid one-acter added entry in the "Le System Deux." "Autruche" benefits from a winning performance by Pierre Fresnay as the rambunctious, irresponsible upper bourgeois, Hippolyte Barjus, who finally gets a more sobering view of life when he finds one of his sons is a homosexual, that another is being kept by a rich Countess, and that his wife is on the verge of cheating on him. Clever writing, crackling dramaturgy and tour-de-force thesp aspects should round off the season for the Michodiere in fine style. Play has been adopted for London by Robert Morley as "Hippo Dancing" and might be worth U. S. interest with a few aspects changed and sponged to fit American tastes.

"Zamore" was ignominiously brushed off when it shared billing with a Jean Anouilh one-acter some years ago. Brought back, this makes for an engaging, delightful show. It might well be transfered to the U. S. as an erudite envelope for the talents of a top thesp. "Zemore" flits rapidly and amusingly, from a farce into a mystical opus, and finally into tragedy with well oiled bearings. A jovial cuckold follows his wife and her lover just to watch over her. High comedy and a knowing look at human foibles intermingle to make this fine theatre. "Deux" is also an unusual item about a timid soul. It is a pleasant fable. Together with "Zamore," it makes for bright theatre. A long run is in store.

Some Floppos, Too

Floppo is "Poppi," Georges Sonnier's attempt at a Neopolitan farce, at Theatre Des Arts. This tale of misery and human adaptability remains shallow and dreary without the feeling and humanity handed it by the Italians themselves. It serves only to unveil the fine acting ability of Louis De Funes.

Three off-the-main-stem entries look in for fine to moderate runs. Noctambules has Arthur Adamov's "Le Ping Pong," a symbolical evocation of the lives of a group of people whose desires and hopes are bound up with pinball machines. Although there are tightly written scenes, on the whole this does not jell into any coherent theatre. This might have a good run here.

"Un Cas Interessant" (An Interesting Case) by Dino Buzzati, adapted by Albert Camus, is at the La Bruyere. In the offbeat category, it looks in for a fair run. However, downbeat theme dims this. A combination of satire on big business and medicine, this vacillates between the forms of theatre. An excellent performance by Daniel Ivernel makes this an interesting try. Studio Des Champs Elysees has Pirandello's "La Fable D'Enfant Change." Written near the end of his life, this was taken out of the context, and remains unfinished and slightly sterile for undue interest here.

Paul Claudel saw the Comedie-Francaise production of his "L'Annonce Faite A Marie" (The Tidings Brought to Mary) before his death three weeks ago. Written over fifty years ago being this baroque mystery play of medieval miracles suffers from the CF production being overstaged and deprived of its bludgeoning simple faith. However, it still emerges as a strange, naive—profound monument to belief, and should be an important part of the C-F rep.

Alberty Nixes Tubthumper For Brit. 'Pennypacker'

London, March 29.

Donald Alberty, who is to present the upcoming London production of "Remarkable Mr. Pennypacker," is setting a precedent in press relations by dispensing with the services of a pressagent. Publicity is being handled direct by the management.

The production opens a tryout season in Birmingham next month and is due to open at the New Theatre in May. Nigel Patrick stars.

Paris Terp Scene Dominated by Iron Curtain Folk Troupes

By GENE MOSKOWITZ

Paris, March 29.

Terp picture here this season has been mainly dominated by folklore troupes from the Iron Curtain countries. This cultural offensive, on the part of the East, has seen Polish, Roumanian, Hungarian and Bulgarian dance and choral groups, plus Czechoslovakian puppets and a touring group of Russian musicians and artists. Folk entries have been mainly devoid of propaganda, though some difficulties developed from local refugee groups from the various countries. People deflected from the Polish and Roumanian groups, and the Bulgarian Ballet opening last Wednesday (23) was the scene of a demonstration by Bulgarian student emigrees who distributed pamphlets.

Bulgarian Ballet, composed of 115 singers, dancers and musicians, is a winning, exuberant display of folk mores and festivals, aided by colorful costuming and the strahge music in its mixture of Western and Eastern influences. Aside from obvious political backing and curio value, this may also profit from reviews and those interested in pure and zestful folk displays. Hungarian Ballet is the most successful here, crixwise, this excellently-choreographed group displaying virility, poetry and dynamism of feeling and interp.

Polish and Roumanian groups were also colorful and entertaining, but had to cut their stays short due to political difficulties brought about by some members running off and choosing liberty. Josef Skupa's Czechoslovakian Marionettes are a delightful show for the kiddies and have enough invention and high comic appeal for adults too. Ingenious puppets come to a high point in a bearded chorus, a simpering, unruly performing pig and a jumping jazz band. This is highclass stringing and a solid show biz item no matter where it is from.

Also here is the National Greek Ballet, in for a run at the Theatre Des Champs Elysees. Though it has appeal in its unusual entries, costuming and dances, it lacks a dionysian spirit and forth, and emerges as the least interesting, theatrewise, of the various entries. The Yugoslav Ballet was also a rousing entry with its virile dervish dancing and instrumentalizing. Otherwise, the terp picture here has lacked classical ballet, except for a brief visit by the Sadler's Wells Ballet and the season of the Ballet Du Marquis De Cuevas. Cuevas showed a need for strong ensemble grouping this year and did not have the precision and interest shown in its preceding stays.

M-G to Preem 'Melody' In Aussie, April 20

Sydney, March 22.

Metro will world preem "Interrupted Melody" at the Metro on Collins St. in Melbourne April 20. Singer Marjorie Lawrence, central character in the biog, was born near that city. Originally skedded for N. Y., the preem, was moved to Melbourne after the Melbourne Sun-Pictorial urged a local unveiling.

Metro's Aussie managing director, Bernie Freeman, contacted Arthur Loew in N. Y. and later cabled the Melbourne paper okaying the switch of global preem plans.

"PRODIGAL" GIANT CAMPAIGN!

NEWSPAPERS! MAGAZINES! RADIO! TV!



M-G-M Presents in CINEMASCOPE and COLOR

"THE PRODIGAL"

Starring

LANA TURNER · EDMUND PURDOM

LOUIS CALHERN

With

AUDREY DALTON · JAMES MITCHELL · NEVILLE BRAND
WALTER HAMPDEN · TAINA ELG · FRANCIS L. SULLIVAN
JOSEPH WISEMAN · SANDRA DESCHER

Screen Play by MAURICE ZIMM
Adaptation from the Bible Story by JOE BREEN, JR. and SAMUEL JAMES LARSEN
Photographed in EASTMAN COLOR
Directed by RICHARD THORPE · Produced by CHARLES SCHNEE

A FULL-PAGE, FULL-COLOR AD IS JUST PART OF THE BIG PROMOTION!

It Appears in American Weekly, Sunday Supplement, May 8th Issues

Albany Times-Union
Baltimore American
Boston Advertiser
Buffalo Courier-Express
Chicago American
Cincinnati Enquirer
Cleveland Plain Dealer
Corpus Christi Caller-Times
Dallas Times-Herald
Detroit Times
Houston Chronicle
Huntington, W.Va. Herald-Advertiser
Knoxville Journal
Los Angeles Examiner
Miami Herald
Milwaukee Sentinel
New Orleans Item
New York Journal-American
Philadelphia Bulletin
Pittsburgh Sun-Telegraph
Portland Oregonian
St. Louis Globe-Democrat
St. Paul Pioneer Press
San Antonio Light
San Francisco Examiner
Seattle Post-Intelligencer
Syracuse Herald-American
Washington Post & Times-Herald
Wichita Beacon

Also, in Parade, Sunday Supplement, May 15th Issues

Akron Beacon Journal
Albuquerque Journal
Allentown Call-Chronicle
Augusta Chronicle
Baton Rouge Advocate
Beaumont Enterprise
Boston Post
Bridgeport Post
Charleston, W.Va. Mail
Chicago Sun-Times
Columbus, Ga. Ledger-Enquirer
Columbus, Ohio, Citizen
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Erie Dispatch
Evansville Courier & Press
Fort Wayne Journal-Sentinel
Fort Worth Star-Telegram
Greenville, S. C. News
Harrisburg Patriot-News
Hartford Courant
Indianapolis Times
Jackson, Miss. Clarion-Ledger
Knoxville News Sentinel
Little Rock, Ark. Gazette
Long Beach, Calif. Independent-Press-Telegram
Long Island Press
Macon Telegraph & News
Madison, Wisc. State Journal
Newark Star-Ledger
New Bedford Standard-Times
Oakland Tribune
Pasadena Star-News
Peoria Journal-Star
Portland, Me. Telegram
Roanoke, Va. Times
St. Louis Post-Dispatch
St. Petersburg Times
San Diego Union
Scranton Scrantonian
Sioux Falls, S. D. Argus-Leader
Syracuse Herald-American
Tucson Star
Washington Post & Times-Herald
Wheeling News-Register
Youngstown Vindicator

Also, in Independent Sunday Supplements Appearing At Playdates

Denver Post
Louisville Courier-Journal
Atlanta Journal-Constitution
Des Moines Register
Minneapolis Tribune
Dayton News
Oklahoma City Oklahoman
Tulsa World
Omaha World-Herald

Also, on May 15, N. Y. Daily News, Chicago Tribune, Philadelphia Inquirer

TEASER ADS!
Advance campaign in 31 top cities. 15 insertions in each newspaper averaging 125 lines per insertion.

MAGAZINES!
'Picture of the Month' and 'Lion's Roar' columns in national magazines (Readership 109,261,300). Also Fan Magazines (Readership 10,979,200).

RADIO COVERAGE!
The "Blair" Bulk plan 3 weeks in advance in 41 markets with 12 one-minute spots weekly. Total 1,476 spots.

TV CAMPAIGN!
Spectacular TV footage radiating from 32 cities with 12 one-minute daytime spots weekly for 3 weeks. Total 1,152 spots per week.

GET PRESS-BOOK!
Order free from National Screen Service the big "PRODIGAL" press-book. This is the biggest picture ever produced in Hollywood and the press-book reveals most extensive campaign since "Quo Vadis."

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

MYERS RENEWS 'TAX-RELIEF HIJACK' RAP; DISSECTS EACH MAJOR (AS ALLIED SEES IT)

Allied States Assn., via general counsel and board chairman Abram F. Myers, has sharply reopened its charge that the film companies "Have drained off all or nearly all of the tax relief granted by Congress to the theatres." This contention, according to Myers, will be employed in Allied's efforts to seek outside help in fighting the hike in film prices.

In a sharply-worded bulletin, profusely documented with statistics relating to film company earnings from 1953 to 1955, Myers said that Allied "will harp on a few incontrovertible facts: (1) That following April 1, 1954 (the effective date of the tax bill) film prices increased; (2) that, in consequence, the film companies' net earnings have increased by leaps and bounds; while (3) the exhibitors continue to be no better off than they were before the bill was passed.

Myers also deplored the delay in setting up an industry roundtable confab, declaring that the top level conference "seems to have passed into limbo." According to Myers, all that exhibitors have sought is a chance to place their case before the responsible heads to the film companies "in the hope that each such official, with respect to his own company, would voluntarily abate or abandon policies which threaten the whole industry."

Myers contends that "cynicism begets cynisism and the manner in which the exhibitor overtures looking to a peaceful settlement of this controversy have been rejected, engenders the thought that this idea of a top level conference may have been advanced merely to induce exhibitors to postpone their plans for remedial action, while the film companies continue to wax fat on their present destructive policies."

Myers give a company by company rundown of the recent net earnings of each of the film companies. He notes that it would be inaccurate to attribute all increases in net earnings to confiscation of tax benefits, citing improved films and the revival of the foreign market as also contributing, "but the big item is exploitation of the starved domestic market."

The fact that the film companies' profits are soaring while the exhibitors are barely holding their own or are losing ground, according to Myers, "tells us all we need to know about what happened to the tax benefits."

How Allied Rates 'Em

His analysis of the earnings of each company follows:

Paramount: During the 2d quarter of 1954 (April 4 to July 3), net after taxes amounted to $2,558,000, as against $1,617,000 for 2d quarter of 1953, a gain of 58%. In the 3d quarter (July 4 to Oct. 2) net was $2,428,000 as against $2,005,000 for same quarter of preceding year, an increase of 21%. In 4th quarter of '54, net soared to $2,613,000 as against $1,784,000 for last quarter of '53, a gain of 46%. Myers notes that Par's net zoomed after April 1, 1954. It's net for the fiscal year of 1953, when the tax was on, was "modest" 15% over 1952, which "indicates that the company was slowly climbing out of its slump." In '54, "with nine months tax relief," Par's earnings increased to $9,003,000 as against $6,780,000, or 33%.

Warner Bros.: Its fiscal year runs from Aug. 1, hence the first half of fiscal '54 is interesting mainly for the purposes of comparison. The 3d quarter (Feb. 27-May 29) showed net earnings of $918,000 as against $796,000 for the same quarter in '53. But in the 4th quarter, covering three full months of tax relief, Warner Bros.' net soared to $1,441,000 as against $779,000 for the same quarter in '53, a gain of 85%. And to show that this is no fluke, the 1st quarter of the current fiscal year ('55) yielded $1,203,000 in net earnings as against only $765,000 for the 1st quarter in '54. For the fiscal year '54, Warner Bros. showed a net profit of $3,977,000 as against $2,908,000 for '53, a gain of 37%.

Universal: The 3d quarter of fiscal 1954 (May 1-July 31), was the first full quarter after tax relief. Net earnings for that quarter were $915,415 as against $704,376 for the like period in the preceding year. But the 4th quarter (Aug. 1-Oct. 30) netted a whopping $1,161,273 as against a measly $565,348 for the same quarter in 1953, a gain of 105%. And Universal still rolls on. The 1st quarter of its current year, ending Jan. 29, 1955, disclosed net earnings of $1,136,928. The fiscal year 1954, including only seven months of tax relief, showed a net of $3,797,000 as against $2,216,356 for the preceding year, a gain of 45%.

Columbia: Its fiscal year begins in June, hence only the last quarter (March 29-June 27) of fiscal '54 reflected the absorption of tax benefits. Its net for that period was $931,000 as against $632,000 for the fourth quarter of '53. But in the 1st quarter of the current fiscal year, with three full months of tax benefits under its belt, Columbia shoved its net earnings to $1,349,000 as compared with $762,000 in the preceding year, a gain of 77%; and its terrific $1,474,000 for the 2nd quarter shows that the company is still rolling. Columbia's net for the fiscal year ending June 26 was $3,595,000 as compared to $942,000 for the preceding year, a gain of $2,653,000 or 282%.

20th Century-Fox: The picture here is not as clear with respect to tax absorption because this company first hit the comeback trail with CinemaScope several months before April, 1954. Its fiscal year coincides with the calendar year and its 4th quarter and yearly earnings generally are announced at the end of March or early in April. Actually, therefore, we have figures for only the 2d and 3d quarters covering the tax relief period. For the 2d quarter (Mar. 28-June 26) the net was $1,048,000 as against a loss of $865,656 for the like period in 1953. And the 3d quarter (June 27-Sept. 25) disclosed a net of $2,635,518 as against $1,274,728 for the 3d quarter of '53, a gain of 107%.

Loew's, Inc. (MGM): This company's fiscal year begins September 1. The second quarter in '54 (Nov. 26-Mar. 18) contained 16 weeks and, therefore, affords a poor basis for comparison. The 3d quarter (Mar. 19-June 10) showed a net of $1,267,210, which was not extraordinary, but compared favorably with the $1,014,142 for the same period in '53. The 4th quarter showed a healthy $2,110,935 as against $1,194,732 for the last quarter of '53, a gain of 77%. Loew's total for the fiscal year '54 was $6,577,000 as against $4,380,000 for the preceding year, an increase of 50%.

Loew's is still called the "friendly company" as a carry-over of Bill Rodgers' popularity with exhibitors. The "popularity polls" conducted by Allied indicates that the exhibitors regard it as less greedy than some of the others. But how long will this last? At the recent stockholders' meeting Loew's management was criticized for not matching Paramount's spectacular earnings. Thus another danger threatens — the danger that the stockholders of all the companies will insist that the companies continue their tactics with increasing severity.

Foundation

Continued from page 7

ness are identified as advisors. They're promised a payment of $500 if they accept the job. The advisors, Schwab and Vaupen, are to confine their activities solely to the production company.

A so-called non-partisan board of directors has been named to head the Foundation, comprising: Ronald Stuart Berkley, accountant; Edwin T. Estabrook, tv and pic producer; William Hodapp, also a tv and film producer, and Kai Soderman, insurance representative.

Schwab intends to pitch for funds via the press, his own appearance on tv programs, such as Steve Allen's, if this can be arranged, and direct contact with show business personalities.

The Braille biofilm has been scripted by Joseph Liss and, according to Schwab, will be lensed in France at a budget of $617,000.

OSCAR'S SERVANTS

Negulesco Sets Duties of No-Longer-Ornamental Nominees

Hollywood, March 29.

Presentations of awards in this year's Oscar Derby will be handled by the entire list of player nominees, in addition to other Hollywood names. Lineup, disclosed by Jean Negulesco, general director, includes:

Grace Kelly and James Mason, documentary awards; Tom Tully, sound recording; Eva Marie Saint, cartoon short subjects; Edmond O'Brien, one-reel short subjects; Rod Steiger, two-reel shorts; Lee J. Cobb, special effects; Dorothy Dandridge, film editing; Nina Foch, black-and-white costume design; Jane Wyman, color costume design; Dan O'Herlihy and Jan Sterling, art direction; Humphrey Bogart and Katy Jurado, cinematography; Marlon Brando, direction; Claire Trevor, motion picture story; Karl Malden, story and screenplay; Audrey Hepburn, best written screenplay; Bing Crosby, music scoring awards; Judy Garland, best song; Frank Sinatra, supporting actress award; Donna Reed, supporting actor award; William Holden, best performance by an actress; Bette Davis, best performance by an actor.

Buddy Adler will present the Oscar for the best motion picture of the year. Bob Hope will be emcee at the Pantages theatre in Hollywood, and Thelma Ritter and Conrad Nagel will function similarly in N. Y. Robert Cummings will comment on television and Richard Carlson on radio.

Four absentees, Dorothy Dandridge, Eva Marie Saint, Katy Jurado and Karl Malden, will be cut in from N. Y. and Audrey Hepburn by film shot in London.

Up to Attorney-General If Par Theatres Acquires New House in Tucson

American Broadcasting - Paramount Theatres is expected to appeal to the U. S. Attorney General for the right to acquire or build a replacement for its State Theatre in Tucson, Ariz. A subsidiary of AB-PT recently lost its lease on the house and the lessor indicated that the premises would be converted for other purposes.

Chain made an application in N. Y. Federal Court for the right to arrange a replacement for the Tucson theatre. In denying the move, Judge Irving R. Kaufman ruled that under the 1949 consent decree between Paramount et al., and the Government parties affected by the decree shall not have the right to acquire new houses for five years unless the Attorney General makes an exception.

Delay in Effective Date Of Vermont's Matinee Law

Montpelier, Vt., March 29.

Even after Gov. Joseph Johnson had signed the new Sunday film matinee bill into law, legal confusion still plagued exhibitors throughout the state.

Franklin S. Billings, Jr., executive clerk, said the law would not become effective until June 1 and expressed doubt that special meetings on the local option angle in the various communities would be legal. The law specifically states that each community must vote on the issue at an "annual meeting," he pointed out.

Sunday night films have long been permitted in Vermont, but this is the first time that the lawmakers have broadened the law to permit Sunday afternoon shows.

'Run for Cover' Premieres

Austin, March 29.

World premiere showing of Paramount's "Run for Cover" has been set for this city on April 5, at the Paramount Theatre. The pic stars James Cagney, Viveca Lindfors and John Derek, and was produced by Pine-Thomas.

Cagney is expected to attend premiere.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (29)

1954-'55 High	1954-'55 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
28⅛	14½	Am Br-Par Th	248	27¼	25½	26⅛	+ ¾
94½	41⅝	CBS, "A"	25	94½	92¼	94	+2½
93¾	41½	CBS "B"	21	93¾	92	93¾	+2¾
39¼	19¾	Col. Pix.	55	34½	32⅝	34¼	+1½
18⅛	9¼	Decca	153	15⅝	15⅜	15½	—
74¾	46¾	Eastman Kdk.	178	72⅞	69	72⅛	+3⅝
5⅜	1½	EMI	272	4½	4⅛	4¼	— ⅛
22	13¼	Loew's	250	18⅞	18¼	18¼	— ⅛
10⅜	6⅛	Nat. Thea.	93	9⅞	9½	9¾	+ ⅛
40¾	26⅛	Paramount	101	38⅜	36½	37¾	+1½
40⅞	28	Philco	81	39⅜	37⅜	37⅛	+ ½
45¼	22½	RCA	396	44⅜	42¼	43	+1⅛
8⅞	2⅞	RKO Picts.	44	8⅛	7⅞	7⅞	— ¼
10⅛	4½	RKO Thea.	150	9½	9⅛	9⅜	+ ¼
7⅝	3	Republic	87	6⅞	6⅜	6⅜	—
14¾	10½	Rep., pfd.	6	14⅝	14¼	14½	— ⅛
22⅝	11⅛	Stanley War.	71	21	20⅜	20⅜	— ¼
31⅝	18¼	20th-Fox	222	28¼	26⅛	27⅝	+1¼
32¼	18½	Univ. Pix.	14	29¼	28⅝	28¾	— ¼
91	63¾	Univ., pfd.	*17	87	86⅛	86½	—1½
21⅛	13⅝	Warner Bros.	26	19¼	18¾	18¾	— ¼
108½	63½	Zenith	82	108½	102½	105	+2½

American Stock Exchange

6	3⅝	Allied Artists	47	4⅝	4¼	4½	—
11⅝	9¾	All'd Art., pfd.	13	10⅝	10⅜	10½	+ ⅛
17⅛	9⅛	Du Mont	179	15¼	14⅞	15	—
16⅜	11¾	Technicolor	633	15½	15	15¼	+ ⅛
4½	2¾	Trans-Lux	18	3⅞	3⅝	3⅝	— ¼

Over-the-Counter Securities

	Bid	Ask	
Capitol Records	11	—	—5¾
Chesapeake Industries	4¼	4⅞	— ⅛
Cinerama Inc.	1¾	2¼	— ⅛
Cinerama Prod.	4⅛	4⅝	— ½
Official Films	3⅞	4⅜	— ¼
Polaroid	45½	47½	+2½
Skiatron	3⅞	4⅜	—
U. A. Theatres	18	19½	+ ⅞
Walt Disney	30	32	+2½

(Quotations furnished by Dreyfus & Co.)

* Actual volume.

Inside Stuff—Pictures

Additional gifts to worthy causes by the Hollywood Canteen Foundation were disclosed by its president, Bette Davis. Latest contributions include $20,000 for the purchase of specially constructed large screen television sets for veterans' hospitals and others, and $25,000 for investment in the contemplated Hollywood Motion Picture Exposition. To date the Canteen Foundation has contributed more than $200,000 to qualifying causes, in addition to entertaining more than 3,000,000 servicemen during World War II.

Seven permanent members of the Foundation are Miss Davis, Jules C. Stein, Carey Wilson, Mason Morris, Baron Morehead, Ralph Clare and John Te Groen.

New complications arose today at the resumption of the legal battle between Mary Pickford and Samuel Goldwyn in Los Angeles Superior Court over ownership of the Goldwyn studios. In addition to her original $500,000 suit asking for an accounting of rentals, Miss Pickford filed an action demanding $50,000. Meanwhile, Goldwyn wants her to pay $503,000 for maintenance expenses.

New complaint contends that Goldwyn was ordered by the court in 1949 to remove everything from the studio that belonged to him personally or to Goldwyn Productions within 30 days, or it would become part of the studio property. Under the ruling, Miss Pickford claims, such properties reverted to her ownership.

Canadian Film Awards for 1955 has only five theatrical films among its more than 60 entries. One is feature-length: "The Stratford Adventure," National Film Board's documentary on the Shakesperean Festival at Stratford, Ont. Judging is under way in Ottawa but the awards will likely be presented in Montreal, although nothing has been announced on place or date.

Canadian awards differ from the Academy Awards in Hollywood in that practically all entries have nothing to do with show business. Films are all documentaries, most of them 16mm productions, and judges come from consumer, education, business, government and other such groups.

In an unusual legalistic twist, three top United Artists execs are among the defendants in a suit filed by United Artists. The action got underway some time ago when UA filed against Masterpiece Productions. Disputed were the tv rights to 30 UA pictures. Masterpiece came back with a counter-claim maintaining that Arthur Krim, UA president, board chairman Robert S. Benjamin and general counsel Seymour Peyser should be co-defendants in that they repped Masterpiece in acquiring the films and this was before they joined UA.

The Fed Court dismissed this claim but a reversal was won by Masterpiece in a ruling on appeal this week.

Week of Feb. 28-March 5 was the busiest in the history of the Technicolor Corp. During that period the company shipped 18,875,000 feet of 35m film in addition to 307,000 feet of 16m prints.

Honor Dallas Oldtimers

Dallas, March 29.

Three Texas pioneers in the film industry with the longest record of service in their fields were honored by the Dallas Women of the Motion Picture Industry last Thursday (24). They were: J. H. Hardin, theatre supplyman; Joseph Luckett, exhibition, and LeRoy Bickel, distribution.

Guest speaker was Ned Nepinet, former prez of RKO Pictures, himself a pioneer in Texas film industry. He was introduced by R. J. O'Donnell of Interstate Circuit.

Reelect Neal Keehn

Neal Keehn of the Calvin Co. has been reelected president of the Assn. of Cinema Laboratories.

Outfit's recent annual meet heard committee reports and summaries of technical advances in re the processing of film. Group plans to hold its next meet in Chicago in April.

Officers reelected with Keehn were Russell C. Holslag of Precision Film Laboratories, v.p.; Byron Roudabush, secretary and George W. Colburn, treasurer.

PARAMOUNT

whose 1955 screen attractions are amassing awards, honors and boxoffice records, is gratified to point out to exhibitors new evidence that this succession of hard-hitting entertainment will continue into 1956. Sunday evening over NBC-TV, coast-to-coast, millions saw the presentation of



The Antoinette Perry Award

TO

THE DESPERATE HOURS

AS

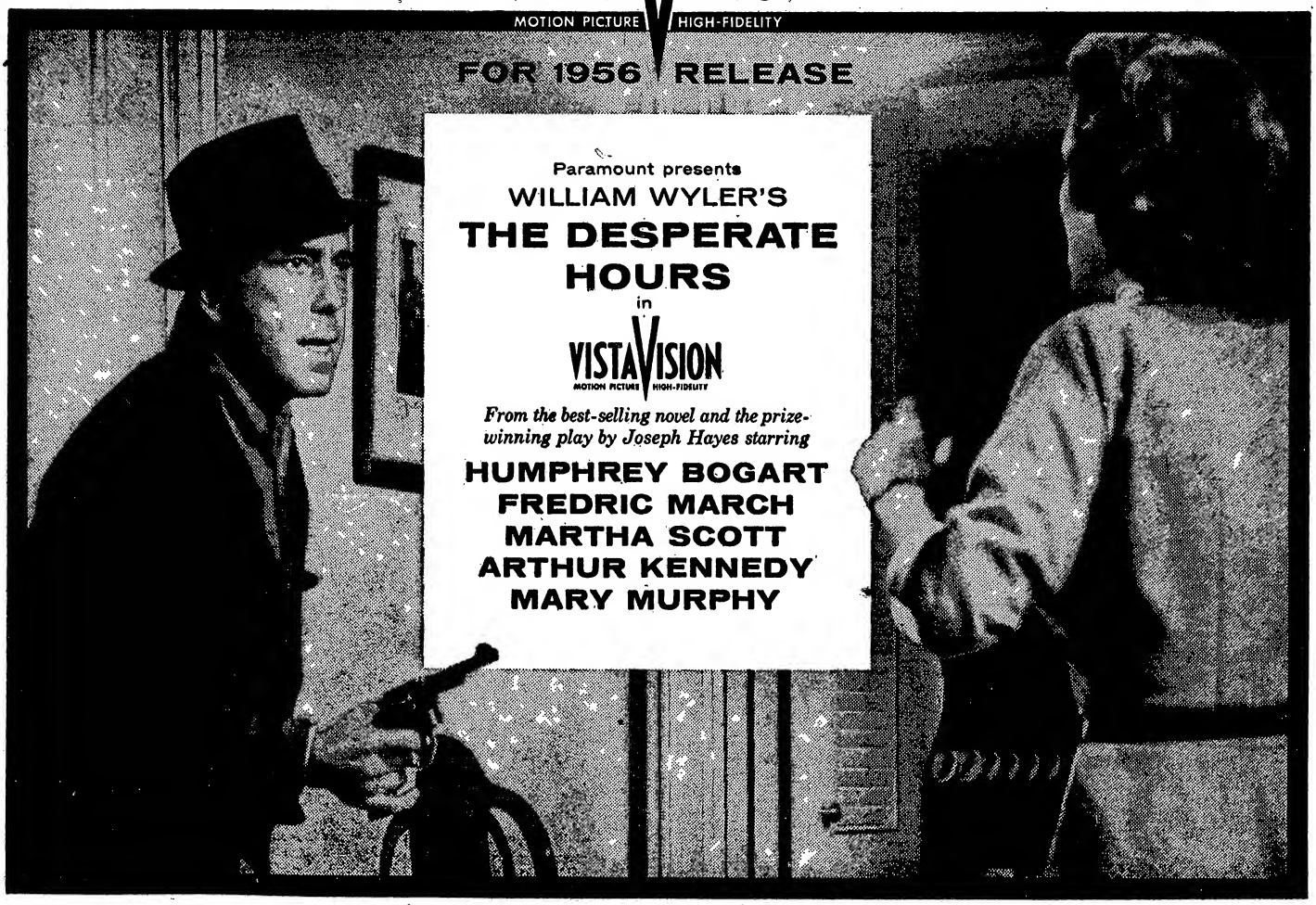
The Best Play of Year

This distinguished property now drawing SRO patronage on Broadway is in production at the Paramount Studio

IN VISTAVISION

MOTION PICTURE HIGH-FIDELITY

FOR 1956 RELEASE



Picture Grosses

PITTSBURGH

(Continued from page 12)

the Deck" (M-G). Over $14,000. Last week, "Many Rivers to Cross" (M-G), below $12,000.

Squirrel Hill (SW) (900; 65-$1)—"Tonight's the Night" (AA) (3d wk). Under $2,000 on wind-up. Last week, over expectations at $2,700.

Stanley (SW) (3,800; 75-$1.25)—"Battle Cry" (WB) (5th wk). Long-runner coming in with about $9,000 in six days for final week. Last week, nearly $14,000.

Warner (SW) (1,365; $1.60-$2.40)—"Cinerama Holiday" (Indie) (6th wk). Hovering around $18,500 mark. May drop a little below that this week; on the nose last week.

'UNTAMED' HOT 16G, CINCY; 'FEATHER' 9½G

Cincinnati, March 29.

Record late-March cold snap slowed weekend traffic, but overall downtown count this week has exhibs content at this stage of Lent. "Untamed" shapes hefty in the big Albee as the top new bill. "White Feather," also bowing this stanza, looms okay at the Palace.

Estimates for This Week

Albee (RKO) (3,100; 75-90)—"Untamed" (20th). Hefty $16,000. Last week, "Country Girl" (Par) (3d wk), $11,000 at 75-$1.25 scale.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie) (41st wk). Upturn in group parties points to bullish $19,000, topping last week's $18,500.

Grand (RKO) (1,400; 75-$1.25)—"Battle Cry" (WB) (m.c.) (4th wk). Retaining winning $6,500 stride in sixth frontline frame after last week's $7,500.

Keith's (Shor) (1,500; 75-$1.25)—"Racers" (20th) (2d wk). Moderate $6,000 after $10,300 opener.

Palace (RKO) (2,600; 75-90)—"White Feather" (20th). Okay $9,500. Last week, "Conquest of Space" (Par), $10,000.

Blizzard Nips Indpls. Biz; 'Lightfoot' Mild $7,000

Indianapolis, March 29.

Biz was chilled by weekend blizzard that tied traffic in knots and had downtown practically deserted. While figures are modest, "Women's Prison" showed surprising strength to lead town at Loew's. "Chief Crazy Horse," at Circle, also is oke, and "Captain Lightfoot" very mild at Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Chief Crazy Horse" (U) and "West of Zanzibar" (U). Neat $8,500. Last week, "New York Confidential (WB) and "Treasure of Ruby Hills" (AA). Thin $7,000.

Indiana (Cockrill-Dolle) (3,200; 50-85)—"Captain Lightfoot" (U). Slow $7,000. Last week, "Untamed" (20th). Sturdy $10,000.

Loew's (Loew's) (2,427; 50-80)—"Women's Prison" (Col) and "Wyoming Renegade" (Col.). Nice $9,000. Last week, "Hit the Deck" (M-G) (2d wk). Fair $7,500 at 60-90 scale.

Lyric (Cockrill-Dolle) (1,600; 35-70)—"12 O'clock High" (20th) (reissue) and "Dial Red O" (AA). Tepid $4,500. Last week, "Bowery to Bagdad" (AA) and "Silver Star" (Lippert), $5,000.

TORONTO

(Continued from page 12)

Fine $16,000. Last week, "Tonight's Night" (AA) (2d wk), $11,000.

Imperial (FP) (3,373; 60-$1) — "Bridges at Toko-ri" (Par) (3d wk). Holding hefty for $12,000. Last week, $16,500.

International (Taylor) (805; 50-80)—"For Better, for Worse" (IFD). Satisfactory $3,500. Last week, "Little Fugitive" (UA) (4th wk), $3,000.

Loew's (Loew) (2,090; 60-$1) — "Hit the Deck" (M-G). Big $17,000. Last week, "Many Rivers to Cross" (M-G) (2d wk), $9,000.

Odeon (Rank) (2,580; 60-$1) — "Long Gray Line" (Col) (2d wk). Neat $9,000. Last week, $12,500.

Shea's (FP) (2,386; 50-85) — "Americano" (RKO). Nice $10,500. Last week, "Track of Cat" (WB), $10,500.

Towne (Taylor) (693; 60-90) — "Tomorrow Is Forever" (Indie). Okay $4,000. Last week, "Ugsetu" (Indie) (2d wk), $3,500.

Uptown (Loew) (2,745; 60-$1) — "Captain Lightfoot" (U). Good $11,000. Last week, "Green Fire" (M-G) (3d wk), $5,000 for four days.

'HORSE' FAST $9,000, SEATTLE, 'EDEN' 10G

Seattle, March 29.

Topping newcomers this week is "Garden of Eden" at the Orpheum to give that house its best gross in months. It's paired with the indie, "Black Pirate." Another Hamrick house is using heavy ink for "Chief Crazy Horse", currently at the M. H.

Estimates for This Week

Blue Mouse (Hamrick) (800; 75-$1) — "Hulot's Holiday" (Indie). (2d wk). Good $4,000. Last week, $4,700.

Coliseum (Evergreen) (1,830; $1-$1.25) — "Untamed" (20th) and "They Rode West" (Col) (2d wk). Big $8,000 after $13,000 last week.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Country Girl" (Par) 3d wk). Tremendous $11,500. Last week, $12,400.

Music Box (Hamrick) (850; 90-$1.25)—"Gate of Hell" (Indie). (2d wk). Fair $3,000. Last week, $3,900.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Chief Crazy Horse" (U) and "Tarzan's Hidden Jungle" (RKO). Big $9,000 on eight days. Last week, "N.Y. Confidential" (WB) and "Unchained" (WB). Light $5,200.

Orpheum (Hamrick) (2,700; $1-$1.25)—"Garden of Eden" (Indie) and "Black Pirates" (Indie). Swell $10,000. Last week, "Underwater!" (RKO) and "Thunder Pass" (Lip), $5,300.

Paramount (Evergreen) (3,039; $1-$1.25)—"Long Gray Line" (Col) (3d wk). Oke $5,500. Last week, $7,800.

Omaha Chilly But 'Girl' Boff 17G; 'Signal' $5,500

Omaha, March 29.

Unseasonal sub-zero temperatures and snow snagged Omaha last weekend but "Country Girl" made its bow with a lush b.o. take at the Orpheum, Tri-States' flagship. Only other new entry, "Smoke Signal," is just fair at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Battle Cry" (WB) (5th wk). Fair $3,500. Last week, $6,000.

Omaha (Tristates) (2,000; 65-85)—"Smoke Signal" (U) and "Big Tip Off" (AA). Modest $5,500 or near. Last week, "Conquest of Space" (Par) and "Devil's Harbor" (20th), $5,500 for six days.

Orpheum (Tristates) (2,890; 75-$1)—"Country Girl" (Par). Great $17,000. Last week, "The Racers" (20th), $10,000 for six days at 70-90 scale. Run was sliced one day for trade screening of "Strategic Air Command" (Par) Fri. (25).

State (Goldberg) (875; 50-85)—"Chief Crazy Horse" (U) (2d wk). Medium $4,500 after $7,000 bow.

'Deck' Hits Sock 18G In Prov.; 'Untamed' 14G

Providence, March 29.

"Hit The Deck" at Loew's State is leading a fairly happy town. Majestic is next in line with "Untamed," while RKO Albee with "Underwater" and Strand with "Conquest of Space," trail.

Estimates for This Week

Albee (RKO) (2,200; 50-75) — "Underwater" (RKO). Steady $7,500. Last week, "Timberjack" (Rep) and "Laughing Anne" (Rep), fair $6,000.

Majestic (Fay) (2,200; 70-90)—"Untamed" (20th). Peppy $14,000. Last week, "White Feather" (20th) and "Unchained" (WB), good $9,000.

State (Loew) (3,200; 75-95)—"Hit The Deck" (M-G) and "Golden Mistress" (UA). Sock $18,000. Last week, "Gray Line" (Col) (2nd wk), nice $13,000.

Strand (Silverman) (2,200; 50-75) — "Conquest of Space" (Par) and "Bowery to Bagdad" (AA). Average $6,000. Last week, "10 Wanted Men" (Col) and "Pirates Tripoli" (Col), good $7,500.

LOUISVILLE

(Continued from page 12)

wk). Oke $5,500 after last week's good $6,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"The Americano" (RKO) and "Fast and Furious" (RKO). Shaping for fair sesh at $11,000. Last week, "Capt. Lightfoot" (U) and "West Zanzibar" (U), same.

State (United Artists) (3,000; 50-75) — "Black Tuesday" (UA) and "Golden Mistress" (UA). Modest $7,000. Last week, "Down 3 Dark Streets" (UA) and "Shield for Murder" (UA), fair $8,500.

Trust Damages Ruled Taxable

Washington, March 29.

Treble damage verdicts are subject to Federal income tax, the U. S. Supreme Court ruled yesterday (28). The decision was 7-1.

The high court upheld the Internal Revenue Service and overturned lower court rulings in two cases, one involving glass manufacturers and the other, the $375,000 treble damage verdict won by the William Goldman Theatres, of Philadelphia, against the majors.

On the surface, it appears the revenue service will be able to recover from all exhibitors who have won private treble damage suits against the distributors. While the Supreme Court decision should make treble damage suits somewhat less attractive to independent theatre owners, there is still enough profit left in them so that suits will continue to be filed.

In the Goldman case, the trial court found the exhibitor had suffered a loss of profits equal to $125,000, due to antitrust law violations by the distributors. He was awarded treble damages of $375,000.

He reported $125,000 as gross income and paid income tax on it. He claimed the remaining $250,000 constituted punitive damages and was not taxable because Congress has never acted to tax such damages.

The court, in a decision by Chief Justice Earl Warren, held that punitive damages are covered under sec. 22 of the tax code which defines gross income. The tribunal pointed to the language in the definition, ". . . or gains or profits and income derived from any source whatever . . ." and said that covered the situation.

Nicholson

Continued from page 3

to $700,000 without hitting the keys. ARC has a deal with Anglo-Amalgamated for Britain for all of its 1955 production and is making flat deals with distribs in the rest of the world.

The ARC prexy said his company, which expects to release eight this year and 18 in 1956, had been offered exhib coin and, in some instances, had accepted it. He said less than 20% of ARC's financing came from theatre interests. Exhibs are very reluctant these days to enter into playdate-guarantee deals such as the ones solicited by Hal R. Makelim with the backing of Allied States, he noted.

ARC's first release, "The Fast and the Furious," is doing well, Nicholson reported. ARC's second release is "Five Guns West," a tinter. The company is getting four pix from Roger Corman, a 28-year-old producer. Corman also will act as exec producer on all other pix backed by ARC. Nicholson said that, due to single billing in the South, he expected to do 50% of his national gross on "Five Guns West" in that area. He stressed that ARC-backed films are designed to be able to stand up in single bill territories. "Apache Woman," which rolls in May, may be done in Vistarama, Carl Dudley's anamorphic lens process which is compatible with CinemaScope, Nicholson indicated.

He said that, after "Apache Woman," he had planned to do a science-fiction pic about robots, but that the film "Jungle Queen" had been substituted "because, on talking with the exhibitors, we found that robots are poison at the boxoffice." Currently in production for ARC is "The Beast with 1,000,000 Eyes."

KANSAS CITY

(Continued from page 13)

nada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Ma and Pa Kettle at Waikiki" (U) and "Land of Fury" (U). Pleasant $16,000. Last week, "Untamed" (20th) and "Murder Is My Beat" (AA) (2d wk) in Tower and Uptown, oke $7,000. "Chief Crazy Horse" (U) played Fairway and Granada, healthy $7,000.

Vogue (Golden) (550; 75-$1)—"Beauties of the Night" (UA). Moderate $1,600, holds. Last week, "Young Wives Tale" (Indie) and "Castle in the Air" (Indie), light $1,300.

Crashing Film Gravy Train

Continued from page 3

lective than ever. The major producer's label alone no longer sells a picture. It's only what is on the screen that counts. There's a ready market now for good pictures. You produce them and we'll show them."

Earlier in outlining his $25,000,000 production slate to exhibs at the N. Y. conclave, Broidy emphasized the flexibility of the program for it could go to 36 months or down to 12 months since we'll be guided by the performance of the pictures and the demands of the market." No fixed number of films are set, he added, for "you will dictate how many we will deliver or release."

Broidy, who wryly recalled his firm's abortive effort 10 years ago to break into the "magic circle" surrounding major company status, asserted it "took a tragedy—a holocaust in the industry" before it was decided to make another try. With the demand for fewer and better pictures, he added, "we determined to get some worthwhile product."

Experience a decade ago, Broidy recalled, was that exhibitors were "fretful of disturbing their relations with the majors. How could anybody get started?" he asked rhetorically. Likewise, he indicated that there are a few situations even now where some exhibs are loathe to book "outside" product. If these isolated logjams don't open up, he asserted, AA may resort to legal action.

On the other hand, some observers feel that Broidy may never need to take court steps in light of the potential b.o. strength contained in the company's upcoming program. While some of the firm's current films may not be too stout boxofficewise, smarter exhibs are convinced it's good business to go along with AA from the start for when the John Huston, Billy Wilder and William Wyler pix roll off the production line they may be in a favorable position as far as bargaining terms are concerned.

The $25,000,000 program, for which Broidy says adequate financing is assured, will be led by Wyler's "Friendly Persuasion" which is due to go before the cameras around Aug. 1 with Gary Cooper starring. Wilder launches "Ariane," based on the famed romantic tale by Claude Anet, in November after he finishes "Lindbergh Story" for Warners. Huston will start "The Man Who Would Be King" with Humphrey Bogart and another star of "equal calibre" between Sept. 15 and Oct. 15. Jose Ferrer is contributing "The Matador" after he winds up a current project for Columbia.

Broidy also paid tribute to AA's executive staff for its part in improving the company's position. He specifically named v.p.'s Harold Mirisch, G. Ralph Branton, George D. Burrows and exec producer Walter Mirisch. "The fact that Allied Artists is in this strong position today," he said, "is due in large measure to these four men. This group embarked with me two years ago on the plans to widely expand our operation, bringing to our company the top creative talent of which you are now aware and a big upgrading of our product."

Broidy, who will conclude his nationwide tour in Los Angeles next Tues. (5), will host exhibs in Kansas City tomorrow (Thurs.). In line with the program followed in other cities, a screening of the company's "An Annapolis Story" and "Shotgun" are slated and a luncheon is planned for theatremen, press, radio and tv. Accompanying him throughout the junket has been national ad-pub director John Flinn and general sales manager Morey Goldstein.

Problem faced by new production-distribution firms in obtaining playing time in theatres throughout the country was aggressively pinpointed last week by Allied Artists prexy Steve Broidy. Although AA, as heir to Monogram, hardly can be considered a new company, AA has had a tough time in breaking through what Broidy termed "the magic circle." It's Broidy's contention that exhibitors, despite their continuous plea for additional product, stick, for the most part, to their same sources. Despite the theatremen's denunciations of the major companies, they make every effort to buy their films and give the little guy a break only as a last resort.

This has been the beef of the indie distrib for many years. During the so-called product shortage, the indies felt the time had arrived when they could break into "the magic circle." Exhibitors of every description, from the one-house owner to the big chain topper, have verbally supported the efforts of the indies in recent months. However, the indies want more than moral support. They're waiting for bookings and for prime playing time rather than being used as a fill-in source when major company product is unavailable.

Broidy's hard-hitting speeches in New York and around the country may have an effect in awakening exhibitors. Some indies, Filmakers Releasing Organization, for example, have succeeded in prying dates and playing time. But this has been the exception rather than the rule. Filmakers has clicked with exploitation-type product, but other indies, with foreign-origin product in English, haven't been able even to get a hearing. This is particularly the case in the midwest where British films, with action elements and name players, are still looked upon as the plague.

Exhibitor leaders have urged their members to give all indie distribs a hearing, but most theatremen are playing it safe—showing only Hollywood product emanating from the major studios. If a company such as Allied Artists has found it difficult to break the barrier, it's noted, what chance does a smaller indie distrib have? Small distribs are carefully watching the results of AA's new program and to what extent Broidy's succeeds in crashing through the charmed circle.

The indie distribs accuse the exhibs of being two-faced. The exhibs, it's said, clamor for more films and lower prices, but do nothing to establish a competitive market by slotting the films of the non-major companies. Broidy's pitch, it's hoped, will serve to open the gate for the indies as well as push such companies as AA and Republic into the upper echelon.

Herbert Yates' Comment

Hollywood, March 29.

Next six months will probably determine the destiny of the motion picture business for the next two years, Republic chief Herbert J. Yates told the company's western regional sales conference. He emphasized that the industry must do its best to increase the current level of 45,000,000 customers to the peak of 95,000,000 which it enjoyed during the war years.

"The rose-colored glasses," he said, "must be discarded in favor of realistic adjustments of producer investments against theatre gross receipts. Producers and exhibitors must join hands now in a common cause to increase attendance or both will face an economic readjustment."

MCA to Press

Continued from page 7

producer's berth to Milton Greene, a Look Magazine photo and close friend of Miss Monroe's, are shrugged off with a smile at 20th which appears to be grooming Sheree North as Miss Monroe's successor in the glamour crown.

Ushered For Warners

Miss Monroe, who had execs slightly miffed when she made a p.r. at the opening of Warner Bros.' "East of Eden," serving briefly as an usherette, has one other film—"The Seven Year Itch"—in the can at 20th. Advance reports say her performance in the comedy is standout and this, too, is seen spurring another round of talks on conditions under which the star might return to the fold.

Miss Monroe's last release at 20th was "There's No Business Like Showbusiness." She's made it clear that she was unhappy with the assignment and that she wants parts that give her a chance to display more of her histrionic talents.

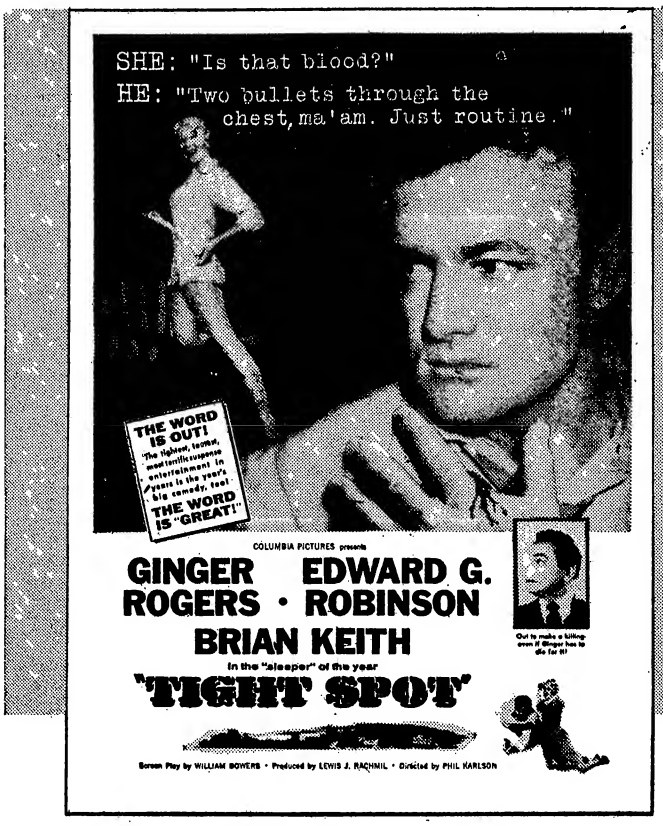
JAMES MASON'S LIBEL SUIT

Los Angeles, March 29.

James Mason won a point in his $1,000,000 libel suit against Erskine Johnson and Fawcett Publications in Superior Court. Judge A. Curtis Smith overruled a demurrer filed by the two defendants.

Plaintiff claims that Johnson wrote something about this marital status which was published in Motion Picture and TV mag.

MORE THAN 64,000,000 MAGAZINE READERS WILL KNOW THAT COLUMBIA'S "TIGHT SPOT" IS THE SLEEPER OF THE YEAR!





Full page ads will appear in LOOK, SATURDAY EVENING POST, TRUE, INSIDE DETECTIVE, FRONT PAGE DETECTIVE, MOTION PICTURE, PHOTOPLAY, SILVER SCREEN and MOVIE WORLD!

the "sleeper" of the year
from that wide-awake *Columbia!*

GINGER ROGERS · EDWARD G. ROBINSON
BRIAN KEITH
"TIGHT SPOT"

Screen Play by WILLIAM BOWERS · Produced by LEWIS J. RACHMIL · Directed by PHIL KARLSON

Some Pedagogs Rue 'Blackboard'; See Teaching (and U.S.) Discredited; But Reality Follows Fiction

As the controversy over the authenticity of "The Blackboard Jungle" continued to rage, all which, incidentally, working toward the b.o. value of the Metro picture, a front page news story lent credence to M-G's depiction of juvenile delinquency in a big city high school. The N. Y. World-Telegram & Sun reported Mon. (28) in a four-column headline "Bayonet Holds Teacher as Pupils Are Slugged." The situation is somewhat similar to an incident in the picture in which a student menaces a teacher, played by Glenn Ford, with a switchblade knife.

A later clarification of what happened at the school refuted the bayonet incident. It was established, however, that outsiders invaded a classroom to slug two students.

The picture, like the Evan Hunter novel on which it is based, has stirred up more pro and con comment than any recent Hollywood film. There are many who feel that the picture should never have been made, although the intention might have been sincere in showing the plight of teachers and pointing up the problem of delinquency. The general feeling among educators is that the situations are stacked in that many isolated incidents have been telescoped for melodrama's sake.

Bosley Crowther, N. Y. Times film critic, in a Sunday (27) reappraisal of the film notes that the picture raises grave questions of fact. He asks "is any school so ridden with ruffianism and crime that teachers are rendered helpless and learning is nullified?" He points out that the film may discourage young people from wanting to teach in city schools and that there may be a tendency among some boys to imitate the hoods in the picture. "Certainly juvenile delinquency is a problem today," Crowther concludes. "But it will not help to have it misrepresented and sensationalized."

The film has divided many educators into rival camps and it has helped Metro's exploitation via numerous radio and tv debates in which different sides argue for and against "The Blackboard Jungle." There appears to be general agreement that it will do no good for the U. S. if the picture is released abroad and Metro seems inclined to withhold foreign distribution of the pic.

Newspapers as well as educators appear to be looking at the picture from different angles. Some education editors have denounced the film strongly. However, the N. Y. Daily News, which a year ago ran a series of articles on the school situation in New York City, is solidly supporting the film. The News series, incidentally, was considered by many as "exaggerated," particularly the aspects dealing with hoodlumism raging in the schools. In an editorial Monday (28), the News came to the aid of "The Blackboard Jungle," terming it a film that doesn't pull its punches. "It's good entertainment," said the newspaper "but it also gives the honest, slam-bang lowdown on the junior punks and electric chair candidates who have been permitted to make shambles of some U. S. high and vocational schools."

Parker Construction Sues Dickinson Theatre Circuit

Kansas City, March 29.

A $59,000 suit brought by the Parker Construction Co. of Shawnee, Okla., against Dickinson Theatre Circuit went to trial last week before Federal Judge Stephen S. Chandler Jr. Action arose over plaintiff's construction of drive-in theatres for Dickinson in Leawood, Kansas City suburb, and Pittsburg Kans.

Parker claims Dickinson owes $49,000 as balance of construction costs on the Leawood site and $10,000 on the Pittsburg ozoner. Dickinson, on the other hand, has counterclaimed for $155,000, asserting that Parker's construction was faulty.

Banned in Memphis

Memphis, March 29.

Lloyd Binford, Memphis' chief censor, has banned Metro's "Blackboard Jungle" for this area. Its believed to be the first Metro feature ever banned by Binford, now nearing 90 years of age.

Binford told VARIETY: "It's the vilest picture I've seen in 26 years as censor. The teenagers start off bad. I thought they would reform and we would have to pass it but they are just as bad at the end."

Negro students are in pic with white students attending school. Binford said this had nothing to do with his stopping the pic "when the picture first started I thought we were going to have to pass a picture showing Negro and white students together. It was so bad we banned it and not because of Negro students," Binford said.

'Luther' Does Well In Catholic Lands

"Martin Luther," produced by Louis de Rochemont for the Lutheran Church, is equalling its U. S. success in foreign countries. The returns being chalked up abroad, even in predominantly Catholic countries, is proving an eyeopener to its sponsors as did the film's original impact in the U. S.

In a report of the status of distribution in each of the 17 nations in which the picture has been introduced, Robert E. A. Lee, executive secretary of Lutheran Church Productions Inc., said that outstanding attendance records were being established. The press and radio in largely Catholic countries, according to Lee, have carried a great deal of advance comment on "Luther," resulting in considerable public interest in the film.

Foreign release of the picture started last fall under contracts with local distributors in England, Holland, Sweden, Finland, Norway, Denmark and Switzerland, including British Lion Films for the United Kinbdom, and 20th-Fox International handling the rest of the world.

A de-centralized form of distribution has been arranged for the U. S. with 31 regional outlets. Lee disclosed that the film has played 3,500 situations in the U. S. and "we have a survey under way to determine the unplayed situations so that the church might focus locally and nationally on these remaining opportunities."

Strand, Milwaukee Shut

Milwaukee, March 29.

Strand Theatre here closed over the past week because of the product situation. Gordon Hewitt of the Fox-Wisconsin Amusement Corp. said there were insufficient films to operate the Strand on a first-run basis and expenses would be too high in running the house as a second-run.

Hewitt reported the Strand likely will be reopened if the availability of product improves.

Drive-Ins Chilled

Seattle, March 29.

Coldest spring over the longest period is hitting the drive-ins a body blow. Biz is brutal due to the weather. Most of them opened on Washington's birthday anniversary and a few as early as Feb. 15th.

It's the worst frigid stretch here in 35 years.

Chi Booth Union Rapped by ACLU

Chicago, March 29.

The American Civil Liberties Union has filed an amicus (friend of the court) brief in U. S. District Court here, stating its opposition to the alleged refusal of members of the Chicago Moving Pictures Operators Union to show the film "Salt of the Earth" at the Cinema Annex theatre here last summer. The union was named the defendant in a damage suit filed in this court recently by IPC Distributors, Inc., distributors of the film.

The ACLU stated in its brief that it was not interested in the merits of the film, but rather questioned whether a private organization occupying a critical position in the communications field could set itself up as a censor board for the community.

ACLU brief bases its stand on the precedental Associated Press case, in which the U. S. Supreme Court declared certain AP restrictions on non-member news gathering agencies unconstitutional and in violation of the First Amendment to the Constitution. The ACLU argues that the Chicago film operators union has similarly violated the First Amendment in its alleged refusal to show "Salt of the Earth."

Next Columbia Releases

Hollywood, March 29.

Columbia's releasing program for April calls for three films, starting with "Three For the Show," starring Betty Grable, Jack Lemmon and Marge and Gower Champion.

Others are the Johnny Weissmuller adventure picture, "Jungle Moon Man," and a re-issue, "The Return of October," co-starring Glenn Ford and Terry Moore.

Top Pentagon

Continued from page 5

Secretary of the Navy. Also present were D. Walter Swann, Deputy Assistant Secretary of Defense for Public Affairs, and Frederick Bund, head of the Army-Air Force Motion Picture Service, both of whom had attended all prior meetings. Swann is the official charged with working out a solution to the problem.

Representing the industry last week were MPAA prexy Eric Johnston, Kenneth Clark, MPAA vice president; Walter Reade Jr., past president of TOA; Maurice Goldstein of UA, president of the Sales Managers Group, and Julian Brylawski, of Stanley Warner, who is also government contact here for TOA. All but Johnston had been at previous meetings.

The industry has recommended that in certain specified areas, the in-town theatres be granted a 14-day clearance ahead of the military posts, except where the theatres fail to play a film within 30 days of its release in that exchange area. In exchange, the industry would liberalize the policy of those eligible to attend the post theatres for film showings.

Ohio Drive to Revive Censorship

Judge Cites High Delinquency Among Amish Sect Whose Members Never Attend Moving Pictures

Columbus, March 29.

The battle to reinstate a film censorship law in Ohio hotted up last week when the Judiciary Committee of the Ohio House held an open hearing which played to standing room only. As always, pro-censorship forces presented the most witnesses and talked the longest, while the anti-censorship group, composed almost entirely of theatre exhibitors, contented themselves with but two witnesses.

A meeting of the Judiciary group's seven-man subcommittee is scheduled for today (29) and one of the scheduled witnesses is Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, a vigorous opponent of film censorship.

The subcommittee has been handed three separate bills which it will likely draft into a single measure, if it does anything. One bill (backed by Gov. Frank J. Lausche) seeks to set up definitions that will meet court standards in rulings which have laid censorship low; another, sponsored by Rep. Louis J. Schneider Jr. (R., Cincinnati), would require scissoring of films for persons under 21; the third bill, says its sponsor, Rep. Andrew Putka (D., Cleveland), sets up "standards which courts will hold constitutional."

Parade of pro-censor witnesses included Mrs. W. Andrew Martin, Columbus, chairman of the newly-formed Motion Picture Committee for Decent Films in Ohio; Judge Clayton W. Rose, Columbus, domestic relations jurist and president of the Juvenile Judges of Ohio and Thomas Osborne, Cleveland lawyer, representing the Catholic Parent-Teacher League of Cleveland and the Cleveland Council of the Knights of Columbus.

One anti-censorship witness was Hoy L. Russell, judge of the juvenile court in Holmes County (Millersburg) and a theatre owner and exhibitor for 30 years. Judge Russell read a letter in answer to one which Judge Rose circularized all Ohio juvenile court judges, in which he asked a series of 13 questions attempting to demolish every argument of the pro-censorship forces.

Judge Russell told the committee that although his county is composed of 30 per cent Amish, whose religion forbids them to attend films, delinquency among those 30 per cent, is greater than among the remaining 70 per cent who do attend the movie. In 30 years, said the judge, he has never seen anyone of the Amish faith (easily detectable by their distinguishing dress) in his theatre. It hardly seems fair, he said, to blame pictures for juvenile delinquency when this perfect test situation reveals such an accusation is baseless.

John Harlor, of Columbus, leading constitutional lawyer in Ohio who fought and won the "M" case before the U. S. Supreme Court and nearly every other censorship case won in the Ohio courts, was the other anti-censorship witness.

Can a constitutional law be written, he was asked, providing for prior restraint, which is what every film censorship law involves?

"No," was Harlor's flat, unembroidered answer.

Despite all the hue and cry and viewing with alarm indulged in by those who want a return of film censorship in Ohio, anti-censorship forces are hopeful that such a law cannot be put on the books, and if it does get there that it won't stick —that is, unless the Constitution is repealed.

On the eve of hearings on House Bill 241 designed to reinstate film censorship in Ohio, it became apparent that pro-censorship forces were busily girding for battle.

Big tipoff came in a letter written by Domestic Relations Judge Clayton Rose to all juvenile court judges in Ohio urging their support in the struggle to renew film censorship. Rose is president of the juvenile court judges of Ohio. One of these letters went to Hoy L. Russell, judge of juvenile court in Holmes County, who also is a theatre owner and a director of the Independent Theatre Owners of Ohio. Judge Russell immediately replied to Judge Rose and the ITO saw to it that copies of his letter were widely distributed to the press.

"Frankly, I am amazed," wrote Judge Russell, "that men who ordinarily apply judicial thinking to public questions can go off the deep end and glibly assert that unless Ohio has censorship of motion pictures we will have 'obscene pictures portraying acts of adultery, fornication, rape, etc., the portrayal of sexual relations as desirable, acceptable or proper behavior.' What is the basis for such reasoning?

"Has Ohio had an influx of such pictures since censorship was discontinued last December?" asked Judge Russell. "I have not noted it. Some of the states bordering Ohio do not have censorship. Are they having such pictures in their states?"

Continuing, Judge Russell asked Judge Rose:

"I am advised that only five states in the Union do have motion picture censorship—do the remaining 43 states have these filthy pictures you say will be shown in Ohio unless we have censorship?

"Do you actually believe that the several hundred Ohio citizens who own and operate motion picture theatres are prevented from being peddlers of pornography solely because of censorship?

"Does not Ohio have statutes now which provide severe penalties for showing pictures of the type you mention in your letter?

"Can you cite just one motion picture, shown in Ohio or elsewhere, which glorified crime or illicit sex relationships, perversion juvenile delinquency or anti-social behavior?

"Can you cite me to any motion picture which has been the vehicle for 'subtle communist propaganda'?

"Has any other segment of commerce or industry in the United States as effectively purged itself of communist adherents as has the motion picture industry?"

'Game of Love' in Plea

Boston, March 29.

Times Film Corp. of New York has requested the Massachusetts Supreme Judicial Court to rule that Otis M. Whitney, Public Safety Commissioner, exceeded his authority by banning the Sunday showing of the foreign film "The Game of Love."

Film company charges that Whitney's banning of the pic infringes on freedom of press and speech.

Reissues

Continued from page 7

consideration, is not entirely the determining factor in the decision to sell or not to sell to tv. It boils down essentially to a dollars and cents proposition. How much are the pictures in the vaults worth? That's the poser confronting executives entrusted with the task of listening to potential deals. A video exposure of an old film immediately kills its theatre reissue value. The tv film buyers won't accept just the dogs. They want a couple of former b.o. winners as part of the package. However, film company execs, noting the success of an occasional reissue, Metro's "Camille" being the most recent example, are wondering if the oldies aren't worth more than the tv interests are offering.

"I've been made many offers," said a v.p. of one of the top companies. "I just don't know if the price is right. I've heard of films going to tv at from $30,000 to $45,000 each and shorts at $2,000 to $3,000. I've been offered $5,000 each for some of our shorts. I just don't think the price is right yet. With the number of plays these properties can get on tv, it seems to me they should be worth a lot more.

"If you were sitting home, what would you do? It would be easy if we could predict the reaction of the exhibitors. Can we afford to antogonize them by selling to tv. You tell me. Sure we're talking to everybody. We want to keep in touch with what's happening. The time may come when it will be feasible to sell to tv. We want to be ready. As of now, however, we have no plans to sell pictures to

Headaches Ahead in Europe

Robert Bassler, in N. Y. after exec producer chores abroad on "Gentlemen Marry Brunettes," said this week that filmmakers planning CinemaScope production in London and Paris over the next few months are headed for trouble.

Bassler said he's plenty high on the merits of this process but the rub lies in the availability of equipment. He warned that there's a shortage of anamorphic cameras and studio space in Europe. Also processing facilities are limited.

On another subject, the filmmaker said he can't see home toll tv as representing too great a threat to exhibitors. He opined that this medium might be suitable for limited appeal pictures "but the impact of size, color and encompassment that comes with the new techniques demands a theatre for full appreciation."

USE ALL OF YOUR SCREEN



TO SELL ALL CINEMASCOPE PICTURES!



Always Use CINEMASCOPE **Trailers**

To Sell **Features**

You wouldn't use a midget to do a giant's job! Sell CinemaScope—the giant of screen entertainment—as it should be sold—as your patrons will see it—with CinemaScope trailers. The standard ratio trailer cannot do justice to your CinemaScope attraction.

National Screen Service has CinemaScope trailers with optical or magnetic tracks as required to fill your needs. Use them and sell all the breadth and magnificence of CinemaScope—*as it should be sold!*

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



Metro Workshop a Surprise Click

What Trade Pre-Doped as a Tired Stunt Reveals Much Appeal to Today's Showmen

The cynics got lost as Metro moved underway a few months ago with its series of "Ticket-Selling Workshop" meetings with exhibitors in key cities around the country. In sessions to date, theatremen might have waxed sentimental or a little corny in expressing their attachment to the industry. But all have shown keen interest in the idea of listening to the ideas of their colleagues on how to draw customers.

M-G's "Workshop" program was explained by Mike Simons, the company's exhibitor relations chief, and Emery Austin, exploitation head, at a N. Y. luncheon last week under a joint M-G and Associated Motion Picture Advertisers banner.

The conclaves have been held in a dozen cities so far and M-G eventually will blanket the country with more of same. The pitch has been to sell pictures, and while M-G might have engaged in a little self-plugging, the accent has been on promotion of product generally—everybody's, said Simons.

It's been functioning this way. A city is selected for a "Ticket-Selling" conference and resident circuit heads and individual theatreowners are invited by M-G distribution chief Charles Reagan and Simons, respectively. Theatremen from another area who've been experiencing an upbeat in business, three to six of them, are asked to sit in as panelists (none has refused). The out-of-towners make with the dialog on policies and extra curricular activities that have resulted in more ticket sales and upped community stature for their theatres.

Attendance at each of the idea-swapping conventions has been strong—300 and upward. M-G started out picking up the luncheon tabs and shortly after Coca-Cola took on the bankroller for trade relations purposes. Coke's cost has been estimated at $40,000, meaning lotsa pauses that refreshes are needed to recoup.

Simons told his Gotham audience that the meets are devoid of jokes and hi-jinks. All strictly business and it's all right, too, if speakers, who are given limited time allotments, skip the usual "Ladies and Gentlemen" intro lines. The local mayor is not invited and telegrams from those who couldn't attend go unread.

Simons gave a capsule recap in N. Y., mentioning only a couple of the money-making ideas that have intrigued exhibs. One centered on a teenager advisory club set up by a theatreowner. Members are a group of 13-year-old girls who advise on what pictures are favored or disfavored and why. The exhib hosts meetings, uncorks a few bottles of pop and obtains a clue on how to win over the moppets.

Another was a tiein with local merchants, who make the theatre the focal point of a community sales campaign. Reason being that the filmhouses brings out the local citizens and nearby retailers can nab them for sales going and coming.

Austin, who co-gavels the "Workshop" palavers with Simons, related that many theatremen are in need of an education in the sense they're unaware of selling "tools" which the distribs make available. Some were unhep to the meaning of pressbooks and others didn't know a 24-sheet from a bedspread, for example. Austin's job at the meets is to enlighten the non-pro theatremen on the wide variety of M-G's exploitation devices.

M-G's 5th at Hall

With "The Glass Slipper" current and "Interrupted Melody" and "Love Me or Leave Me" set to follow, Metro will have five pictures in a row at the Radio City Music Hall, N. Y. Previous to "Slipper," "Hit the Deck" and "Jupiter's Darling" played the N. Y. showcase.

In another booking, M-G has snared the Capitol for "The Prodigal," with the opening planned in May. This is the first Metro picture to land in the Capitol since "Last Time I Saw Paris" in November.

Metro Briefing Field Salesmen On 'Outside' Pix

Taking on outside product is a new experience for Metro and the film company is making sure that its sales staffers are properly briefed on how they're to be handled. As a consequence, the company is calling together its salesmen in the field to outline the recent production deals, such as with Samuel Goldwyn for the release of "Guys and Dolls," the forthcoming Desilu (Lucille Ball-Desi Arnaz) picture, and the future films to be made by Sol C. Siegel under a pact now being finalized.

Regional conclaves are being held following a two-day division managers meeting in Chicago last week at which sales chief Charles M. Reagan presided. Branch and district managers of the eastern territory, under the supervision of John P. Byrne, met Monday (28) at the Sheraton Astor, N. Y. Byrne met individually with some of the sales reps yesterday (Tues.) and then left for a tour of his branches to meet with the sales staffs locally. His first stop will be Albany, followed by Philadelphia, New York, Boston, New Haven, and Buffalo.

Other division sales managers will hold similar meetings with their district and branch managers, to be followed by visits to each of the branches for staff sessions.

In addition to outside product, sessions are being devoted to discussions of release plans for "The Prodigal," "Blackboard Jungle," "Interrupted Melody," "Love Me or Leave Me," "The Glass Slipper," and "The Cobweb."

NOVELTY SOON PALLS, MAYER REMINDS BIZ

Hollywood, March 29.

Motion picture industry need not worry about color television, Louis B. Mayer, told members of the American Cinema Editors at their fifth annual dinner honoring nominees for the Oscar Derby.

"When Technicolor first became available to the film studios," he said, "it was a great novelty and brought people to the film houses just to see almost anything that was offered in color. The novelty soon wore off, and film producers learned that nothing ever takes the place of top entertainment, no matter how you dress it up."

Paying tribute to members of ACE, Mayer declared, "You have the prestige and the deserved dignity of your profession and your creative efforts have contributed to the success of the finished motion picture."

ACE awards were presented by Jane Wyman to Ralph Dawson for "The High and the Mighty;" William A. Lyon and Henry Batista for "The Caine Mutiny;" Glen Milford for "On the Waterfront;" Elmo Williams for "20,000 Leagues Under the Sea;" Ralph Winters for "Seven Brides for Seven Brothers," and to Lynn Harrison and Grant Smith, TV Academy winners for "Operation Undersea."

Just to Let My Show Biz and All My Other Friends Know That I'm Now Making Like A Wall Street Tycoon

JESSE BLOCK

Registered Representative

IRA HAUPT & CO.

501 7th Ave., New York 18, N .Y.

LOngacre 5-6262

Openings & Closings

Minneapolis, March 29.

Current theatre shutterings outnumber reopenings two to one in the territory as boxoffice troubles start multiplying again.

Houses tossing in the sponge because of unprofitable operations include the World, Duluth, Minn.; the Fort and Blanchard at Montfort and Blanchardville, Wis., respectively, and the Roxy, Steele, N. D.

Theatres which have reopened after a long stretch of darkness are the Royal, Park Rapids, Minn., and the Marmarth, Marmarth, N. D.

SAG Warns Alexander's Colorado Springs Studio Is on Its Penalty List

Hollywood, March 29.

Board of directors of Screen Actors Guild has warned members if they work for Alexander Film Co. of Colorado Springs they will be termed guilty of misconduct unbecoming a member and face possible suspension if convicted.

Alexander is on Guild's unfair list because it has not inked a basic agreement with SAG covering wage scales and conditions for actors, singers and announcers in films made by the company.

SAG has also cancelled pacts with Cy Roth and Key Productions for allegedly falling to make payments due actors they employed, and no guild member can work for them. Members were also told not to work for Les Cook, a nonsignatory producer. Guild cancelled franchise of Jack Morse agency for non-payment of franchise fees, and no member can use agent.

SAG is holding tv residual checks for a number of actors it has been unable to locate. They are Imogene B. Ansara, Al Bayne, Inga Borg, Jerry Burns, Jack Carr, Ludwig Donath, Peter Engle, Margaret Field, Joel Friedkin, Jerry Hayes, Joey Larson, Patsy McClelland, Noreen Michaels, Robert Newton, Christian Pasques, Berry Patterson, H. M. Piper Jr., Tony Urchel, Philip Van Zandt, Richard Walsh, Robert Wilcox and Douglas Yorke.

REPUBLIC GIVES ITS EXCHANGES MORE SCOPE

Chicago, March 29.

Herbert J. Yates, president of Republic Pictures, disclosed a new Republic policy of increased local autonomy for exchanges throughout the country, with branch managers granted broader authority to make local decisions. The policy was unveiled at the Republic midwest sales conclave here last week, first of three such meetings currently being held by the film company.

The move increasing branch independence from home office rule was dictated by the faster tempo of the times, and should enable exchange managers to move more quickly to meet changing local conditions, stated Yates' executive assistant, William M. Saal. It is expected that the branches will be guided by general policies laid down by the home office and success of this policy of greater local freedom will depend on the calibre of the men administering it, continued Saal.

Republic worldwide sales director Richard W. Altschuler conducted sales policy briefings on five forthcoming Republic pix for midwest exchange heads attending the meet.

Teevee film plans loom large in Republic's future, according to Earl R. Collins, president of Hollywood Television Service, Republic's telefilm subsidiary. Prexy Collins revealed that, within the next three months, the telefilmery will have five series of half-hour shows on the market. Two series of 39 half-hour films are currently being sold, "Behind the Scenes," a comedy series, and "Fu Manchu" a whodunit serial. Three more are currently in production, and are set for early release, two comedies and a drama.

'Seasonless' Film Year Nearer?

Ed Hyman Sees More Sensible Policies—Next Test: 'Hoarding' Product for July 4th Weekend

Distributors are gradually waking up to the necessity of avoiding pre-holiday slumps in their release skeds and are arranging their distribution in a more orderly and coordinated manner.

That's the impression of Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, who returned to N.Y. last week following an extensive three-week swing through the western part of the country, including a stopover at the studios.

Hyman, long an advocate of a "seasonless" film year, said the May and June period was again a difficult one, with distribs tending to hoard their top releases for the July 4 holiday. He added, however, that at least some of the companies were setting potential b.o. films for May and June and that this was a distinct step in the right direction.

Tough booking times for exhibs come in May and June, in the pre-Easter period and in December, Hyman held. "Once the holidays roll around, there's so much triple A product around, the theatres can't play it all," he observed.

Hyman said the UPT affiliates were all actively engaged in carrying out the program outlined by president Leonard Goldenson, which stressed ways and means of getting the juve audience back into the theatres. Complete report on methods used and ends accomplished will be given at the annual UPT meet in late August or early September. "We are doing what we can, but it's important that the studios give us the right material to work with," he stressed. "They must cooperate by giving us films that have that special appeal."

Having previewed the upcoming product at the Coast, Hyman had words of praise for VistaVision, which he said gave extraordinary depth and clarity, and for the Todd-AO process which he saw applied in footage from "Oklahoma." Some of the UPT houses will be showing "Oklahoma" later this year, using the special projectors made in Holland.

First 1955 quarter in the UPT houses is showing an increase over 1954, Hyman said. This is in contrast to other reports stating that business in the past few weeks has lagged.

Dividends Healthy

Washington, March 29.

Picture biz looks strong on the basis of dividends paid during the first two months of this year. Total reported for January and February came to $3,244,000, high above the $2,047,000 figure for the same period of 1954, according to the U. S. Department of Commerce.

February melon was a huge $2,190,000, as against $846,000 for February, 1954. However, a good part of the difference is due to deferred payments; some companies which paid in January last year, disbursed the melon in February this time. Here are the company figures:

Columbia Pictures, which paid but $65,000 in February, 1954, made it $444,000 this time. Loew's Boston Theatres paid $39,000 in both years; and Warner Bros. held at the same $742,000 in 1954 and 1955.

National Theatres paid $346,000 in February; last year it paid in January. The Stanley Warner circuit, which also paid in January, 1954, took care of its stockholders this time in February with a fine $619,000.

Prints Reaching N.Y. Late Crimp Magazine Breaks

Delay in getting prints of new pictures to the homeoffice continues to stymie the long-range ballyhoo efforts of the eastern pub-ad departments of the film companies. Greatest problem is in servicing many of the national magazines whose forms close six to eight weeks before publication. The picture must be shown far in advance if the pub-ad men expect the plugs to break at the time of the release of the picture.

Not all prints are late in arriving at the New York offices but the policy of uncertainty continues and the eastern staffers are unable to plan adequately the exploitation campaign, not knowing which picture will or will not be available for showing.

Metros bally staff has tried several methods to assure itself of magazine breaks by showing the pictures far in advance. On one occasion, it flew a contingent of magazine people to the Coast to look at some half a dozen films in about three days. Currently, the studio is shipping a work print east so that a quick screening can be arranged for the periodicals. The film usually arrives with separate film and sound tracks and a film editor is sent along to make certain that it is run off properly.

Ozoners' Booth Contract

Minneapolis, March 29.

With the signing of a new three-year contract by the five Minneapolis area ozoners and the AFL projectionists' union, all of this city's theatres now are set until the end of 1957 with their boothmen.

The new contract provides for the pay status quo the first year and a 5c an hour scale boost each of the last two years.

During recent weeks, the projectionists effected two other three-year contracts. One was with the United Paramount and RKO Theatres here providing for a 9c per hour pay increase each of the final two years and one with independent conventional houses that includes a provision for an 8c per hour stipend boost each of the last two semesters.

This will be the largest show train from Toledo since the war years when, because of the restrictions on gasoline, Mrs. Hineline ran trains to Cleveland for the Metropolitan Opera.

Eagle, Albany in All-Out $350,000 Antitrust Suit

Albany, March 29.

A $350,000 treble damage antitrust suit was filed in U.S. District Court at Utica last week by the Capitol City Theatre Corp. former lessee and operator of the Eagle theatre, Albany, against the nine major distributors, three Fabian corporations, two Warner companies, and two Hellman corporations, alleging that they had "conspired in various ways" against the plaintiff. "Illegal monopoly" and "unlawful acts" were also charged, the monopoly assertedly forcing the corporation to sell the subsequent-run house. The suit, in effect, is against all theatres in Albany. Dates of the claimed violations were from July 1, 1944 to April 1, 1951, when the Eagle was sold. Harold Strassman is the present operator.

Jacob M. Olshansky, Albany, is attorney for plaintiff.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"THE GLASS SLIPPER"
in radiant COLOR starring
LESLIE CARON • MICHAEL WILDING
An M-G-M Picture
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

FOR SALE

All or part motion picture equipment, Bremkert (2) projectors complete with lenses, 498 swing back seats, carpeting, air cond. and all other equipment in theatre at 1035 Sixth Ave., N. Y. C. Call—S. Weissman LO 5-4634 or FR 8-8709

TV'S HIGH COST OF POLITICS

CBS-TV's Got the Raiding Urge

Not content with merely competing with ABC-TV in the latter's 7:30-8 strip operation, CBS-TV is actually going out and trying to raid the network for three of the shows that have made ABC the toprated web in the time period. CBS-TV's plans for half-hour shows in the 7:30-8 strip include "Rin Tin Tin," "The Lone Ranger" and "Name's the Same," and it's now making strong overtures to their respective sponsors to woo them over in their same time periods. "Rin Tin Tin" and "Lone Ranger," particularly, are two of the very shows which by their solid ratings cued the decision by CBS to switch to the half-hour format rather than the current music-and-news quarter-hours.

CBS has an inside track on at least one of the shows and a strong argument on another. Web and General Mills are chummy, what with "Lone Ranger" running repeats on CBS for GM on Saturday afternoons, with good results. And, since Nabisco, which bankrolls "Rin Tin Tin" on ABC, also sponsors "Halls of Ivy" alternately on CBS, the latter is inducing Nabisco with a contiguous rate advantage if it brings "Rinnie" over. Finally, the weak sister, ratingwise, of the trio, "Name's the Same," is also the subject of a pitch to Ralston, its ABC bankroller. These three are all that CBS can touch, since "Disneyland" is an exclusive ABC property and "Cavalcade of America" is firmly pacted for another year.

Fact that CBS is imitating ABC's program setup, let alone raiding its shows, is the first indication by the other webs of the new bigtime status ABC now occupies. The program raids, combined with CBS' grab of the U. S. Steel business, are the first time either CBS or NBC have condescended to look at ABC in any way but as an upstart. ABC, of course, appreciates the compliment, but isn't too happy over the raiding tactics with which it's expressed.

TV In The Deep South

Major Network Shows Compete With Sleep In Reshuffling of Station Schedules

Mobile, March 29.

Many of the top-ranking tv shows come on in the deep south just about the time Steve Allen's "Tonight" is bowing in in New York. Or with central time, often an hour after he has started.

What makes it doubly bad is that two-thirds of viewers here hit the hay hard and fast at 10 p. m. Apparently tv space buyers in the big ad agencies do not realize this. Or they believe in representation (and billing) at all odds.

In Mobile, on Sunday at 11 p.m. comes "Medic." This has been preceded by a kine of "Toast of the Town" two weeks after the program has been shown live at 7 p. m. in Pensacola. (Mobile gets Pensacola with a special Pensacola aerial and the right conditions.)

On Sunday, New Orleans tosses "Ozzie and Harriet" at 10, "Meet Mr. McNulty" at 10:30 and "Make Room for Daddy" at 11. "The Whistler" bows at 11:30 in New Orleans Sundays with "This Is the Life" at midnight. But Channel 3 in Pensacola has had Jack Benny or "Private Secretary" at 6:30.

So far as VHF set owners are concerned Pensacola Mobile and New Orleans are one-station cities. New Orleans has a UHF station,

(Continued on page 46)

'Toast' 30.7; NBC 26.2

CBS-TV's Toast of the Town" took the Trendex measure of NBC-TV's "Entertainment '55" colorspec dedicating its Burbank studio Sunday (27). Ed Sullivan show wound up with a 30.7 vs. 26.2 in the 8 to 9 rivalry, putting together half-hour clusters of 30 and 31.4 against 24.7 and 27.6.

The NBC spec kicked off at 7:30 with 25.5 to beat the 19.4 of "Private Secretary." For the 90 minutes, NBC's score was 25.9, to 26.9 gor Columbia.

Miltie & Martha's 3-Way Sponsor Spread in '55-'56

Next season's sponsor setup in the 8 to 9 Milton Berle-Martha Raye NBC-TV "all new but the Buicks" Tuesday showcase has been resolved on a tripartite basis. With Buick ankling the spot to move in with Jackie Gleason's half-hour "Honeymooners" telefilms, Whirlpool Washers and American Chicle are joining the previously pacted Sunbeam in carrying the Berle-Raye banners. Sunbeam remains with the Sunday night specolas, with Hazel Bishop pulling out, though latter will be repped in the first half of Tuesday hour with a summer show that returns "Place the Face" to video in revised format (other 30 minutes going to Toni and Associated Products with another stanza).

Sunbeam, Whirlpool and American Chicle entries maintain the "Miltie & Martha" gaits of never having been without a tv sponsor. The funsters will carry on with about two-thirds of the exposures, with another show understood to be in the making for the slot for the balance. It may be a four-way show, with Martin & Lewis and Bob Hope doing four or five shots apiece to constitute a Tuesday "Comedy Hour."

The Chicle bankrolling is particularly interesting since the gum outfit is one of three sponsors of Sid Caesar's Monday night hour (along with RCA and Procter & Gamble). It may indicate that Chicle is preparing to move out as a Caesar participant next season.

'Gunsmoke' TV'er As CBS' Answer

CBS Radio's "Gunsmoke" show is the latest of the audio-only attractions to get the tv treatment, with the network planning a major buildup for a newcomer. Jim Arness (said to be a John Wayne discovery), in the lead role. The interesting aspect of "Gunsmoke's" conversion, however, is that this will be first entry in the web's 7:30 to 8 cross-the-board frontal attack on the inroads by the ABC-TV with its "gotta get 'em young" credo ("Disneyland," "Lone Ranger," "Rin Tin Tin.")

CBS is projecting its 7:30 to 8 overhaul in terms of next fall, which will mean the dispossessing of the Monday-through-Friday news & music format that's been a CBS early-evening staple since the beginning. Still to be resolved is what happens to Doug Edwards, Perry Como, Jo Stafford and Jane Froman. But one thing looms as a certainty — the kids'll get the early evening play, a formula which will probably become universal in practice to encompass all networks and all stations (one report is that the present 7:30-8 layout will be moved up to 7-7:30).

'56 CHI-FRISCO BIG SPONSOR RAP

By GEORGE ROSEN

It isn't likely that any single sponsor will be in a position to pick up the tab for the kind of coin it'll necessitate to bankroll the '56 Demo-GOP national conventions in Chicago and San Francisco, respectively. And in view of the Chi-Frisco shuttling process and the added rap on tap in contrast to the one-city-only (Chi) coverage in '52, the tv networks know only too well the millions that will be involved and how important the sponsorship picture looms this time up.

To cite but one network's plight, back in '52 it cost CBS some $2,400,000 to do the two-convention job. Westinghouse was the sponsor, spending $1,800,000. Loss to the network: $600,000. Translated in terms of Columbia, NBC and ABC, the tv out-of-pocket rap came to an approximate $2,000,000.

But that could be peanuts compared to what the webs are up against this time. It's figured it'll take at least a $3,000,000 sponsorship price tag on each of the tv networks to make the coverage a black-ink operation because of the added cost factors. Increase in network time charges since '52 (plus the new stations that have since joined the webs) are the major factors that will hike the cost for each web some $1,000,000 since the last conventions. Technician salaries have gone up some 30% since '52 and this time it's going to involve each network sending a crew of about 100 people to San Francisco after the Chi meet. Technicians alone (CBS, NBC, ABC) will number in excess of 200.

The combined network chieftains responsible for the putting the two-convention show on the air scouted the Frisco picture a couple weeks back and came to the conclusion that the Repubs' Cow Palace coverage snags can in all probability be hurdled, but that it's gonna be pretty rough going. They found a balcony to house the installations, etc., but in contrast, they conceded, Chi is a "dream job."

GOP Arrangements Group

Washington, March 29.

Alvin Cast, Republican State Chairman for Indiana, will head the subcommittee on arrangements for radio, television and motion pictures for the Republican National Convention in San Francisco, in August, 1956.

With him on the subcommittee will be Mrs. Marshall E. Cornett, of Oregon; Mrs. F. Peavey Heffelfinger, of Minnesota, and George Longmire, of North Dakota. Convention committee appointments were announced Sunday night (27) by Leonard W. Hall, chairman of the Republican National Committee.

The Real Stuff

Members of the Manischewitz Wine family will go to the tv bat themselves to describe the traditional Seder ceremony in advance of the Jewish Passover season.

Mr. and Mrs. Bernard Manischewitz will appear on "Jinx's Diary" over WRCA-TV, N.Y., tomorrow (Thurs.) and show a table set with characteristic silver and china that passes from one generation to the next. Passover season start next week.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

It Costs Money to Be Ambitious; Steve Allen & Paar $2,000,000 Rap

CBS Gets U. S. Steel

Issue of who gets the ABC-TV "U. S. Steel Hour" was finally resolved late yesterday (Tues.) when CBS romped home with the Theatre Guild dramatics. All-live show will go into the slot that Columbia had pitched at the giant Ben Fairless outfit—10 to 11 p.m. Wednesday in the web-imposed void made by Pabst telebouts being pushed over to ABC. It will rotate with General Electric's prospective major film showcaser. Steel preem on CBS-TV will be July 6.

NBC had entered the bidding (with ABC in the retention ring) by offering Tuesday 9:30-10:30 time, same as at ABC, aiming to ditch or reslot "Circle Theatre" and "Truth or Consequences," ABC was pointing to its Tuesday build-up next season via Warner Bros. series.

Heating up the transmitters early in the morning and keeping them burning into the late night is costing the tv networks a barrel of money. In fact it's estimated that the Jack Paar "Morning Show" is costing CBS-TV somewhere in the neighborhood of a $1,000,000 rap, on the basis of present negative sponsor reaction, and NBC-TV a like amount on its Steve Allen "Tonight" show. It's reported that up to a few weeks ago NBC was dropping $30,000 a week on the cross-board Allen frolic, but this amount was whittled down considerably via behind-scenes trimmings, etc. Even with the shavings, however, it's still about a $1,000,000 per annum nick.

Whatever the ambitions or aspirations of the webs or their determination to prove something, the networks have no intention of abandoning the costly projects. It's tough for Paar to get a rating (Dave Garroway's "Today" has the commanding lead) and on top of that the sponsors aren't biting in terms of the CBS 7 to 9 a. m. spread. The Columbia program braintrusters are still playing around with format changes, heightening the entertainment segments, etc., still convinced that it's got a winner in the Paar showcase. But in the meantime it spells out money.

Ditto on the NBC-TV late night Allen show. Major advantage of the latter is that it enjoys the benefits of the three-way "T-H-T" sales ride (in which sponsors get "Today," "Home" and "Tonight" exposure) on a combined rate setup, but it's been tough going trying to peddle the Allen show solo. And the competing late night pix (as with WCBS-TV in N. Y.) get the breaks on the ratings.

Everybody seems to benefit from the networks. The stations, oddly enough, are receptive to the Paar and Allen shows, for they're cashing in on local cut-in sales while enjoying a free entertainment ride from the network. In terms of both Paar and Allen, the coin is satisfying and their respective shows have parlayed them into major prominence, each with his own loyal following.

Everybody's Out For Como, But It Looks Like NBC

Shift of Perry Como from CBS to NBC-TV is in the works. With CBS attempting to end the 15-minute partitions in the 7:30 to 8 p.m. period, it is knocking the Chesterfield biz out of its ledgers. Result is that virtually every network is angling for the alignment of Como.

The offer from NBC-TV looms as the largest to date. With that deal, it's said that Como would have the choice of continuing with a 15-minute segment, or could go into a half-hour or a full-hour show.

ABC is also set to go into the Como sweepstakes. It's still in the process of strengthening its overall talent and program structure. However, CBS is also countering with an offer for Como to remain.

The sifting of the various offers to Como will begin today (Wed.) when Thomas G. Rockwell, head of General Artists Corp. which handles Como, returns from Florida, where he attended the opening of Kay Starr at the Fontainebleau Hotel, Miami Beach. Como will also return from Chicago today where he attended the Music Operators of America convention. A decision is expected by the end of the week.

'Mickey Mouse Club' Piles Up the Clients; Kitty Now $8,000,000

"Mickey Mouse Club," already half-sold last week, has added three more clients plus another "iffy" to its ABC-TV roster. Web has signed Carnation Milk, American Dairy Assn. and Mars Candy for a quarter-hour weekly apiece, thus bringing the total sponsorship lineup on the upcoming Walt Disney daytimer to 13 quarter-hours out of a possible 20. In terms of cold cash, it brings the kitty up to about $8,000,000 annually.

The iffy client, which would make sponsor No. 8 and quarter-hour No. 14, is Welch Grape Juice, which hasn't signed yet but is very close to a deal. Welch sponsorship would really be a feather in ABC-TV's cap, since it involves cancellation of the firm's participation in "Howdy Doody" on NBC-TV. "Mickey Mouse Club" is aimed directly at "Howdy," being slotted in the same time period and aiming at the same audience. Welch would be the first "Howdy"-to-"Mickey" defection. Re the remaining clients, American Dairy becomes the first spill-over bankroller, doubling on the two Disney shows on ABC. It's one of three sponsors of the nighttime "Disneyland."

NBC Dickers For Selznick Features

Hollywood, March 29.

NBC and David O. Selznick are huddling again, perhaps for the umpteenth time, but in this session there's an added element. The network is not only dickering for Selznick's services as a producer but is negotiating for a flock of DOS' features, which it would presumably spot on the network as "specials." Re the negotiations for his services, NBC wants him to do occasional spectaculars. Selznick's tv efforts have been confined thus far to last fall's two-hour, four-networks "Light's Diamond Jubilee" spec.

Negotiations are being handled directly between Selznick and NBC prexy Sylvester L. (Pat) Weaver, here for last weekend's opening of the NBC color studios in Burbank.

PARKER PEN BILLINGS IN AGENCY SWITCH

Chicago, March 29.

The Parker Pen account, which has been berthed with J. Walter Thompson the past dozen years, switches to Tatham-Laird in late spring.

T-L account exec Dave Watrous, a former Parker ad manager and a nephew of the family, was reportedly instrumental in getting for his shop the nod for the pen firm's billings, currently running about $2,500,000 annually.

Gleason's 'Mardi Gras' May Wind Up As Costliest Hour Show in TV

Jackie Gleason's upcoming full hour "Mardi Gras" tv show is being whipped into audition shape, with a "teletranscription" all set to roll for the CBS high program command within the next couple of weeks. And the way it's shaping up it could well wind up as the most costly regular weekly hour show to hit the medium.

This is the showcase designed for the Saturday night 10 to 11 spot next season as the big CBS ammunition to throw against NBC's George Gobel and "Hit Parade." And what it does for Gleason is beyond precedent in tv's history—giving his Jackie Gleason Enterprises practically a clean sweep on CBS-TV's Saturday night programming (with the exception of the 9 to 10 slottings of "Two for the Money" and "My Favorite Husband.") The Gleason scorecard will read: 8 to 8:30: The Tommy and Jimmy Dorsey variety show; 8:30 to 9: "The Honeymooners"; 10 to 11: "Mardi Gras." Only Arthur Godfrey with his multiple showcasings and $18,000,000 annual sponsorship gross accruing to CBS has lived in that kind of rarefied atmosphere.

Everything about "Mardi Gras" and its night club setting and trappings will be expensive. There's even talk of CBS building a special theatre for exclusive origination of the show. Already heralded is the fact that it'll have 24 dancing girls (the highest paid ponies in tv); eight showgirls, a full vocal chorus (under Lyn Duddy's direction) and a full band complement. This, of course, is over and above the week-to-week acts. Gleason plans to be in and out of the show periodically, just as he plans shuttling on to the Dorseys' set, which some weeks may give him a two-hour Saturday night exposure.

Cuttin' Corners

In the mad tv race for top names in which protocol and "business us usual" are gradually being discarded, it appears the sponsors themselves are going directly to the personalities in an effort to negotiate exclusive deals.

Last week one of the top automotives with a major stake in tv programming circumvented the networks in a bid to wrap up Judy Garland for next season. However, Sid Luft, husband-manager of the star, wouldn't commit himself.

Similarly it's understood that General Foods made similar direct overtures to Sam Goldwyn recently, object being a GF-sponsored tv hour to tie in with the release next fall of Goldwyn's, "Guys and Dolls" pic.

ABC-TV Sets New Minimum Dollar Structure on Rate

Having reached the big time in the network rating sweepstakes, ABC-TV has set about doing something with its rate card structure. Result, which will be mailed out Friday (1) to agencies and clients, is Rate Card No. 5, the first new card issued since July of 1951 and the first card under which the web will charge a minimum dollar volume to prospective advertisers.

Minimum is a new approach to "must buy" card structures. Instead of a "must buy" list of stations, as is the practice elsewhere, it involves a minimum dollar purchase, with clients free to pick their stations so long as they reach the dollar minimum. New minimum figure is placed at about $25,000 per half-hour time purchase. The only station "must buys" are the network's five o&o's, with the advertiser free to select all other outlets. Web will suggest a list of stations which it's sure of clearing and which comprises about $21,000 of that $25,000 minimum, but the advertiser is in no way obligated to choose those particular outlets.

Other new feature of the rate card is an improved discount structure enabling an individual bankroller to earn up to 32½% in discounts, as opposed to the previous 27½%. Understood the client must spend a minimum of $80,000 a week on a 52-week basis to earn the 32½%. Accompanying the rate card will be a new production manual, No. 4, with a simplified method of racking up production-facilities charges. Under the new manual, the web is separating charges for facilities-equipment and personnel, charging a flat rate for the facilities and equipment and a sliding scale for personnel, depending on the number used and union requirements. Previous production manuals listed personnel and facilities together, requiring long and complicated figuring to arrive at an overall cost. Under the new plan, advertiser can figure his facilities and equipment costs immediately, then tack on personnel charges.

Tab on Specs Up; 'High Cost of TV'

NBC-TV is hiking the cost of its specs next season. Whereas it's been costing the client $330,000 per 90-minute show, the amount goes up to $420,000 starting in the fall. Reason: high costs of tv, the benefits of expanded coverage and new program "surprises."

The Sunbeam and Hazel Bishop co-sponsorship tab this season on the Sunday night specs is $165,000 per 45 minutes. Latter figure thus becomes $210,000 in the fall, when the Sabbath eve tint series will be divided among a number of clients a la the "magazine insertion" pattern.

Ford and RCA are expected to continue with the Monday night "Producers Showcase" series with Oldsmobile dittoing on the Saturday night specs.

Allyn Edwards Ankles WRCA for 'Citizen' Show

All components on the "Mr. Citizen" package for ABC-TV have been resolved with Allyn Edwards ankling his three-hour morning radio show on WRCA, N. Y., to take the host-narrator post. Cunningham & Walsh property (for Liggett & Myers) starts April 20 in the 8:30 p.m. post-Disney Wednesday slot that ousts the Stu Erwin show. Ed Bryon is producing with Marx Loeb assisting, Charles Tate directing and John Gart batonning. Scripts are by Robert Shaw and Howard Rodman and Pete McGovern is editor.

"Citizen" is a dramatization of joeblow "heroes" with expectancy that latter will be spotted at conclusion for the snapper and receive the plaque award from prominent guests.

'Biogs' Vice Lux Radio

"Biographies in Sound," NBC's acclaimed radio stanza slotted Sunday, will move into the Tuesday night berth of "Lux Radio Theatre" when latter takes its summer hiatus.

Web will do six fresh biogs and reprise seven from its series for the hot weather spread.

Lester Gottlieb Subs Godfrey TV Slot Again

CBS Radio program veepee Lester Gottlieb again doubles into tv on April 20 when he handles the production reins on the Arthur Godfrey Wednesday 8 to 9 slot during the latter's absence. Talent set thus far includes Jack Carter and Bobby Van, with most of the Godfrey regulars. Al Singer and Sid Garfield have been pacted to write special material.

Last month Gottlieb subbed in the same hour, with Art Carney as the star, with the stanza getting a favorable onceover from tv program chieftain Hubbell Robinson.

Caesar Grounded by Grippe, But Due Back After Spec

Sid Caesar may have had some reservations in the past about being preempted every fourth Monday by NBC-TV's "Producers Showcase" spec. But with the comic conking out on Monday (28) as result of grippe, the next specola—April 4, with Greer Garson in "Reunion in Vienna"—will provide the gap he needs to recover and get into rehearsal for his April 11 return. Caesar was reported okay yesterday (Tues.) though still in fever at his N.Y. residence.

Monday's subber was a kine of the Nov. 8 show which introduced Nanette Fabray as his vis-a-vis. It was Caesar's first absence in some six years of his videocracy.

Dicker Steve Allen As Lead in BG Pic

TV stars appear to be in demand for film roles this year. Steve Allen, for one, is being seriously considered for the titular role in the upcoming Universal-International filming of the "Benny Goodman Story." Just how much of a conflict it will present in terms of his NBC-TV "Tonight" show, or whether he'd do the film during his network hiatus period remains, among other things, to be resolved.

Similarly, Phil Silvers is being sought for the film version of "Fifth Season," to play the Menasha Skulnik lead role. It's planned to shoot the film in New York. There's less of a pix-tv conflict involved in this case, since Silvers already has 13 of his CBS-TV comedy vidfilm series in the can and plans to have a full 26 ready by the time the show preems in the fall.

'Be Kind to TV Coml's' Sez Optometric Assn. Head; Good for the Kids

Des Moines, March 29.

Dr. Lois B. Bing of Cleveland, chairman of the American Optometric Association's committee on visual problems in schools, told an optometric conference here that "we should be kind to commercials on television." She said, "television as such is not harmful to the eyes. In fact it provides fine educational experiences for children they wouldn't have otherwise." She said that commercials "break up the intense visual concentration and thus ease the strain on the eyes."

She went on to say, "as a vision and education specialist I'm interested in good posture and its effects on vision. Poor posture leads to a weakening of the ability to use both eyes equally. Children shouldn't slouch down in chairs or lie down while watching tv. They shouldn't watch with one eye covered or hidden. There should not be a bright light between the watcher and the television screen, nor should the room be totally dark. It should have diffused light. The intense concentration itself isn't too harmful because it is broken up by commercials when the viewer can relax his eyes a little."

AG to ES: 'You Dope!'

Arthur Godfrey took a couple of swipes at another "giant member" of the CBS program family, Ed Sullivan, last week. Holding a clipping in his hand from Sullivan's N. Y. Daily News column referring to "another operation" for Godfrey, the latter referred to the "Toast"-master as a "dope" for not checking with him on the surgical matter. The inside is that Godfrey has been incensed all along because Sullivan has been giving ex-Godfreyite Julius LaRosa work on "Toast of the Town."

Godfrey's "dope" crack and kindred material made major news in Boston, for instance, where Sullivan "can do no wrong."

Star & Sponsor Mating

Hollywood.

Editor, VARIETY:

The following is a list of Sponsors and Stars that might well team up on tv:

Paris Suspenders	Red Buttons
Gillette	Buster Shaver
Wrigley	Marilyn Monroe
Ritz Crackers	Ritz Bros.
Bethlehem Shipbuilding	George Raft
Maytag Washers	William Bendi
Old Gold	Bing Crosby
Kohlers Bathtubs	Lily St. Cyr
Diamond Match	George Burns
Toni	Dr. Frank Baxter
American Woolen	Joe Cotten
Reynolds	Eddie Fisher
Fisher Body	Debbie Reynolds
Thrifty Drug	Jack Benny
Owl Drug	Hoot Gibson
Coca Cola	Imogene Coca
Armour's Ham	George Gobel
National Cash Register	Jaye P. Morgan
Sassy Cat Food	Kitty Kallen
North American	Ann Sothern
Southern Bell	Sheree North
Pabst Blue Ribbon	Lassie
Parliament Cigarets	Sarah Churchill
Sunbeam	Johnnie Ray
Eastern Air Lines	May West
Plymouth	Rock Hudson
Brunswick	Stu Martin
Klaxon Sirens	Vampira
Gerber's Baby Foods	Dagmar
American Sugar, Pfd.	Dick Haymes
Beechnut Bacon	Esther Williams
Del Monte Canning Co.	Arthur Godfrey
Van Cleef & Arpels	Linda Christian
Woman's Home Companion	Liberace
Chevrolet	Glenn Ford
Dodge Motors	Pedestrian

Bill Robin.

Pitt Radio Gets Giveaway Bug

KQV's Big Money Push to Inaugurate 'New Sound' in Morning

Pittsburgh, March 29.

Biggest radio push in a long time around here has just been launched by KQV, with an $8,500 giveaway and $30,000 in newspaper and other advertising in connection with what local CBS outlet calls "a new sound" in morning programming.

Show is deejay Joe Deane's early a. m. stanza, rechristened "1410 Time" and revised on the basis of a survey of 1,500 women in the tri-state area. For three and a half hours, from 6 to 9:30, Deane's platters will be strictly instrumental; not a single one of them will have a vocal.

This, according to KQV execs, is in line with what they found after analyzing the answers by the femmes to a questionnaire. In the past, there had been no distinction between Deane's morning and afternoon sessions. The changeover, at least in the morning, is aimed at housewives who revealed a distaste for constant repetition of "noisy, popular music" as well as "too much talk" and "too much silliness" by deejays at that time of day.

In the afternoon, however, Deane will continue as in the past with a conventional type of deejaying "to keep my franchise," he says.

(Continued on page 42)

NBC Sweeps Stakes

NBC sure has the luck o' the Irish, or at least a couple of its secretaries have. T'was a case of the boss looking with admiration at his gal in two of the web's offices, with the secretaries both having swept up a clean $140,000 each in the Irish Sweepstakes. After taxes, the prizes come to about $60,000 each, which means the girls can probably buy their bosses a couple of times over.

Winnahs were Dotty Grossman, secretary to Jack Sebastian of the NBC Film Division publicity department, and Sara Willner, sec. to Tom O'Brien of owned & operated stations.

British Com'l TV Gets Top Names; Coates, Barbirolli

London, March 29.

In a bid to capture talent for their commercial tv enterprise, Associated-Rediffusion, the program contracting company which will run the London outlet on weekdays, has negotiated pacts with prominent local showbiz personalities.

Peter Coates, independent legit manager and director, has been named as the web's senior drama producer and has already started on his new assignment. With his wife, Joan Miller in the lead, he directed the Broadway production last year of "A Pin to See the Peepshow."

A-R has also signed Sir John Barbirolli as music adviser, and has inked the Halle Orchestra for fortnightly concerts under his baton. Sir John's role as adviser will not be limited to longhair but will cover all music played over the station.

The network has also closed a deal with Eve Boswell for a series of 13 programs in which she'll be supported by the Johnny Johnson vocal group, with dances arranged by Peter Glover. The chirp filmed the first two in the series prior to leaving on a South African tour last week.

Texaco's 430G ABC Radio News

Texaco has picked up the tab for one of the fattest sales landed by ABC Radio in months, a 33-week purchase of the network's weekend news package of 22 five-minute newscasts. In terms of coin, the package goes at $13,000 per week, so it's a $430,000 expenditure by Texaco. Deal, set via Kudner, is effective April 16 and marks a return by Texaco to the package, which it had for a 10-week spell last summer.

Weekend news package has been ABC's most effective "new look" segment yet. The Texas deal gives it a total of 78 weeks of continued sponsorship with the exception of one weekend, last year's World Series weekend. It's been continuously sponsored since last May, with such bankrollers as Admiral, Musterole, Rybutol, A. C. Gilbert, and Pacquin. Program costs are virtually nil, since the web uses some six staff announcers on the show.

TV'S 'TAKE BACK YOUR MINK'

Weaver & the Scrambled Eggheads

Chicago, March 29.

NBC prexy Sylvester (Pat) Weaver stopped off in Chi last Saturday (26) on his way to the Coast, to guestspeak at the annual U. of Chicago management conference. It was a forum right down Weaver's alley (he described it as a collection of "big butter and egghead men") and his speech on "Television and the Intellectual" was grooved strictly for upper echelon mentalities. And with no texts available it was something of a test in highbrow osmosis for the reporters present as he outlined his visions of the "all-people elite" and the truly modern "classless society."

Weaver chided the brainboys for failing to recognize the true nature of the continuing American revolution leading to an era in which not the few but the many can enjoy civilization's material and cultural plums. With modern production techniques affording the leisure time and with television bringing everyone in contact with the "great, wide, wonderful world," the society of tomorrow need not be comprised of the intellectual haves and have nots. (This is a free translation).

He voiced a lack of patience for the lads in the heavy gray who scoff at tv and argued that "to program for intellectuals is easy, to make all intellectuals is the challenge." Or as U of C Chancellor Lawrence A. Kimpton postscripted: "Mr. Weaver wants the eggheads scrambled into our civilization."

Major Reshuffle of ABC-TV Shows Keyed to Warner Bros. Entry

"Warner Bros. Presents," the picture company's upcoming hour-long show on ABC-TV, is serving to touch off a wholesale programming reshuffle at the network for the fall. Involved in the big switch would be "Cavalcade of America," "TV Reader's Digest," the Danny Thomas "Make Room for Daddy" stanza and possibly a couple of other entries. Cueing the shift is a final decision by the web to slot "WB Presents" at 7:30-8:30 Tuesdays, thus causing "Cavalcade" to move.

The duPont entry will go into the Monday at 8 period in the fall. "Reader's Digest" will move out of that period into Tuesday night, either at 8:30 or 9. Decision depends on whether Florida Citrus goes into next season with "20 Questions," currently occupying the 8:30 slot. "Make Room for Daddy," at any rate, is now definitely scheduled to move to an earlier time on another day. Feeling at the web and the sponsors is that a good deal of children's appeal in the show is being wasted in its current 9 p.m. period on Tuesdays, and the probability is that it will be slotted Fridays at 8:30 in the fall, following "Ozzie & Harriet" and replacing the current Ray Bolger Show, which has lost its sponsor.

If "Daddy" moves to Friday, as is likely, and "20 Questions" is dropped, "Digest" would probably move into the Tuesday at 8:30 post, with the network having to fill 9 p.m. If "20 Questions" stays, then "Digest" will almost certainly move into the 9 p.m. time, replacing "Daddy." Probable date for all this to happen is Sept. 13, which is when "Warner Bros." premieres.

Web, from ABC prexy Bob Kin-

(Continued on page 46)

Presto! Amazo!

Magico Milbourne Christopher is doing his quicker-than-the-eye stunts as "Amazo the Great" in a series of tv film commercials to whip up interest in Amazo, the quick-mix pudding.

After Christopher does a legitimate baffler he tells viewers they can work magic themselves with the 30-second dessert. There's a package tie-in too. Each box carries a trick trading card endorsed by Christopher.

American Maize Products Co. is the sponsor, Kenyon & Eckhardt, the agency.

200G 'Norby' Pix To Stay in Can

With Eastman Kodak lopping off its "Norby" sponsorship in mid-April and switching over to "Ford Theatre" reruns instead, there will still be five of the "Norby" episodes that won't even be exposed to the public—at least not under Eastman sponsorship. It's estimated that each of the 30-minute installments, made in Eastman color process, represents a cost of about $40,000, with EK thus going into the hole to the tune of $200,000.

Films are owned jointly by producer David Swift and star David Wayne. It's doubtful, in view of the show's track record, whether the series will be pitched up for reruns to drain off residual coin.

With the switch in programs, Eastman inherits the Wednesday at 8 period on NBC-TV (opposite "Disneyland" and Arthur Godfrey), vacating its present Wed. at 7 tenancy.

NBC's $1,500,000 For NCAA 8-Game TV Spread in Fall

NCAA grid-on-vid returns to NBC with the network shelling out a minimum $1,500,000, it's understood, for eight games with seven on traditional Saturday and one on Thanksgiving. This is a moveover from ABC-TV which had a split sponsorship last year that took the web for a reported $1,800,000 ride in the red. NBC had the 1953 pact under General Motors' sponsorship. NCAA has 13 footballcasts in all, five of them done regionally for the first time and on separate bidding basis. Other bidder for the national griddery was CBS.

Deal was made over the weekend with E. L. (Dick) Romney, commissioner of the Mountain State Conference who is chairman of the NCAA tv committee. NBC was repped by public affairs v.p. Davidson Taylor and sports director Thomas Gallery.

QUAKER OATS IN 'ZOO PARADE' EXIT

Chicago, March 29.

After a five-year ride, Quaker Oats is dropping its alternate sponsorship of NBC-TV's "Zoo Parade" May 8. Defection of Quaker, for its Ken-L-Ration products, leaves the Chi-originator unsponsored for the moment as American Chicle checks off April 17.

Web reportedly has a couple of new hot clients on the string for the Sunday afternoon remote from the Windy City's Lincoln Park Zoo. "Zoo" crew, headed by narrator Marlin Perkins, departs this summer for a two-month junket into the interior of South Africa to lense wild life film footage for next season's shows.

AX SPONSORS FOR CHINCHILLA COAT

By LEONARD TRAUBE

The era of networks waiting on tv sponsors with hat in hand is over—at least until the next round. It's the webs that now have the upper hand on calling the shots to the point where backers of shows are virtually in the position of being obliged to show references to rate continued employment on the video lanes.

Current power plays center in giving underwriters the w.k. heave-ho either for more qualitative check-payers or in an effort to meet the challenge of the competition, or both. The trend sneaked up in the industry last fall when NBC-TV gave the back of its hand to Firestone Rubber and U. S. Tobacco, pushing out "Voice of Firestone" and "Martin Kane" to make room for Sid Caesar's Monday night "Hour" (along with a programming segue that includes "Medic" and the every-fourth-week "Producers Showcase" specolas) and the Thursday night "Lux Video Theatre" inherited from CBS-TV.

Columbia's Turn

Now it's Columbia that's become embroiled in the manifold maneuvers wherein sponsors are virtually being invited to be included out. Witness, for instance, the stand of Columbia prexy J. L. Van Volkenburg in putting the cancellation kibosh on Pabst's Blue Ribbon Bouts on Wednesday at 10 after the beer dispenser refused to cut down on the number of fisticuff engagements to allow the network to schedule classier programs in the interim weeks (with CBS also pointing to the limited appeal of the fights for the big-buying femme audience). As result, the Paley & Stanton forces are now fortified with a General Electric hour and, having gladly given up Pabst to ABC-TV, are ultra-bullish on scoring a coup on that web by bringing the powerful Theatre Guild-U. S. Steel dramatics into camp for the alternate weeks. (GE was pacted with the understanding that it would forego its weekly showcasing if U. S. Steel was won over as the rotating stanza.) The GE-USS alternation would give CBS the biggest one-two punch on the spectrum as far as a gathering in of industrial giants is concerned. It's of incalculable prestige, plus the coin factor, though obviously the network must have done some "fast talking" to swing such a deal, and perhaps was forced to provide concessions. In the Van Volkenburg

(Continued on page 40)

CBS Isn't Clowning

General Electric's heavily-promoted telexcerpt of the Emmett Kelly autobiography, "Clown," with Henry Fonda starred, outpulled every other Sunday evening show this weekend (27) with a resounding 32.7 overnight Trendex rating. "GE Theatre," in its CBS-TV 9-9:30 post, even outrated Ed Sullivan's consistent Top 10'er and the competing (to Sullivan) "Entertainment '55" heralding the opening of NBC-TV's Burbank color city. As to its own opposition, GE murdered "Philco Playhouse" by more than two to one.

GE pulled a 32.7, compared with "Philco's" 15.6 for the first half-hour, with "Clown's" draw spilling over into the 9:30 CBS-TV time when "Stage Seven" pulled a 26.0 compared with "Philco's" second-half-hour 16.7.

Sitting Life Out?

London, March 29.

Quote by playwright St. John Ervine at Bristol:

"Under the influence of television, the human race will become a large heaving jelly, unwilling to go anywhere, incapable of going anywhere, just sitting its life out looking in."

CBS-TV Axe Falls on Noxzema, Longines; Climaxes 2-Way Agitation

Halo, Goodbye

Fact that NBC-TV has been peddling Sunday 8 to 9 as part of the rotating sponsorship scheme indicates that Colgate, currently represented by "Comedy Hour" in the time slot, is no longer interested in 100% possession of the opposite-Ed Sullivan segment.

While "Comedy Hour" in its present form is being scrapped at the end of the season, nobody knows yet just what goes into the hour period in the fall. Scheduled shift of Colgate entry from Bates to Esty agency may be academic by the fall, depending on the sponsor's eventual plans.

Noxzema and Longines-Wittnauer have been knocked off their respective shows on CBS-TV with both ending up in May. Noxzema is rotating client on "Person to Person" along with Amoco, with Hamm Beer the midwest sponsor. Whether the latter will return to its weekly sponsorship is not determined. The Ed Murrow-starring show has long been agitating to divest itself of the sunburn lotion and shaving cream outfit and finally succeeded with the help of the web's upper echelon. They want a "classier" client.

"Longines' Chronoscope" exits the Monday-Wednesday-Friday sphere at 11 p.m. In this case the agitation came from stations which have been pressing for recapture of the time for their late night feature pix and other monied fare. "Chronoscope" has been going for four years with Larry LeSueur the permanent on screen editor for the last 18 months. Local station scheduling has been regularly irregular with an 11:15 opening on the even days and 11 o'clock on Tuesday and Thursday, and hence competing outlets are figured in a better position to grab off ratings. On the mixed choice, NBC-TV fronts Steve Allen in "Tonight" at 11:30 (though he comes in 15 minutes earlier on WRCA-TV, N. Y., for Knickerbocker Beer). WCBS-TV, Gotham key of CBS, will thus be able to "day and date" its rivals, particularly NBC's o&o, with the news recap followed by sports capsule, then into the "Late Show" celluloid at 11:15 on a fixed basis.

In the reshuffle, Piel's Beer will retain the crossboard status on the news plus Tuesday and Thursday on five-minute sports (Don Cochrane on news, and Bill Hickey on sports), with General Cigar on the other three days of the athletics segment. However, Piel's moves out of the Saturday night news picture and is replaced by Ford Dealers of N. Y. since there's another beer—Budweiser—that's latching on to the "Demon Runyon Theatre" telepix series at 10:30 and it isn't considered good practice to slot competing products consecutively.

Sponsor-Rotating Plan at NBC-TV Hits Some Snags

NBC's plan for a criss-crossing of sponsors designed to give the client a multiple-night exposure on major shows has run into advertiser resistance, and it's understood that the plan will probably be abandoned or drastically modified. Under the proposed setup, for example, a single sponsor, under a rotating policy, would one week be identified with the Sunday night 8 to 9 hour where "Comedy Hour" is currently berthed); another week get exposure on the Sid Caesar show; Tuesday night with Milton Berle-Martha Raye, etc. Cost per season, per client: $5,500,000.

Understood some clients thought the plan too hazardous and preferred identifying themselves with single shows. Too, the idea of buying into a show that would be competing with such high-voltage competition as "Toast of the Town" didn't strike clients as too appealing, particularly since, at this stage of the game, nobody even knows what's going into Sunday 8 to 9 in the fall as successor to "Comedy Hour."

RALSTON TO CBS-TV AS EXEC PRODUCER

Indie tv producer Gilbert A. Ralston this week became a network staffer, joining the program family of v.p. Hubbell Robinson Jr. as an executive producer at CBS-TV. For the last five years he's been grinding out telefilms for major clients, including Electric Companies, International Silver, Hamilton Watch and General Electric and put together a large chunk of DuPont's half-hour "Cavalcade of America." For the last 18 months Ralston has been shooting in Africa, Algeria and France on skeins just bought by the Heinz Co.

Ralston's rep was made at Procter & Gamble in the 1943-50 span, first in the radio division at Cincinnati hq and later as exec producer of the soaper's P&G Productions. Before that hookup he was nighttime radio head of Compton agency.

Franken to TPA

Jerry Frankin, sales head of Lester Lewis Associates, indie packagers, for the last four years, checked out last week to become chief of the newly-formed press sector of Television Programs of America.

Deal, made with prexy Milton Gordon and exec v.p. Michael Sillerman, gives TPA a resident publicity director, with Dine & Kalmus, on the account for some months, retained as consultants.

NBC's 100G For 3 'Pan' Repeats

NBC, it's reported, has finalized its deal for the "Peter Pan" repeat next Christmas, but at a price. Understood network clinched the deal only after agreeing to a stipulation that it pay $100,000 to the James M. Barrie estate for three more presentations. (It will probably become an annual Xmas tv fixture.)

Originally, NBC had an option for a one-time repeat at $12,500, but permitted it to lapse without taking any action. Subsequently the price was hiked to $35,000 for a one-shot or "three for a $100,000." Web bought the latter. Original fee for the recent Mary Martin telecast was $25,000.

VANDA TO EUROPE FOR 'BIG TOP' ACTS

Philadelphia, March 29.

Charles Vanda, producer of "The Big Top," flies to London April 12 on the first leg of a buying tour of feature acts for his one hour CBS-TV circus show. He will visit England, France, Italy and Denmark in search of talent. He picks up Glenn Gundell, v.p. of National Dairies, the Sealtest sponsor of "Big Top" in Paris and they both check the Cirque Medrano there and then fly to Copenhagen for the Tivoli and Shuman Circus openings.

Vanda, who is veepee of WCAU-TV in Philadelphia and a member of the NARTB Information Committee will also deliver lectures on television in London, Paris and Rome.

Probe of TV Industry Broadened; Sidney Davis Named Chief Counsel

Washington, March 29.

Scope of the forthcoming hearings by the Senate Interstate Commerce Committee on network-UHF problems was spelled out by Chairman Warren Magnuson (D.-Wash.) last week with announcement the inquiry will survey "the entire field of broadcasting, telecasting and communications."

This apparent broadening of the inquiry was disclosed by Magnuson in naming Sidney Davis as chief counsel for the investigation. A minority counsel to represent the Republican membership of the Committee for the probe is to be selected this week.

Indications that monopoly aspects of television will play a major role in the inquiry were seen in the appointment of Davis, who has been acting as chief counsel for a Senate Judiciary subcommittee which has been looking into possible monopoly in connection with the Dixon-Yates contract providing for private power facilities to supplement TVA.

Davis, 37, is on leave from the New York law firm of Phillips, Nizer, Benjamin & Krim, in which he is a partner. He is a former special assistant to the Attorney General and was law secretary in 1944 to Supreme Court Justice Hugo Black.

Davis' firm represents Paramount Pictures Corp., among others in the motion picture industry.

Simultaneous with Davis' appointment, the reactivated UHF Industry Coordinating Committee, under the chairmanship of Harold H. Thoms of WISE-TV, Asheville, N. C., warned that unless "prompt remedial measures" are taken many small market VHF stations as well as ultra highs will fold.

'Critical Situation'

The recent proposal of the FCC to institute a comprehensive study of network operations, the UHF Committee declared, vindicates the position it has taken for more than a year. It is recognition "that a critical situation now exists as a result of the present tv allocation plan and present network practices and arrangements." It is also recognition, Committee asserted, "that dangerous monopolistic conditions exist which are leading to concentration of the control of all tv in this country in two powerful networks and in a handful of large superpower, supercoverage tv stations in a few of the large markets of the country."

And if this happens, the Committee predicted, the public "will be restricted in the near future to

(Continued on page 35)

WOR-TV Winnah In 'Battle in Aft.'

To insiders it looks as though WOR-TV (N. Y.) and Ted Steele won out in the nine-month "battle in the afternoon" over the combined forces of Bob Kennedy and Allen Ludden in similar formats at rival WPIX. When WPIX topper Fred Thrower announced that the Kennedy-Ludden program sequence was going out on April 8 because the baseball season would interfere, few recalled that in the five years that Steele held down the same spots he never took a summer hiatus. Moreover, the Daily News-owned station isn't taking a firm stand about the return of the p.m. stanza combo in the fall after the diamond televising is gone for another year. Some of the performers on the axed WPIX shows aren't at all happy about autumn prospects, either.

The battle was joined last July, the very week Steele started at WOR. WPIX put three personalities (including Shari Lewis—for the juves at 5:30) into the three different type shows that Steele had handled alone. There was a variety-for-mom show that singer Bob Kennedy took over; a teenage show handled by Ludden, and Miss Lewis' kiddie edition, which was killed not so much by Steele competition but by the arrival of the powerfully rated "Our Gang" film shorts which got the 5:30 nod. Incidentally, Steele himself didn't fare too well among the youngest

(Continued on page 42)

Kenton's 'Music '55' Kinnie

Stan Kenton, the "progressive" maestro, is being pitched by CBS-TV for a summer showcasing with guestars.

Web has made a half-hour Kenton kinnie under the "Music 1955" tag.

Where Does Pabst Switch to ABC-TV Put Tom Duggan?

Chicago, March 22.

Switch of the Wednesday night fight telecasts packaged by the International Boxing Club from CBS-TV to ABC-TV next June may have interesting ramifications so far as controversial commentator Tom Duggan, currently the No. 1 local coin producer at ABC-TV's WBKB here is concerned. Duggan long has been an outspoken critic of IBC activities and his exit a couple years back from NBC-TV's WNBQ where he first came into home prominence was a direct result of the personal attacks he had leveled against IBC prexy James Norris and associates.

When the gabber was given the gate at WNBQ he signed on with WBKB where his campaign against the boxing outfit has continued unstintedly. At the same time, his "comeback' 'on the ABC-TV o&o after the NBC-TV ouster has projected him into the top money brackets withd his 10 shows per week netting the station close to $10,000 per frame.

By a coincidence, Duggan this week is negotiating a new contract with WBKB and it's expected his stance in relation to the IBC, now that it's to be associated with the parent network, will come up for discussion.

Pabst, which has been bankrolling the Wednesday night bouts on CBS-TV for the past five years, cuts back to an alternate week sponsorship when the midweek card moves to ABC June 1. However, the fights will be telecast weekly with the web on the prowl for an alternate client. Moveover reportedly resulted from Columbia's insistence that the pug schedule be limited next season to every-other-week showcasing.

ABC RADIO SLOTTING ALL-NEGRO STANZA

ABC Radio has slotted its first all-Negro network show, latching onto the current rhythm & blues craze with a half-hour weekly segment titled "Rhythm & Blues on Parade." Show, which will originate from the Club Baby Grand in Harlem, features Willie Bryant, w.k. New York deejay, along with top Negro guest artists and acts at the club. Show, which goes into the Thursday at 9:30 period starting April 7, will be hinged on the r & b fad, with live music and interviews taking that as their focal point.

ABC, to keep the all-Negro character of the show intact, has even put a Negro engineer on the segment, taking him off a tv camera and putting him on audio just for the show. Club Baby Grand, on 125th St., has been the origination point for a number of local (N.Y.) late-hour radio shows, but this is the first time it's being used as a network showcaser.

Benoff's Coca Scripting May Delay O'Seas Trek

Mac Benoff has been called east to script the Imogene Coca show, Saturday nights over NBC-TV, and if he continues, it will set back his scheduled European sailing May 8. This is part of a comedy travel book assignment for Henry Holt & Co., dealing with a "Mr. and Mrs. America in Europe."

Benoff completed his Danny Thomas (ABC-TV) filmed comedy series, and is slated for at least a month with the Coca show, but may extend it.

WFIL-TV Loves the Guvs

Philadelphia, March 29.

Gov. George M. Leader, of Pennsylvania, Gov. Robert H. Meyner, of New Jersey, and Gov. J. Caleb Boggs, of Delaware, will inaugurate a new series of monthly telecasts on WFIL-TV, Thursday, April 7, 8 to 8:30 p. m., originating from Independence Hall.

The three Governors, whose states comprise the Delaware River Valley industrial area, will appear together on these televised meetings to review the factors and projects that affect the mutual prosperity and well being of the region.

PIAZZA'S TINTER

Marguerite Piazza, the operatic oriole and nitery nightingale, will star in "High Pitch" on Chrysler's CBS-TV "Shower of Stars" color show May 12.

"Pitch" can be taken two ways —music or sports. Miss Piazza is scripted as running a baseball team.

TV's Newsroom of Tomorrow

Douglas Edwards, CBS-TV's cross-the-board newsman, looked into his crystal ball last week and projected himself into 1965 for an electronic peak-a-boo at the video future in terms of global events.

"Ten years from now (maybe less, considering the speed-up processes of the electronic sciences), there will be transoceanic, round-the-world live tv," said Edwards. "I can see the tv editor of the future sitting in his New York newsroom facing a bank of 30 to 40 giant-size monitors—many of them color receivers—reporting what newsfilm cameramen-correspondents are covering anywhere in the world at any given moment. It will be a 24-hour operation.

"Tomorrow's tv camera-transmitter will be small and extremely mobile, powerful enough to roam anywhere in the world, to shoot the news and beam it to more powerful transmitters for immediate airing, or for super-speed recording which can be televised minutes later. On our own program, we've already begun to use tv recordings of news events with greater speed and quality than we would have thought possible a couple of years ago.

"For example, when live transmission difficulties developed during the nuclear weapons tests in Nevada, our CBS television station in Los Angeles (KNXT) made a recording of the tv transmission and sent it to us in New York as soon as it could. We made a second recording and had it on the air within an hour and a half—with quite good quality.

"Every hour on the hour—or more often—the editor will be able to feed the network a fire in Rio de Janeiro, an elephant hunt in Africa, a flood along the Nile, a king's coronation or a bikini bathing beauty contest on the Riviera."

Edwards, 37, is no johnny-come-lately. He switched from sound to sight about eight years ago, with a "network" of two or three stations. His 7:30 p.m.'er is NSR (no sponsor room). Last week, too impatient to stand by while the years roll on to fulfill or dent his predictions covering the next decade, he introduced a background map 18 by 13 feet, fronted as the most accurate up-to-date of its kind in the world. The global mural is the work of Richard Edes Harrison, a foremost cartographer (Time, Fortune; etc.) produced jointly with Aaron Ehrlich, CBS News' graphic arts director. It's in values of gray and took several weeks to work out. Alongside the map is a blank board on which are pinpointed spots mentioned in the newscast.

From the Production Centres

IN NEW YORK CITY . . .

CBSpot Sales promotion mgr. **Sherril Taylor** back after D. C. briefie . . . The **Red Barbers** chalked 24th anni Monday (28) . . . **Jerry Danzig** takes over production of CBS' "Gangbusters" . . . **Richard Waring** into running lead on "Second Husband" . . . WCBSingers **Bob Haymes** and **Lanny Ross** to usher at Arthritis and Rheumatism Foundation's circus preem at Garden tonight (Wed.) . . . **Martin Weldon** featured speaker last week at luncheon of Nat'l Society for Prevention of Blindness . . . Verbatin tarnscripts of "Leading Question" and "Capitol Cloakroom" (CBS) in Congressional Record . . . **Herman Hickman** feated by Shell Oil and web execs on his first anni as WCBSportscaster . . . **Burl Ives** in first guest show (since opening in "Cat on a Hot Tin Roof" legiter) was on **Jim Coy's** WRCA stanza Monday (28) . . . Trombonist **Will Bradley** of **Allyn Edwards** show and son **Bill** are cutting records in "father and son" series. **Don Lamond** show's drummer, appearing in jazz bash at Greenwich, Conn., with **Bobby Hackett** and **Coleman Hawkins.**

Bill Elliot into nighttime deejay chores at WWRL . . . **Bobbie Rogers,** once femme d.j. at WFMD, Frederic, Md., at ABC-TV as gal Friday these days . . . **Martin Block** chairs ninth annual "Cavalcade of Stars" at Madison Square Garden on June 8 in behalf of The Shield of David Home for Orphaned Girls and its new home for retarded children . . . **Harry Novik** to Coast and then Cleveland on United Auto Workers broadcast matters . . . WINS will carry Circus opener tonight (Wed.) . . . **W. Ward Dorrell,** Blair research chief, gets a vicepresidency . . . **Dave Berman,** Y&R director on European jaunt . . . **Fay Martin,** WHLI copywriter, upped to continuity chief . . . **Henry Levine,** N.Y.C Dep't of Welfare consultant, gives out on WMCA tonight (Wed.) on old age problems . . . **Jacques Fray** began a new WQXRcast yesterday (Tues.) called "To France—With Music."

IN CHICAGO . . .

Don McNeill and his ABC "Breakfast Club" gang are moving out of the Morrison Hotel's Terrace Casino at week's end with the cross-boarder to originate from the web's Civic Theatre until a new hotel tieup is arranged . . . **Eloise Kummer** added a Saturday afternoon show to her WBBM sked . . . WGN deejay **Daddy-O Daylie** to emcee a jazz concert at the Maine Township high school Saturday (2) . . . Chi Tribune sports editor **Arch Ward's** airer sponsored by the DeVry Technical Institute switches from WLS to a WMAQ Tuesday night berth . . . **Judith Waller,** Chi NBC public affairs and education topper, guest spoke before the Glencoe Parent-Teachers Assn. Monday (28) . . . **Jay Andres** has taken over as host of WBBM's Sunday afternoon "Concert or Corn" record session . . . **Len O'Connors** WMAQ "News on the Spot" ordered four days weekly by the Temperature Equipment Corp. . . . Cleo Finder bankrolling **Tony Weitzel's** late-night-interview show via WBBM . . . Alan Radio checked in with a saturation bundle of 30-minute blurbs weekly on WNMP, Evanston indie.

IN PHILADELPHIA . . .

Earl Selby, Bulletin columnist, preemed a five-minute cross-the-board session, "Earl Selby and Mr. Fixit" (28), on WCAU-TV, 5:55 p.m. . . . **Fred E Walker,** WPTZ publicity director, reelected v.p. of the Trenton (N. J.) Community Concert Assn. . . . **Warren Hull,** of 'Strike It Rich" and **Phil Sheridan,** "Mr. Rise and Shine" of WFIL, will participate in the 7 a.m. outdoor Easter Sunrise Service, April 10 . . . **Tom Keegan** returns to WIP after four years with the Air Force . . . WIP special events director **Sam Serota** addressed the Adult Education Council of Philadelphia at their annual dinner . . . "Play Marko," with **Bob Russell,** moved from the 8 to 9 p.m. hour segment on WFIL-TV . . . "Star Sunday," featuring WCAU personalities **Ed Harvey, Gene** and **Joan Crane, Ralph Collier, Jack Valentine, Ginny Stephens** and "Big Top" clowns were credited with drawing a crowd of 40,000 to the opening of a New Jersey real estate development . . . Restaurateur **Lew Tendler,** formr boxing champ, was flown to Hollywood to appear on "This Is Your Life."

IN PITTSBURGH . . .

Betsy McCoy has been added to the KQV staff as deejay **Joe Deane's** Girl Friday . . . **Peter Barker,** onetime WDTV director, is resigning as executive veep of Advertising Syndicate of America to accept an overseas appointment with the U. S. Information Service. He leaves here the end of June . . . **Joe Friedman,** son of **Arthur Friedman, Post-Gazette** financial editor, is now working for Tex & Jinx in New York . . . **Bob Merrill's** Valyr Music Co. will publish "You Did, You Did,' a new song by **Phil Davis,** WCAE continuity chief, and Mrs. Ann Lescsak, wife of pianist **Joe Lescsak** with Ralph De Stefano orch . . . Newscaster **Ed Wood** and his wife have a date with the stork in June and **Lee Land,** WCAE engineer, will be a pop again in July . . . **Claude Morris,** onetime biggie at KDKA, back in town looking for a connection . . . Gimbel Bros. doing an MCA-produced hour show on KDKA-TV Thursday given over to the YMCA building fund and featuring **Kaye Ballard, Betty Jane Watson, Jenny Lou Law** and dance team of **Bud & Cece Robinson.**

IN CLEVELAND . . .

Glenn Rowell, of WTAM-WNBK, joining staff of KOTA . . . **Dottie Gay,** featured in "Two Hits and a Miss" pacted for a six-a-day series for Bi-Rite on WDOK . . . **George Gobel** has been signed for Super Market Institute appearance here . . . **Jimmy Dudley** pacted for pre-Indian "Dugout Interviews" on WERE and WBBW . . . WEWS will stage series of Saturday boxing matches for POC suds . . . National City Bank purchased **Charles Day** 6 p.m. WGAR newscasts . . . **Milo Townes** and **Bill Cannady** exiting WSRS news . . . **Ken Coleman** doing nightly WHK sportscast . . . **Frank Cover** is WEWS' new "Mister Weather-eye . . . **Stan Barron,** former WDOK announcer, now with WKBW in town . . . Westgate Merchants purchased 15-minute daily 7:30 a.m. segment on WHF's Bill Gordon stanza . . . "Live Fast, Love Hard, Die Young" banned from WHF airways . . . **Walt "Kousin" Kay** celebrating fifth year on WXEL . . . **Louis Winslow** starting new teen-age stanza Saturday on WERE.

IN WASHINGTON . . .

Frank C. Baxter, whose CBS show, "Shakespeare on TVV" was a multiple prize winner last year, and who is currently featured on web's "Now and Then" teleshow, here past Monday (28) for a Library of Congress reading stint . . . WMAL-ABC's **Milton Q. Ford** currently commuting to Manhattan where he has launched a new midnight-to-3 p.m, Sunday d.j. and interview show over WABC . . . **Col. Edgerton Merrill,** U S. Air Force Reserves, has been named assistant to president **Henry Rau** at radio station WOL to handle sales promotion . . . WRC-NBC currently conducting run-off of local "Mrs. Washington" contest in preparation of finals at which capital entry for national contest with be chosen . . . **Ruth Crane,** WMAL femmecaster, is featured in the new cookbook, "Cooking with the Experts," Random House publication which offers recipes culled from tv shows throughout the

(Continued on page 40)

'BEWARE OF TELEPIX CON-MEN'

CBS' 'Never Had It So Good'

CBS' "peaches and cream" annual report, showing record earnings, revenues and sales for '54 with a consolidated net income (after taxes) of $11,414,845, takes on even added significance when it's recognized that board chairman William S. Paley's corporate setup took it on the chin on the manufacturing front (CBS-Columbia and CBS-Hytron). An additional $5,302,181 in capital gains (after taxes) developed through the sale of the comany's minority station interests in Washington (WTOP) and Minneapolis (WCCO).

CBS' gross revenue and sales (up 18.9% over '53) of $373,380,139 thus put Paley & Co. in the better than "one third of an RCA empire" realm (latter is hugging the billion mark), but whereas the big noise in RCA is manufacturing, with broadcasting running second, CBS' mounting profits come primarily from its television network, with Columbia Records also a profit factor.

As usual, the published report (prexy Frank Stanton attends personally to the handsome topography and art work) is an artistic triumph in keeping with the bullish aspect of the annual report's contents.

With '54 tv billings representing a 50% increase over '53's $98,000,000 take, the prospects for '55 are even more promising on the basis of January biz, when CBS-TV racked up $15,000,000 for a single month's billings in contrast to the previous January's $10,000,000.

Simultaneous release of CBS proxy statement bares salaries paid to officers and directors during '53 amounting to $1,666,539, with Edward R. Murrow topping list with $306,611, with an additional $105,600 in royalties from Person to Person, Inc.

Other salaries: Stanton, $250,836; Paley, $200,000; J. L. Van Volkenburg, CBS-TV prexy, $101,250; James B. Conkling, Columbia Records prexy, $72,499; Adrian Murphy, CBS Radio prexy, $65,000; Charles F. Stromeyer, CBS-Hytron prexy, $54,807; Seymour Mintz, CBS-Columbia prexy, $51,346.

And then there's a 5% cross-the-board salary hike for all N. Y. employees in the labor grade structure with over 150 hired hands to receive wage adjustments above the general increase. The ghost walks April 8 on both increases.

NARTB Board Split on Toll TV

Fellows Calls April 12 Special Session to Evolve Industry Stand

Washington, March 29.

National Assn. of Radio and TV Broadcasters may find its house somewhat divided when its tv board of directors meets here in two weeks to consider the FCC proposal to authorize toll tv. NARTB prexy Harold E. Fellows has called the board members to a special meeting April 12 to discuss the industry position. Initial comments to the FCC proposal are due May 9.

At least two members of the board can be expected to oppose an organization stand against pay tv. One of them is Paul Raibourn who heads Paramount Picture's tv station KTLA in Los Angeles. In view of Par's controlling interest in Telemeter, Raibourn's position on toll tv is obvious.

Another board member who would be inclined to favor toll tv is John Esau, principal stockholder in UHF station KTVQ in Oklahoma City. Along with other UHF operators in difficulties Esau will probably support toll tv as a source of added revenue. His station is being operated under a trusteeship appointed by the courts last December.

NARTB has not committed itself on toll tv but Fellows has urged

(Continued on page 42)

'Woolworth Hour' In June 5 CBS Bow

F. W. Woolworth's initial splurge in radio, reported several weeks ago, is set for unveiling on June 5 as a 60-minute Sunday musicale in the 1 o'clock slot. The five-and-dime colossus is earmarking about $18,000 in time and talent for its "Woolworth Hour" on CBS, with bigtime trimmings including Macdonald Carey as the emcee and Percy Faith's 35-piece orch (plus chorus), in addition to regular guests in the name value groove (some shows will have two or more such extra-addeds). Billy Daniels cut the first audition record in the guestar slot.

The June inaugural indicates a summertime showcase, though at a press bally yesterday (Tues.) at the Waldorf-Astoria, N. Y., the client and the web (with Rae C. McClaren, v.p., heading up the

(Continued on page 42)

New Mayehoff Series

Hollywood, March 29.

"The Eddie Mayehoff Show," new half-hour vidpix series, will be launched by radio-tv comedian under his own just-formed production banner. Other tv series will be turned out later.

Mayehoff will use a studio audience, although series will be filmed.

BBB Gets Tough As 'Bait & Switch' Abuses Continue

The hottest Better Business Bureau session with N. Y. telecasters was reported to have occurred last week, with BBB local boss Hugh Jackson warning three tele stations in the met area, which still run "bait" and "switch" advertising in the face of their own written code against it, that they'd better cut it out before the law gets after them. Cause for alarm among the video stations is the purported entry of N. Y. District Attorney Frank Hogan's men into sleuthing around the misleading advertising field. Heretofore, it was strictly the legal baby of Brooklyn D.A. Edward Silver.

Jackson warned the video outlet execs that another reason they'd better get the b&s copy off the air in quick time was that he didn't think he could stave off newspaper coverage of the situation much longer. The papers are understood to be anxious to tear at the stations which continue to carry b&s after a month under tv's own self-regulatory code. Jackson was said to have called matters to tv's attention alone, because he felt that violations are more evident to the public via that medium than in radio.

It's reliably told that one known "bait" bankroller was frank to admit he is "laying low" until the indictment the Brooklyn Grand Jury recently brought against Atlantic Sewing Machine is disposed of.

Names of the three tele stations which as of last Wednesday or Thursday (24) were still carrying obvious "bait" ads were withheld.

BARE SUCKER TECHNIQUES

By BOB CHANDLER

The telepix promotors—the get-rich-quick boys who descended on Hollywood and New York four years ago and promoted enough money for hundreds of pilot films and hundreds more that were never produced—appear to be up to their old tricks again, but this time they're operating from the hinterlands. Telepix distributors report a resurgence of con-men, operating from all over the U. S., plaguing them with new techniques with which to fool the suckers.

Latest device is the requesting from distributors of a letter to the effect that the distributor has seen the story outline or script or even rough footage for a series, and while he can't finance or guarantee financing for a series, he would be glad to undertake distribution once the films are completed. This achieved, the promoter goes back to his country cousins brandishing the letter as a guarantee that the films will have an outlet. After that, it's like taking candy from an unsuspecting baby in raising the coin for a series that's never shot. Needless to say, the donors never see the money or the promoter again.

Unfortunately, the practice in all respects but one closely resembles the bona fide method of securing financing for a new series. Under the legitimate method, the producer shows the distributor his property, and if the latter likes it, he gives the producer a guarantee of return of negative cost within a specified period, conditional, of course, on the producer actually delivering the films. With the guarantee in hand, the producer can then raise his financing from either private or banking sources. The difference between the legitimate producer's technique and that of the promoter is that the promoter doesn't ask for a guarantee, but merely asks a letter from the distrib saying he's interested in repping the series. This is enough to rope the out-of-towners in, but it wouldn't work with experienced backers.

But a development has emerged over the past year that helps spot the promoter—it's the fact that now distributors prefer to finance production directly rather than guarantee negative costs, under the theory that guarantees are the same as financing, only deferred over a period of a year to 18 months. Since the financing source gets a piece of the property while the guarantor merely gets his distribution fee, the distribs will finance wherever possible. This trend has enabled the distribs to

(Continued on page 42)

No Blues in the Night For N. Y. Radio Indies; Program Mills Grinding

The present N. Y. indie radio picture holds the spotlight on evening programming these days. First, it was the quiet (and probably still continuing) program-personality machinations at WNEW. Last week, it was WMGM, with a shift twixt 5 and 8 to an all-pop lineup. Now it's the happy bankroll situation at WINS that points up a new "nighttime point of view" among the town's major indies.

From 7 p.m. to midnight, WINS, owned by the Elroy McCaw interests, has been defying the critics by capitalizing on the big rhythm & blues kick among teenagers. The time is virtually SRO. And the shows which still maintain the pop standard at WINS are believed affected in their increased billings by the existence of surrounding r&b programs, deejayed by the controversial Alan (Rock 'N' Roll) Freed.

Freed holds forth from 7 to 9 six nights weekly with about a dozen sponsors underwriting. This is

(Continued on page 42)

Freelance TV Writers Say 'How About Us?' Lamenting Pay Standards

Eye Opener

Operating on the theory that radio time buyers really listen to radio, station WXLW of Indianapolis has undertaken a unique broadcasting "first." The midwest station has pacted for a slate of spots via a N. Y. station in order to reach the Madison Ave. marksmen.

It's believed the first time on record of any station buying airtime on another to promote air sales. Bob Enoch, WXLW, is placing his coin into a month's-worth of commercials in the WINS "Bob & Ray" ayem strip. Main purpose of the campaign is to focus ears on the Indianapolis station's power increase from 1kw to 5kw.

AFTRA Holds Off On Condemnation Of 'Aware' Group

A resolution to condemn several members of the New York local of the American Federation of TV-Radio Artists lost out last Tuesday (22) in the first skirmish when the membership in a close vote nixed the subject being placed on the regular agenda of that meeting. This was merely a constitutional delay since an amended resolution containing no carges against members will be presented at the next meeting in May when it will be official business.

The parley, attended by about 400 at the Sheraton-Astor, started at 8:30 and lasted until midnight as both camps gave vent to their feelings with new prexy Travis Johnson in the chair. Advocates of the original resolution had accused seven AFTRA members, who are also members of Aware, Inc., an anti-Communist group, of carrying on a "blacksmithing" campaign, with special reference to an independent candidates' slate of 26 of whom 13 were listed by name by an Aware pamphlet as having "public records in connection with Communist-front apparatus" and with others bearing "less significant records" in this sphere. The slate was defeated, a fact which in itself aroused the anti-Aware group.

The "Seven Up" are Vinton and Jean Hayworth, Richard Keith, William Kenne, William Neil, Ned Wever and Leigh Whipper. Since then an eighth name was added in Godfrey Schmidt, associate AFTRA members. Original petition's intention was to force Aware to disavow its attacks via "blacklist" and other methods and sought condemnation of the group for "interfering in the internal affairs" of the union.

In a clarifying statement Alex McKee, secretary of the N. Y. local, declared that only the board of directors can discipline a member, and such member then has the right to appeal the decision at a membership meeting, but the membership may not act except on an appeal. "It was for this reason," he said, "that the resolution in question was denied a place on the regular agenda" of the March 22 meeting. "As of this date (March 25), no charges have been presented to the board," McKee stated.

Seek Van For 'Wayde'

Van Johnson is wary of live tv but may be brought out of that state pronto. Chrysler is baiting him with the lead in "Sincerely, Willis Wayde," Gore Vidal's adaptation of the John P. Marquand novel.

"Wayde" is due May 5 on CBS-TV's "Climax,"

Freelance writers feel that television's greatest inconsistency is the way it forks out top coin to Martha Raye, Jackie Gleason, Milton Berle, Ed Sullivan, et. al., and then turns blandly to the scribes—who consider themselves at least to dramatic showcasings what comedians and emcees are to variety stanzas—and reluctantly makes coin concessions. Moreover, freelance writer consensus is that tv working conditions could be vastly improved for them.

A couple of well-informed members of Writers Guild of America, at a time when their organization is talking over freelance standards with webs, agencies and packagers, say that even the class tv dramatists aren't satisfied with their lot.

The situation seems to be among scribblers that they look upon the tv industry as a "stepping stone." In most every instance, the men who bring tv its present dramatic prestige find it hard to make a living wage in the industry. The Paddy Chayefsfskys, the Rod Serlings and the Reginald Roses are, among a few others, making three to four times the normal writer wage for a 60-minute script, but they're in a single minority. And even their $3,500 or $4,000 per showcase becomes much lower when the demands the producer makes on the writer's time (over and above actual writing) are taken into consideration. For the writer on the way up, these producer and/or network demands are really tough.

It was said that video controls the freelancer in such a way as to use him as if he were on a week-to-week salary but without sufficient pay. While on the Coast, for example, where there is traditional writer strength, the pro-

(Continued on page 44)

CBS 'Pro Father' Facing TV Axe

Chicago, March 29.

Helene Curtis and the Earle Ludgin agency are in the market for a show to replace "Professional Father" in the Saturday night at 9 (CST) spot on CBS-TV. Overtures have been made to Columbia to move Edward R. Murrow's "Person to Person" into the period which bucks NBC-TV's George Gobel.

Shampoo firm has been negotiating with Parker Pen for a shared ride on the new show, with the two bankrollers splitting the span according to their seasonal sales drives. Parker has been off network tv since last December when it exited CBS-TV's "Four-Star Playhouse." The gettogether may be up in the air, however, in the wake of the pen firm's sudden decision to depart the J. Walter Thompson agency to sign on with Tatham-Laird.

Pitch to CBS for the "P&P" display has been that the two clients would provide the show with a couple of class sponsors. But it's considered doubtful Murrow would be willing to break up his weekends by moving the half-hour into Saturday nights.

Dodge Puts Brake On Danny Thomas Singing For Olds-Sponsored Acad

Hollywood, March 29.

Danny Thomas, previously skedded to sing "Count Your Blessings Instead of Sheep," one of five nominated songs, at the Oscar Derby tomorrow (Wed.), was forced to bow out by his tv sponsor. Dodge

Oscar simulcast is sponsored by Oldsmobile. Dodge didn't want him to appear nationally on plugging a rival car, even by inference, through presence on the show.

Peggy King replaces him.

RCA Asks Dismissal of Antitrust Suit by U.S.; 'Electronic Role' Accent

RCA asked for dismissal of the Government antitrust action against it yesterday (Tues.), branding the suit "unreasonable, unnecessary and contrary to the public interest" and specifically denying allegations charging violations of the Sherman Act. RCA's brief, filed in New York federal district court, where the original complaint was entered last November, stressed RCA's role in helping the electronics industry to expand "so far in so short a time" by its research and licensing activities.

RCA used facts and figures on the growth of the industry to make its point, declaring that the industry is competitive and therefore the suit is not valid, and that it could not have grown so quickly if RCA, in its licensing arrangements, had unreasonably restrained trade, as is charged.

It pointed out that sales of radio and television receivers increased from $54,400,000 in 1932 to $1,470,000,000 in 1954, or over 2,500%; that its major competitors, Admiral, CBS, DuMont, Emerson, General Electric, IT&T, Motorola, Philco, Raytheon, Sylvania, Westinghouse and Zenith, did a combined business for the most recent annual period of over $2,000,000,000; and that other manufacturers have entered allied fields of electronics with direct application to radio-tv, such manufacturers being Boeing, Douglas, Hughes and United aircraft companies, General Motors and Willys Motors, Burroughs Corp., International Business Machines, Remington Rand and National Cash Register, General Mills, General Dynamics, Paramount Pictures, Bell & Howell, Otis Elevator and many others.

Cross-Licensing

Tracing the history of its licensing operation, RCA said that the practice of cross-licensing was established with Westinghouse, AT&T and General Electric because "without them the industry would have been paralyzed by conflicting patent holdings and endless patent litigation." When the Government arranged a consent decree in 1930, new agreements were drawn up. This decree was upheld by the courts in 1942, RCA pointed out, and RCA said it has lived up to the terms of the decree. "RCA avers that the Government

(Continued on page 44)

Space Shows Dwindle

With the end of ABC's "Space Patrol" and DuMont's "Captain Video" soon at hand, the number of network space stanzas in tv will stand at two, and one of them will be exposed only occasionally. Kraft has "Tom Corbett, Space Cadet" on Saturdays via NBC-TV. And "Disneyland" on ABC-TV recently ran through an hour devoted to the interplanetary, with more such shows in the mill.

Both remaining space shows incidentally have the same technical consultant. "Corbett," the Rockhill saga, and Disney's "Tomorrowland" each come under rocket expert Willy Ley's guidance.

Video Space Now A Major Selling Point for Dailies

The detailed newspaper video coverage and program listings today have become major circulation builders. The dailies' trend is toward expanded video info, with some major papers in different parts of the country coming out with weekly slick or semi-slick supplements on tv alone. While it is a circulation hypo for papers, which, ironically, have been blaming falling sales on the advent of tv, it poses a small threat—that may burgeon into a big one—to the regular program listing mags.

Plus the beginning of slicks by the N. Y. Journal-American recently and by the Boston Post, there have been signs like the N.Y. Daily News' "Best TV Movies" listings, which give synopsis and the year each feature was filmed, station and time in addition to regular video listings. Other N.Y. dailies and out-of-town sheets are adopting similar video gimmicks to push sales.

An exec for the Boston Post foresees a major turn in the direction of tv supplements by what he terms as "regional" newspapers, like his own. A regional paper, by the extent of its physical coverage alone, can make such a proposition economnical feasible. The Post official opined that newspapers "have been so reluctant to do anything along show business lines—yet, it is not hard to find out where everybody is these nights." He added that the tv audience is a natural for a weekly regional supplement since it is bigger than the film audience "and look," he says, "how the movie fan magazines grew into tremendous enterprises."

Telethons Murder To Niteries: Hover

Hollywood, March 29.

Ciro's boniface, H. D. Hover, has complained mournfully to Theatre Authority that present method of holding telethons is "murdering" the nitery biz here and has asked TA to switch hours of the marathoners. Hover's sorrows were contained in a letter sent I. B. Kornblum, exec director of TA, which grants clearance on such events. Currently the telethons are held from 11 p.m. of one day to mid-afternoon the next.

Hover's woes were specifically directed at the next telethon, for City of Hope, on KTLA June 11, and he suggested that while the idea of such an event is "excellent" it be held all day on a Sunday, "perhaps from 10 a.m. until about 8 p.m."

"The way telethons are being held now, beginning at 11 p.m., they not only murder the night club business, which in this town is in a jeopardous position and which supplies most of the talent to these telethons, but such unreasonable hours allows for a minimum number of viewers with a maximum of inconvenience. Not too many people want to stay up from 11 p.m. on through the night," wrote Hover.

There seemed little chance TA would acquiesce to Hover's request for the change in hours. Kornblum recently said TA had decided from the performer standpoint, it had been agreed the best hours for telethons would be 11 p.m. Saturday to 4 p.m. Sunday, and strongly hinted under no circumstances would this be changed. All Hollywood talent guilds are in TA, and each one has a representative on the board.

Blondeau Sets TV'ers For Gallic Versions

Jean Paul-Blondeau, French tv producer holding proprietary rights to "Dollar a Second," has nabbed an exclusive to a pair of U. S. tv programs, "What's My Line" (CBS) and "This Is Your Life" (NBC).

They'll be presented in the Gallic version next fall and are being readied as commercial shows over outlets in the Luxemburg-Saar-Monte Carlo area. Latter are the only peripheric stations with commercial shows.

Ziv's Swiss Spread

Ziv Television Program's foreign setup advanced a couple of notches last week when the company set 26-week runs of two of its dubbed shows on the Swiss television network. French-language version of "Mr. District Attorney" and a German track of "Favorite Story" both start May 1 for a minimum of 26 weeks via the facilities of Societe Suisse de Radiodiffusion, with transmitters in Geneva and Zurich.

Deal was set following good viewer acceptance of an experimentally dubbed version of "D.A." during February and March in Switzerland.

Dairymen's Kid Series

Hollywood, March 29.

National Dairymen's Assn. will sponsor the moppet telepix series, "Kite-Flite to Moonland," on a coast-to-coast basis beginning late next month.

Program features puppet characters and is produced by Elizabeth Barry. Featured also is the vocal combo, Starliters.

Ed Lamb to Take Stand on Friday

Washington, March 29.

After more than a month's recess, FCC hearings on Commie charges against broadcaster-publisher Edward O. Lamb will be resumed Friday (April 1) with Lamb taking the stand. Lamb is appearing at the request of FCC attorney Joseph Kittner who want to question him on his representations to the Commission that he fought Communism. Kittner contends that certain writings attributed to Lamb belie such representations.

Plans to appeal a ruling by Examiner Herbert Sharfman denying a motion to dismiss the proceedings have been deferred by Lamb for the time being. In view of Kittner's argument that the motion was premature because of his desire to call Lamb, attorneys for Lamb may wait until the Commission has definitely rested its case before making further attempts to end the hearings.

However, it seems likely that the proceedings will go on for some time. Russell Brown, co-counsel for Lamb, has indicated he will request hearings in New York, Cleveland, Toledo and Erie, Pa., for testimony by defense witnesses.

Aside from the Commie charges, testimony may also be required on issues involving charges by Lamb that Commission investigators offered bribes for false testimony. Lamb has petitioned the Commission to delete these issues. Kittner has opposed their deletion on grounds they concern Lamb's "responsibility" as a broadcast licensee. The Commission has not yet ruled on the request.

BUDDY EBSEN SIGNS AS DISNEY REGULAR

Hollywood, March 29.

Buddy Ebsen has been signed by Walt Disney Productions to a long-term deal as an actor-singer-dancer. Unusual feature of the deal is that Ebsen's immediate assignments will all be centered on television, an indication that Disney is intent on building a talent stable for his video activities as well as theatrical. He'll star in "Johnny Tremain," a two-part historical drama slated for next year's "Disneyland" series along with other "Disneylands," plus appearances in the daytime "Mickey Mouse Club" which starts on ABC-TV in the fall.

Ebsen was featured in the three-part "Davey Crockett" story on this season's "Disneyland," currently slated for theatrical exhibition in an edited version.

Antell's Easter Buy

Charles Antell, whose Formula 9 Shampoo and sundry cosmetics have been upbeat of late as tv one-shots (Emmy Awards, for one), is making another special pitch. Outfit is latching on to NBC-TV's "Easter in New York" show (April 10). Slotting at the moment is 12:15 to 1 p.m., but if no other sponsor shows up, the Easter stanza will ride solely under the Antell banner as a half-hour commencing at 12:30 instead. About 52 stations are lined up so far.

Although TAA ad agency placed the business (as with the Television Academy kudos, shared with Maybelline, and the others), Antell has quit the commission house and accepting bids over the next 30 days to find a replacement.

Columbus—Bud Gillis, member of WLW-C's staff since 1953, has been named program manager of the Crosley tv outlet here, after serving as acting p.m. for six weeks.

Now You're Talking

Clifton Fadiman, in his "Party of One" column in the March issue of Holiday magazine, writes:

"For some years people such as myself—not well educated but frankly amorous of education—have been trying to use every available medium of communication as a means of closing the gap and ministering to a beleaguered audience that is in danger of becoming the Forgotten Public. We have not done this out of 'social consciousness' or any nobility of soul. We have done it in part because it is the only way we know to make an honest living and in part because it provides a most enjoyable occupation.

"As I write this, for example, I am engaged in running a radio show (on NBC) called 'Conversation.' It attempts, using the talents of three good talkers plus my m.c. self, to revive an obsolescent art, that of civilized, noncontroversial, discursive, nonpatronizing talk. We try, though not too sweatily, to entertain; but, between you and me and don't tell anybody, whatever modest value the program has is basically educational. Nothing we say deserves to be treasured in the memory. But merely to dramatize once a week the idea of mental play in a period unduly suspicious of that idea, has to my mind educational merit.

"'Conversation,' on its particular level, is one example of the mental brokerage business I have for years been engaged in, blending the pitchman and the would-be professor, a weird combination that only the wonderful flexibility of our fluctuating culture would permit."

Lee Blasts Bad Taste, Excessive Comm'ls, 'Bait & Switch' Evils

Nashville, March 29.

FCC Commissioner Robert E. Lee lashed out at broadcasters here yesterday (Mon.) for excessive commercialism, bait and switch advertising and "bad taste" in programming.

In an address before Tennessee Assn. of Broadcasters, Comr. Lee urged the industry to police itself "and thus not encourage those who would take the power of self-policing away from you."

Continued abuse by broadcasters of their public interest responsibilities "may bring us close to a semblance of censorship that we all want to shun," he warned. "Don't force the FCC to enter this dangerous area."

Asserting that free speech "is not a license for insurrection against public right," Lee suggested "reasonable compliance" with the NARTB code to "keep us all out of trouble."

Commissioner declared that complaints numbering "several hundred thousands" in recent years, largely on false and misleading advertising, have become "a very real problem. Complaints of overcommercialism" he said, are "rather well taken."

"I personally," he said, "would not object to 99.4% of commercially sponsored time, but I do object to an unreasonable amount of the broadcast hour being devoted to the sales pitch."

Recognizing that many AM stations "in desperation" are taking any kind of advertising to stay in the black, Lee asserted, "I do not believe this is a solution. It is merely a deterioration of public service."

Stations would do "infinitely better," he said, by redoubling their efforts to improve programming, thus capturing more audience and more advertising.

Over the long range, he said, excess commercialism arouses public resentment with resultant demands for government intervention to the detriment of a highly competitive industry.

"Let's not throw the baby out with the bath water," he urged.

Truex Switch

James Truex, tv scripter and son of the w.k. acting couple (Ernest and Sylvia Field Truex), is making the big transfer. Gov. Averell Harriman has named him public relations chief of the Dept. of Public Works with Albany as hq. Truex was active in the governor's campaign last year and lived near Harriman's Arden Farms summer home.

Truex has been repped on video with about a dozen works, including plays on "Lux Video" and "Hall of Fame."

Hygo's 600G Hypo As It Makes Like O'Neil's GT Setup

The near-record two-week haul by Hygo Films for its new block of feature films is second only to the track record of Tom O'Neil's General Teleradio and its Bank of America 30, and it proves the continued hungering by stations after more vaulted quality Hollywood pix. Hygo so far has grossed $600,000 from the pix and as a result of tie-in sales of other properties. Sales were made in 12 major markets, with at least five other smaller stations hopping on for the feature-film ride as of yesterday (Tues.).

The 13-package includes some Walter Wanger-produced prints out of the U-A backlog, some U-I stuff, etc., and Hygo negotiated the features at about $45,000 each. In making the $600,000 (before costs), Hygo offered the 13 wrapped in the same package as the 10 Chesapeake features that have been the house about a year. In other cases (the General Teleradio station, WNAC-TV, for instance) the 13 were tied in with the Bill Elliot hoss operas and the cartoons, both of which were gotten from Columbia. Tie-in deals held true for about two-thirds of the Hygo stations in the past 10 days, enabling the stations to average down the cost per pic of the new group on low-budget deals for some of the other films.

In addition to the four Meredith stations in K.C., Phoenix, Syracuse and Omaha (inked via Station Sales), there was N.Y., L.A., Seattle, Boston, Chi, San Francisco, Milwaukee and Detroit. To show how much Hygo commands for the pix, WCBS-TV, N.Y., paid its biggest amount for features to date —$6,500 per one.

VIDPIX ROLL IN TEXAS

Dallas, March 29.

Shooting has started here on a tv film series by First Colonial Films, a new organization with studios on Lake Dallas. Steve Brodie is star of the series to be known as "Colonial Theatre," which is being written and directed by Frank Perri.

R. L. Russell heads First Colonial Films.

Chi Wants Share Of Summer Subs

Chicago, March 29.

Chi NBC-TV program lads have been making their annual spring pitch for a chance to fill some of the summer hiatus holes. Only thing definite at this early stage for program chief Ben Park and his crew is a revival of the Sunday afternoon "Out On the Farm" rural display that saw hot weather duty last year.

Park also has the go-ahead to start work on ideas for a group of telementaries, embracing midwest activities, which would be used in the web's projected tv scrutiny of the 20th century. Park has been boning up on automation, the "look, Ma, no hands" techniques of modern push button industrial production, and sees it with its far-reaching social and economic ramifications a likely subject for the documentary treatment.

Tele Follow-Up Comment

Emmett Kelly, the clown, and Emmett Kelly, the technical director, don't talk to each other. This may be because Kelly never opens his trap as Willie, the weary and tattered tramp of Ringling circus fame. The word trap is used advisedly since his early work on the smalltime tanbark was as a trapeze artist in a double with his wife Eva (nee Moore). In his autobiog "Clown," written with veteran pressagent F. Beverly Kelley and published last year, the silent buffoon with the wistful puss does not link himself with the flying return gentry—an aristocratic calling quite in contrast with the straight trapeze—yet this was—the springboard for the opening salvo of "Clown" on Sunday's (27) "General Electric Theatre" over CBS-TV. Perhaps Kelly, as tech advisor, did not think the difference matters, but the book readers would, since the telefilm was pitched as based on episodes from the work.

The joey's major contribution was tutoring Henry Fonda in the art of makeup and training him in the Kelly gait. Basically, there were only a pair of Kelly's w.k. gags, the peanut and sledgehammer wallop and broom and shovel employed to chase the spotlight out of the ring. Preceding incidents were routine, uninspired heartbeat in the Mel Goldberg-Richard Collins adaptation staged by James Neilsen. These were pegged on Kelly's professional separation from his wife to start his fullfledged career as a member of clown alley (they were eventually divorced). There are some stirring events in the book not touched in this small slice. Dorothy Malone played the spouse, James Flavin the circus manager and George Givot had a couple of colorful bits as the ringmaster. The circus music was okay, as were flashes of several turns and crowd scenes, but the whole was no more than a lowercase treatment of the world of sawdust and spangles. A viewer could not get a grasp of the substance behind Kelly's stature as a clown.

GE enjoyed considerable promotional values, what with Kelly doing a panto quickie on the preceding "Toast of the Town," newsreeled in the night's recaps and acting as a sort of advance guard for the Ringling show's opening today (Wed.). *Trau.*

"Oklahoma," the Rodgers & Hammerstein musical, was the meat of Ed Sullivan's "Toast of the Town" stanza on CBS-TV Sunday night (27), but the seasoning was flat. The show marked the 12th annl of the musical, but the stanza failed to come alive with any of the freshness or vitality of the R&H original.

Instead of doing tabloid version of the musical (which may have been precluded by other commitments, including the forthcoming pic version in the Todd-AO process), "Toast" showcased the top songs in "Oklahoma" as performed, in some cases, by the original players in the 1943 legit production. The tunes, of course, were okay, but the production framework was lacklustre. The straight musical offerings, moreover, could well have used some comedy turn interpolations.

Sullivan apparently likes big choral ensembles so this show teed off with the Oklahoma Univ. Glee Club, in a remote pickup from Oklahoma City, doing the show's title song. Near the end of the show, another big chorus, the Augustana College Choir did "O What A Beautiful Morning" in Swedish. This treatment made both numbers massively dull.

Far better were Celeste Holm's reprise of "Can't Say No" and "A Fella Needs A Girl," the latter from another R&H show, "Allegro." John Raitt, an R&H alumnus from the original cast of "Carousel," and Florence Henderson, currently in the Broadway musical, "Fanny," did nicely on "People Will Say We're In Love," with Miss Henderson coming back again to do a "Fanny" number, "Be Kind To Parents," with youngster Gary Wright. In order to give an idea of "Oklahoma's" international coverage, Richard Collett, Swedish baritone, did "Surrey With the Fringe On Top," in his native tongue. Barbara Cook also came over nicely with her rendition of "Many A New Day," with backing from a ballet troupe.

Sullivan also brought Oscar Hammerstein 2d and Richard Rodgers for the expected questions about their technique of collaboration. Rodgers closed the show by batoning the orchestra in the title song, with the lead singers in the "Toast" show as the vocal ensemble. *Herm.*

"Studio One," currently in a romantic-drama and comedy cycle, brought in one of its best of the season Monday night (28) in Ernest Kinoy's "Dominique." A warm and wistful romantic comedy with an occasional spurt of satire, its theme and situation gave it enough of a twist to make it standout. Story of an Italian girl of an aristocratic family suddenly transplanted to suburban Long Island as the wife of a highway engineer also served as the perfect vehicle for Marisa Pavan, the Italian import, and the role of the harassed hubby was a nice change of pace for Ralph Meeker.

Play compared a series of incidents setting off the difficulties of Miss Pavan's adjustment from the casual and sophisticated life of the Italian aristocrat to the stuffy (by comparison) atmosphere of suburbia. Here's where the satire came in, via a sharply etched vignette of an embarrassed but prudish neighbor who wants her nude statue removed from the lawn, as played by Peter Sturgeon, and a "good cheer lady" bit involving Betty Sinclair as the giveaway girl who welcomes newcomers to the community with gifts from the local merchants. The naivete of the Italian girl toward American materialism provided a striking and amusing note.

All of which were added fillips to the main situation, the ups and downs of a romance complicated by differences in background and outlook. Complicating the situation is the element of the triangle, with Phyllis Hill playing a childhood chum of Meeker's who's been in love with him all the time. The crisis comes when, with customary directness, Miss Pavan tells Miss Hill that she ought to stop being cruel to herself by seeing Meeker. This, coupled to her failure to sign an immigration affadavit, sends her packing for home, but all comes out nicely in the end.

Kinoy might have used a couple of more incidents to bolster the plot, but as director Franklin Schaffner played it out, the story ran at a leisurely but convincing pace. Miss Pavan brought directness, warmth and credibility to her role, while Meeker showed sympathetically as the puzzled hubby. Miss Hill was fine, as was Norman Feld as another friend. Everything about the production was excellent, including a suitable bittersweet musical background and some impressive props. *Chan.*

"Frigidaire Entertains," which preemed last fall as a sort of weekend party type of show, is rapidly becoming a minor "Toast of the Town" on the Canadian Broadcasting Corp. video web. Retaining its regulars—emcee Byng Whittaker, canary Frosia Gregory, batoner Jimmy Namara and commercial gabber Beth Lockerbie—show is swinging more and more to acts from Toronto niteries and stage to fill its Friday 9 p.m. halfhour.

Format is still considerably offbeat to the "Toast" style but it will take very little to swing it around to fit. Emceeing of w.k. stocky Whittaker suits the show and Namaro's band showbacking is socko. Recent appearances on the Frigidaire stanza included Lenny Collier, The Dyerettes, Larry Weeks, Barin-Bore, Bobby Joyce and Ginger, others. With closer knitting and smoother pacing, airer could be a top spot on the CBC screen schedule. *Gorm.*

Tony Martin accented the production side of his 7:30 NBC-TV show on Monday (28). What with his romantic pipes and those extravaganza touches, it was a slick quarter-hourful that, for all its quickieness, operated at leisurely gait beamed for the dinnertime set. Martin opened with one-two punch of "In A Little Spanish Town" and "I Love Paris in the Spring," then mixed quintet took over for the "Si Si" stuff. Star joined them to front an Anglicized German folker bearing the production accoutrements in depth and followed up neatly with "April in Portugal."

As with CBS, the NBC web may find itself in the throes of reshuffling the 7:30 to 8 song and newscast stanzas (Martin's Monday plus the Eddie Fisher-Dinah Shore two apiece rotation plus the J. C. Swayze crossboarder), but there should always be a Tony Martin around no matter what the slot. And ditto the other pair of chirpers. *Trau.*

BUFFALO BILL JR.
With Dick Jones, Nancy Gilbert, Harry Chesire, others
Produced by: Flying A Productions
30 Half-hours
MARS, BROWN SHOES (110 markets)
Distributor (fringe markets): CBS Television Film Sales
(Leo Burnett)

This Flying A kidfilm was the principal in a unique spot buy via Leo Burnett some months ago, in which Mars has signed up for spring-summer bankrolling with Brown Shoes taking over when the weather grows a little colder. (CBS Television Film can sell in markets left after the Burnett-Flying A deal.) The half-hour vidfilm skein was absolute in following the standard pattern of juve hoss mellers. That was quite clear when the initialer was viewed via WCBS-TV, N. Y., last Saturday. The show was slotted during the 30 minutes just prior to "Annie Oakley," another Flying A pic series. Only difference was in sex of the leads.

Flying A looks to have a real budget saver in this twin operation: looks like same sets, locations, houses, extras, etc., and, union rulings permitting, even the same scripts, with just minor changes. The whole "Buffalo Bill Jr." setup is geared away from taking chances. But while the kids aren't getting anything very fresh, they are getting a type program that has evidenced strong audience support in the past.

First show, with Dick Jones as the fresh-faced cowkid star, ran through B.B.'s efforts to keep the Apaches from saving their chief, Geronimo, from a Federal prison. With the help and hindrance of his kid sister Calamity (Nancy Gilbert), who tricked the villains through knowledge of Morse code, the first show was carried to a successful conclusion. Team was, in turn, helped and hindered by Harry (Pappy) Chesire, as Judge Ben Wiley, who, as stepfather to the hero and his sister, was also a help and hindrance. It was chiefly Chesire who, by flagrant misuse of his judicial powers and dullness, provided the laughs.

The "Bill Jr." production had just enough guns, blundering and fisticuffs to satisfy most juve video viewers even taken in a double dose with "Annie Oakley." *Art.*

Subscription TV Gets A CBS 'Omnibus' Airing In Pro & Con Debate

CBS-TV's "Omnibus" on Sunday (27) tossed around the controversial question of subscription tv, with emcee Alistair Cooke interviewing some key personalities in show biz, sports, education and broadcasting and briefing the viewer on the rudiments of unscrambling the home picture via the Zenith Phonevision decoder. (Cooke emphasized that he had sought to interview some Hollywood film reps on the subject but that all had turned down the invitation.)

At best, Cooke hazarded, it will be at least another year before toll-tv becomes reality, even should the FCC agree that it's in the public interest.

Interviewed via film on the pros and cons of toll-tv were such diverse personalities as legit producer Jean Dalrymple (with particular reference as to what effect it would have on the N. Y. City Center opera-ballet-drama season); Tom Hamilton, athletic director of U. of Pittsburgh; George B. Storer, owner of multiple tv stations, and Dr. David Henry, of New York U.

Miss Dalrymple saw subscription tv as resolving all of the City Center financial problems but cautioned that a viewer, conditioned to free video, wouldn't go for a toll rap unless it was a super-duper production in the sense of a "Peter Pan." Nor could she see toll-tv displacing free-tv.

The Pitt sports director was bullish on the prospects of subscription tv resolving the economics of collegiate sports, but felt that controls were necessary to erase any stigma of college commercialism. As far as he was concerned, if toll-tv emptied the stadiums, it wouldn't be particularly important as long as the dollars were coming in.

Storer, a major figure in the status quo picture of commercial video, couldn't see the feasibility of toll-tv either for the big or the small station and predicted a public protest when "free" hours of viewing were reduced or eliminated.

Dr. Henry expressed the hope that educational tv would be in-

(Continued on page 46)

TOMORROW
With Lynn Poole, Vannevar Bush, Robert Maddin, Dr. J. H. Hollomon
Producers: Poole in association with Robert Fenwich, John Lockwood
Directors: Kennard Calfee, Herbert B. Cahan
30 Mins.; Sat., 7 p.m.
Sustaining
ABC-TV from Baltimore

"Tomorrow," an ABC import from WAAM-TV, Baltimore, looms as an extremely important public service venture for the network. This program, with blessings from John Hopkins U., is directed at youngsters looking at the roster of professions and vocations. It's a tremendous aid in selecting a career.

Initial show, "Metals by the Mile," concerned itself with metallurgy, of which there is a glaring deficiency either to meet the growing peacetime needs or those of national defense. As it's been pointed out, there are only 460 metallurgists being trained today. At the same time, it was noted, there were some 16 kinds of metal in use in 1900 and today there are 321 known metals and alloys. So many phases of daily living depend upon various kinds of metals that a continued deficiency in personnel would impair the normal rate of progress.

The program is aimed at the youngsters in the final stages of high school who must soon decide what to do. However, the language used on the show is adult and as non-technical as possible. The presentation is fair and isn't intended to glamorize the calling.

However, the literate and painstakingly careful presentation makes the layout absorbing at times. The show started off with the historic development of metals with film clips illustrating. Lynn Poole, of Johns Hopkins, does the moderating, with guest spiels by Robert Maddin, metallurgist at that school, with Dr. J. H. Hollomon, of General Electric, telling more of that profession's importance and function. Dr. Vannevar Bush, one of the more eminent scientists spoke on the opportunities in that field. He predicted many years of prosperity if war can be avoided and he said it can be done if we're intelligent about it. *Jose.*

WENDY BARRIE SHOW
With Sunny Abbott Trio, others
Producer: Lester Wolf
Director: David Lowe
30 Mins.; Mon.-thru-Fri., 11:30 a.m.
Participating
WABD, N.Y.

Wendy Barrie came back to video last week after a couple of months hiatus following her short-lived Ohio television showcase. The fourth day (24) of her new WABD, N.Y., half-hour ayem strip was a pretty lively compilation of hokum, music and song showbiz shop talk, latter delivered in the grand Broadway manner that would tend to impair the full sympathies of the homebodies the stanza seeks. Show subtitle is "Shop Talk."

Her telexposure began with a few minutes a la Kukla and Fran, only with less whimsy. She and a puppet, Arnold Ardvaark by name, who gabs like a disenchanted German dialectician rather than a talking ardvaark, palavered with no special goal in mind. For variety, the Sunny Abbott Trio sang and played "Them There Eyes." Though their singing wasn't much, style was peppery and their instrumentalizing nicely rounded the scene. One of the other touches was a session with one Connie Gordon, who gave out with a "do it yourself" potion in paints. Rather nervously handled by Miss Gordon, it seemed the stanza's most direct approach to the fraus.

Guest of this first Thursday's telecast was video announcer Jack Lescoulie. This vis-a-vis gave the clearest evidences of the femme's entertainment conditioning. Lingo was far removed from the realities of everyday speech, but the "wonderful," "very great," "isn't that something!" "just terrific," as well as the saccharine "oh, you sweet thing" and "I'm just mad about him" weren't out of place in Miss Barrie's personality. She's a matronly, busy woman whose bright delivery doesn't allow dwelling on her colorful tongue.

With all DuMont on a save-coin kick, it's only likely that all o&o WABD's morning shows be limited to a one-camera operation. In line with that, the Wendy Barrie program was so neatly directed by David Lowe that the single camera limitation went unnoticed. The lensing played easily about the modest set, with the stage business being diverse enough to aid interest. Miss Barrie's commercial spiel was good. If the audience didn't get a particularly good break, the bankrollers did when she let the "buy this" chatter drip over into the entertainment portions. *Art.*

ENTERTAINMENT 1955
With Fred Allen, Dinah Shore, Bob Hope, Jimmy Durante, Ralph Edwards, John Derek, Leontyne Price, Judy Holliday, Cesar Romero, Bobby Hackett, Pat Carroll, Tom Helmore, Adolph Zukor, Helen Hayes, Nancy Coleman, Karl Malden, Paul Newman, Josh Wheeler, others
Producer; Jack Rayel
Director: Dick McDonagh (Max Liebman for N.Y. cut-in)
Musical Director: Gordon Jenkins
90 Mins.; Sun. (27), 7:30 p.m.
SUNBEAM, HAZEL BISHOP
NBC-TV, from Hollywood and N.Y.
(Perrin Paus; Raymond Spector)

NBC-TV dedicated its new $3,000,000 Color City in Burbank, Calif., on Sunday (27) with a 90-minute all-star tint display that, for the most part, played more like the show it was competing against—"Toast of the Town." And as though to rub it in, Bob Hope, who was lending a dedicatory assist while the rival "Toast" was vying for the Sunday 8 to 9 audience, managed to toss in a cuffo plug to Ed Sullivan & Co. Only the on-camera presence of prexy Pat Weaver and exec veepee Bob Sarnoff (along with sponsor Sunbeam factotum B. A. Graham to send Color City on its way) reestablished the fact that this was NBC's party and any resemblance to a rival show was entirely coincidental.

Show, which originated from the elaborate Burbank studios (save for a couple of pickups from the N.Y. end) managed to cram a lot of top talent into its hour and a half framework, with Fred Allen handling the emcee chores. (And, lo, after these many years still lacking the ease and casual demeanor that's otherwise second nature to such a vet trouper). Yet while the salute was designed strictly in Burbank's favor, it remained for the two Gotham-emanating segments to pack the show's highest entertainment quotient. These included the reenactment of an exciting first-act scene from the smash legiter "Desperate Hours" on the occasion of the tv announcement of its Antoinette Perry Award (with Helen Hayes on hand to present a "Tony" to author Joseph Hayes and another to director Robert Montgomery, whose actress daughter Elizabeth accepted for him), and the opening and best comedy sketch of the layout, featuring Bobby Hackett and Pat Carroll, with Tom Helmore doing the off-camera commentary. (This particular sketch was produced-directed by Max Liebman.)

Otherwise "Entertainment 1955" was pretty much of an in and out affair, certainly not the distinctive and unusual show that should have been blueprinted to symbolize such an important date and event in the onward and upward march of NBC. The "Toast" format was in evidence throughout (as with the legit "Desperate Hours" capsule). There was a good 20 minutes in the latter half that had more overtones of a Paramount, rather than an NBC, salute, when Ralph Edwards gave Adolph Zukor the bio treatment, which inevitably invited "preview" film clips of Bob Hope's upcoming "Seven Little Foys" and the James Cagney-John Derek "Run for Cover" (with both Hope and Derek doing an in-person). Hope's standup routine, incidentally, was a funny bit.

Dinah Shore simulated a recording session in her plattering of "Whatever Lola Wants"; Leontyne Price sang an aria from "Tosca" (with a capable assist from Josh Wheeler); Jimmy Durante played foil to Allen's pitchman in a song sketch that failed to play as funny as the idea; Judy Holliday and Cesar Romero enacted a series of Mr. & Mrs. sketches that was short on inspired writing but frequently redeemed by Miss Holliday's compelling mimicry.

The Coast version of compatible tint was entirely satisfactory. *Rose.*

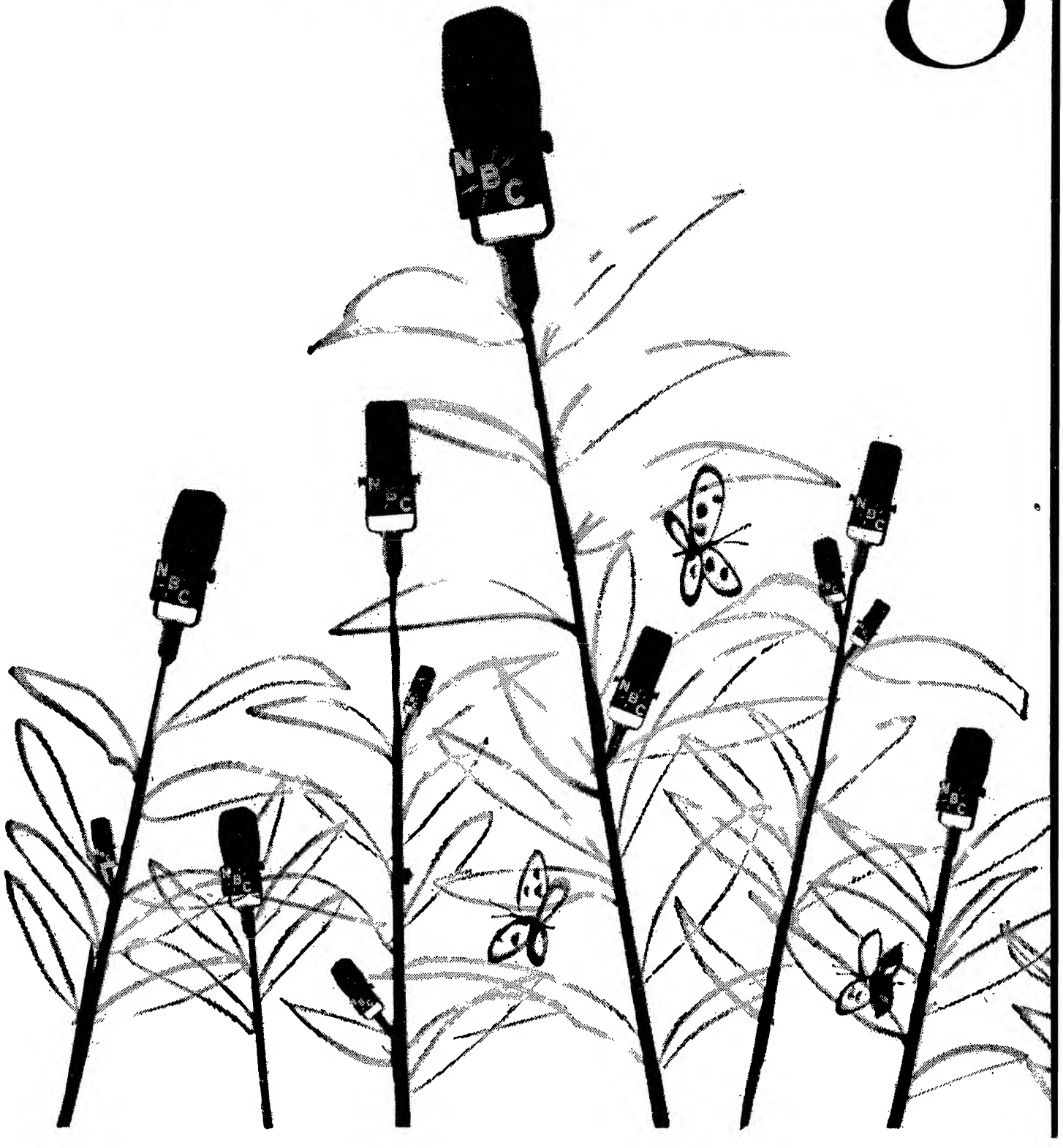
WEATHER OR NOT
With Scotty Scott
5 Mins., Mon.-thru-Fri., 6:55 and 11:30 p.m.
CONSOLIDATED CIGAR, BARBASOL
WABC-TV, N. Y.
(Erwin, Wasey)

Deal Erwin, Wasey got for two of its clients for a twice-nightly weather strip via WABC-TV will probably go down in history as one of the cheapest cost-per-thousand per commercial minute deals (it's figured at about 10c) in television. Consolidated Cigar (Dutch Masters) and Barbasol alternate on the shows, with crossplugs, plus some extra run-of-station spots thrown in for good measure.

But while the deal may be fine from the agency's point of view, it isn't from the viewers. First of all, too much commercial time in the five minutes, a good incen-

(Continued on page 46)

Growing



Time

It's Spring, and NBC Radio is growing everywhere you look!

Growing new business, for example. During the past season, NBC Radio signed up $16,116,000 in new business — a 165% new-billings increase over the previous season. Fifty sponsors are making sure, through new time buys, that their advertising bears a cash crop.

The reason? New programming ideas and sales patterns in NBC network radio — like the Mary Margaret McBride and Dr. Norman Vincent Peale morning strip shows, the widely acclaimed Biographies in Sound, and the exciting new concepts to be unveiled shortly. *All* of them represent a creative approach to radio as a *modern* medium, filling a special and vital role in people's lives.

Yes, it's Spring at NBC, and things are stirring. It's a time of growth, of vitality and movement.

Need a Spring tonic?

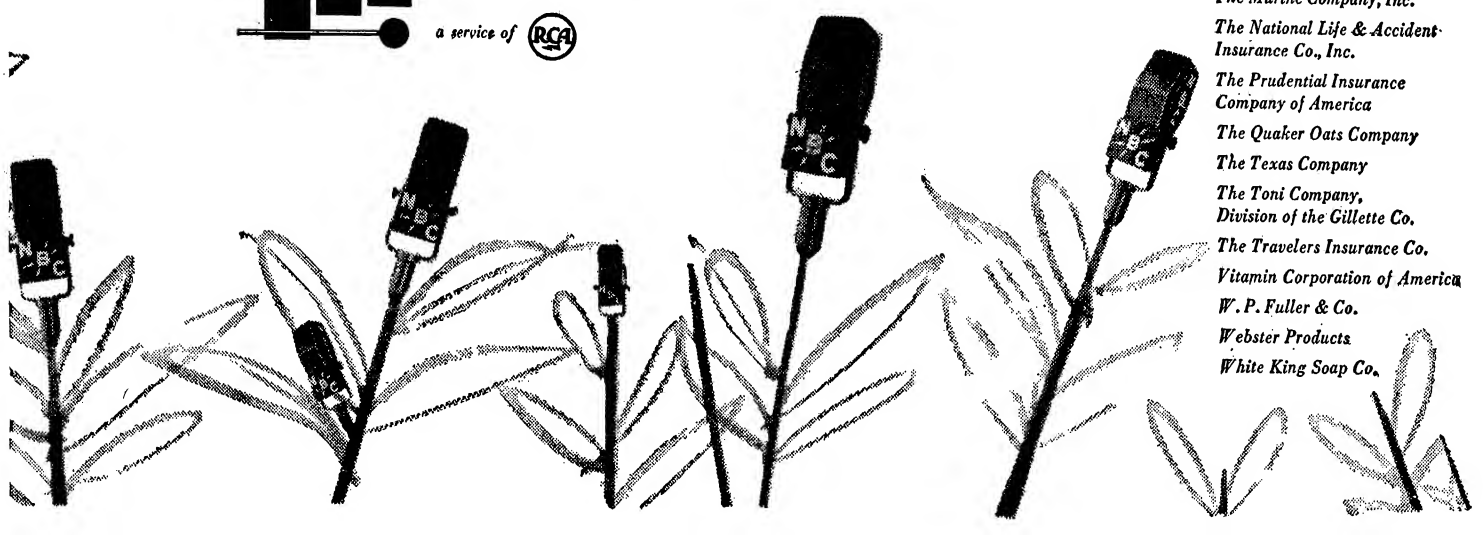
Exciting things are happening on

NBC Radio

a service of RCA

Companies making *new* investments in NBC Network Radio during '54-'55 season:

Allis-Chalmers Manufacturing Company
Allstate Insurance Co.
American Dairy Association
American Motors Company
Armour & Company
Buick Motor Division, General Motors Corporation
Brown & Williamson Tobacco Corp.
Calgon, Inc.
Carter Products, Inc.
Coast Fisheries
Crosley Division, AVCO Manufacturing Corp.
Crowell-Collier Publishing Company
Curtis Publishing Company
D'Con Company, Inc.
Dodge Division, Chrysler Corp.
Doeskin Products Inc.
Frawley Manufacturing Co.
General Foods Corporation
General Motors Corporation
Gillette Safety Razor Co.
Harlan Publishing Co.
Hudnut Sales Co., Inc.
Kiplinger Washington Agency, Inc.
Lever Brothers
Lewis Howe Company
Liggett & Myers Tobacco Co.
Mars, Inc.
Merit Plan Insurance Company
Miles Laboratories, Inc.
Mytinger & Casselberry, Inc.
Nash-Kelvinator Corporation
Oldsmobile Division, General Motors Corporation
Pharmaco, Inc.
Plymouth Motor Corp., Division of Chrysler Corp.
Q-Tips, Inc.
Radio Corporation of America
Reson Sales
Rexall Drug Co.
Rhodes Pharmacal Co., Inc.
The Murine Company, Inc.
The National Life & Accident Insurance Co., Inc.
The Prudential Insurance Company of America
The Quaker Oats Company
The Texas Company
The Toni Company, Division of the Gillette Co.
The Travelers Insurance Co.
Vitamin Corporation of America
W. P. Fuller & Co.
Webster Products
White King Soap Co.



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

MILWAUKEE

Approx. Set Count—690,000

Stations—WTMJ (4), WTVW (12) WOKY (19), WCAN (25)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Kit Carson (W)	WTMJ	MCA	Sat. 5:00-5:30	37.0	92	40.3	Wrestling	WTVW	2.4
2. Cisco Kid (W)	WTMJ	Ziv	Sat. 5:30-6:00	36.1	84	43.2	Gene Autry	WTVW	5.9
3. Liberace (Mus)	WTMJ	Guild	Fri. 8:00-8:30	35.8	57	62.7	Dollar a Second	WTVW	13.8
4. Ramar of the Jungle (Adv)	WTMJ	TPA	Sun. 3:30-4:00	27.1	85	31.8	Stagecoach Theatre	WOKY	2.4
							Theatre, My Business	WOKY	2.1
5. Lone Wolf (Myst)	WTMJ	MCA	Sat. 11:15-11:45	25.4	82	30.9	Shallock Ford Theatre	WTVW	3.1
6. Life With Elizabeth (Com)	WTVW	Guild	Sun. 5:30-6:00	22.3	65	34.5	Vacation in Quebec	WTMJ	6.5
7. Racket Squad (Adv)	WTMJ	ABC	Wed. 10:30-11:00	22.1	69	31.8	Center Theatre	WTVW	6.2
8. Meet Corliss Archer (Com)	WTMJ	Ziv	Mon. 9:30-10:00	22.0	46	48.1	Eastern Parkway Boxing	WTVW	14.6
							Boxing; Roundup	WTVW	11.5
9. Mr. District Attorney (Myst)	WTMJ	Ziv	Thurs. 10:30-11:00	21.5	68	31.5	Center Theatre	WTVW	8.4
10. I Led 3 Lives (Dr)	WTMJ	Ziv	Tues. 10:30-11:00	18.8	62	30.2	Center Theatre	WTVW	7.9

ST. LOUIS

Approx. Set Count—660,000

Stations—KWK (4), St. Louis, KSD (5) St. Louis WTVI (54), Belleville, Ill.

1. Badge 714 (Myst)	KSD	NBC	Mon. 9:30-10:00	39.4	62	63.8	Studio One	KWK	23.5
2. Mr. District Attorney (Myst)	KSD	Ziv	Mon. 10:00-10:30	36.5	78	46.6	Stu Erwin	KWK	10.1
3. I Led 3 Lives (Dr)	KSD	Ziv	Wed. 10:00-10:30	35.1	64	55.0	Masquerade Party	KWK	19.9
4. Superman (Adv)	KSD	Flamingo	Mon. 6:00-6:30	30.0	89	33.9	News; Weather	KWK	4.9
							Sports; Dollars Did It	KWK	2.9
5. City Detective (Myst)	KSD	MCA	Fri. 9:30-10:00	27.1	57	47.9	Meet Corliss Archer	KWK	19.6
6. Lone Wolf (Myst)	KSD	MCA	Thurs. 10:00-10:30	26.1	57	46.1	Name's the Same	KWK	20.0
7. Stories of the Century (Dr)	KSD	HTS	Wed. 9:30-10:00	25.5	43	59.9	Best of Broadway	KWK	34.1
8. The Falcon (Myst)	KWK	NBC	Sun. 10:00-10:30	25.2	76	33.0	Willy	KSD	7.8
9. Ramar of the Jungle (Adv)	KSD	TPA	Sun. 2:30-3:00	24.4	91	26.7	You Are There	KWK	2.3
10. Annie Oakley (W)	KSD	CBS	Sat. 12:30-1:00	23.8	91	26.1	Uncle Johnny Coons	KWK	2.3

COLUMBUS

Approx. Set Count—310,000

Stations—WLW-C (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 9:30-10:00	35.9	56	64.3	Television Playhouse	WLW-C	23.1
2. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	29.7	78	38.9	Early Home Theatre	WTVN	7.3
3. Liberace (Mus)	WBNS	Guild	Wed. 7:00-7:30	28.0	65	43.2	It's a Great Life	WLW-C	10.8
4. Mr. District Attorney (Myst)	WLW-C	Ziv	Wed. 10:30-11:00	26.0	58	45.2	Blue Ribbon Bouts	WBNS	17.0
Secret File, USA (Adv)	WBNS	Official	Fri. 9:30-10:00	26.0	51	50.7	The Vise	WTVN	13.0
6. Amos 'n' Andy (Com)	WTVN	CBS	Mon. 7:30-8:00	24.9	45	54.9	CBS News—D. Edwards	WBNS	19.7
							Perry Como	WBNS	26.0
7. Waterfront (Adv)	WBNS	MCA	Fri. 7:00-7:30	23.4	54	43.0	Ozzie and Harriet	WLW-C	17.6
8. Ramar of the Jungle (Adv)	WLW-C	TPA	Mon. 6:00-6:30	20.8	67	31.1	Midwest Pet Parade	WBNS	5.7
9. Favorite Story (Dr)	WBNS	Ziv	Sun. 10:00-10:30	20.0	34	58.3	Loretta Young	WLW-C	30.4
10. I Led 3 Lives (Dr)	WBNS	Ziv	Tues. 9:30-10:00	18.3	30	61.3	9 O'Clock Theatre	WTVN	26.9

SALT LAKE CITY

Approx. Set Count—200,000

Stations—KUTV (2), KTVT (4), KSL (5)

1. Badge 714 (Myst)	KTVT	NBC	Tues. 9:30-10:00	38.8	70	56.1	Racket Squad	KSL	12.6
2. I Led 3 Lives (Dr)	KTVT	Ziv	Tues. 10:00-10:30	32.8	77	42.6	Headlines; 2 on the Aisle	KUTV	7.8
							Two on the Aisles	KUTV	6.3
3. Annie Oakley (W)	KSL	CBS	Fri. 6:30-7:00	31.2	62	51.8	Joe Palooka	KTVT	12.9
4. Cisco Kid (W)	KSL	Ziv	Fri. 7:00-7:30	30.2	52	57.5	Big Story	KTVT	22.6
5. Life of Riley (Com)	KTVT	NBC	Thurs. 6:30-7:00	29.9	55	54.3	Climax	KSL	14.7
6. Favorite Story (Dr)	KSL	Ziv	Sun. 9:00-9:30	29.2	50	57.9	Purety Playhouse	KTVT	17.3
7. Liberace (Mus)	KTVT	Guild	Sun. 9:30-10:00	28.2	50	56.6	Meet Mr. McNulty	KSL	19.8
8. The Whistler (Myst)	KTVT	CBS	Sat. 9:00-9:30	27.8	48	57.8	Stage Show	KSL	26.7
9. Gene Autry (W)	KTVT	CBS	Sun. 4:00-4:30	27.5	62	44.5	Omnibus	KSL	12.8
Waterfront (Adv)	KTVT	MCA	Fri. 9:00-9:30	27.5	45	60.9	Ozzie and Harriet	KUTV	17.1

TERRE HAUTE

Approx. Set Count—150,000

Stations—WTHI (10), Terre Haute, WTTV (4), Bloomington WFBM (6), Indianapolis, WISH (8) Indianapolis

1. Waterfront (Adv)	WTTV	MCA	Sat. 10:00-10:30	51.2	91	56.5	Indiana Hoedown	WFBM	4.1
2. Cisco Kid (W)	WTTV	Ziv	Sun. 5:00-5:30	49.7	83	60.0	This Is the Life	WTHI	7.4
3. I Led 3 Lives (Dr)	WTTV	Ziv	Tues. 9:30-10:00	47.6	79	60.5	Western Feature	WTHI	4.1
4. China Smith (Adv)	WTTV	NTA	Thurs. 10:00-10:30	42.4	86	49.2	News	WTHI	5.9
							Sports; Weather	WTHI	2.4
5. Inspector Mark Saber (Myst)	WTTV	DFS	Wed. 8:00-8:30	41.2	64	64.2	Masquerade Party	WTHI	17.1
6. Inner Sanctum (Myst)	WTTV	NBC	Sat. 10:30-11:00	37.1	89	41.6	Big Picture	WFBM	2.4
7. Royal Playhouse (Dr)	WTTV	MCA	Wed. 7:30-8:00	35.9	53	68.2	Godfrey and Friends	WTHI	18.2
8. Badge 714 (Myst)	WTTV	NBC	Fri. 10:00-10:30	33.2	78	42.6	Weather	WFBM	5.9
							News—Forbes	WFBM	4.1
9. Secret File, USA (Adv)	WTTV	Official	Wed. 8:30-9:00	32.1	48	66.5	I've Got a Secret	WFBM	27.1
10. Royal Playhouse (Dr)	WTTV	MCA	Mon. 10:00-10:30	28.2	80	35.3	News	WTHI	5.3
							Sports; Weather	WTHI	5.3

WICHITA, KANSAS

Approx. Set Count—95,000

Stations—KAKE (10), Wichita, KTVH (12), Hutchinson KEDD (16), Wichita

1. I Led 3 Lives (Dr)	KTVH	Ziv	Tues. 9:00-9:30	41.1	68	60.5	Elgin TV Hour	KAKE	16.1
2. Badge 714 (Myst)	KEDD	NBC	Thurs. 7:30-8:00	39.3	57	69.8	Climax	KTVH	21.3
3. Lone Wolf (Adv)	KTVH	MCA	Sun. 9:30-10:00	27.8	44	63.4	Bob Cummings	KEDD	33.5
4. Star and the Story (Dr)	KEDD	Official	Sat. 10:00-10:30	27.2	63	43.1	10 PM Newsreel	KAKE	11.3
							Weather, What's the Score	KAKE	8.7
5. Gene Autry (W)	KAKE	CBS	Thurs. 6:30-7:00	25.2	47	53.3	Dinah Shore	KEDD	15.7
							News Caravan	KEDD	14.3
6. Racket Squad (Adv)	KTVH	ABC	Fri. 7:00-7:30	24.8	41	61.6	Ozzie and Harriet	KAKE	27.0
7. Range Rider (W)	KTVH	CBS	Sun. 1:00-1:30	24.3	91	26.7	What's Your Trouble	KEDD	3.0
							Silver Chalice	KEDD	1.7
8. Mr. District Attorney (Myst)	KEDD	Ziv	Wed. 8:00-8:30	21.3	31	69.8	The Millionaire	KTVH	29.4
9. Meet Corliss Archer (Com)	KTVH	Ziv	Thurs. 6:00-6:30	21.1	47	45.4	Bar 16 Ranch	KEDD	18.7

Radio Reviews

SECOND HUSBAND
With Cathleen Cordell, Richard Waring, Madaline Belgrad, Ralph Lee Robertson, Mercer McCleod, Arthur Maitland
Producers: Anne and Frank Hummert
Director: Edward Slattery
Writer: Elizabeth Todd
15 Mins., Mon.-thru-Fri., 11:45 a.m.
Sustaining
CBS, from N. Y.

When CBS moved the quarter-hour "Rosemary" strip into the old "Aunt Jenny" spot at 12:15, the web made a gross error in replacing it with "new" Anne and Frank Hummert creation, "Second Husband:" "Husband" was excellent as a travesty of a soaper, but as a soaper it was, qualifications not withstanding, awful when heard on its second broadcast a week ago Tuesday (22).

There has always been an intellectual abomination of soapers. It's been sort of a game. However, those same stanzas have made the radio webs much sponsor coin. This new show, on the other hand, will probably double the intensity of abomination, and not collect one farthing from a farsighted bankroller; listeners will have difficulty in identifying with its phony characters.

After the long and ludicrous narrative opening, which overused words like "crisis," "despair," and "distress" and sounded like a take-off on itself, the plot was launched with a vengeance. It was complicated and it was dull and wooden. For example, at least two stock types were evident in the second show: a widow who couldn't remarry—even the man she loves with an all-consuming passion-because (1) "I haven't the right to give my (two small children) a stepfather" and (2) she didn't feel that this prospective stepfather should assume her great financial debts. In order to achieve a sympathetic lead character, he or she should—by even soap opera standards—have some admirable traits, perhaps if only an ability to think with occasional clarity. But the heroine allowed this lover-boy of hers to wipe away all her groundless (and that was all too obvious also) fears with one sweep of his well-worn dialog. Suddenly, she was in his arms, with ensuing chatter sounding like a parody on the "John and Marsha" disk.

The acting of old pros like Cathleen Cordell as the widow and Richard Waring as the potential second hubby was as wooden as the script, whose dialog was handled by Elizabeth Todd. As an American banker, Waring sounded just like another CBS Radio character—Lord Henry Brinthrop, husband of "Our Gal Sunday." *Art.*

JEAN SHEPPARD SHOW
Producer: Larry Dorn
90 Mins.; Sat., 4:30 p.m.
Sustaining
WOR, N. Y.

WOR has an offbeat deejay airer in this new 90-minute Saturday session. It's more patter than platter. Stint is handled by the Jean Sheppard, who recently moved into N. Y. from Cincinnati. Major portion of the program is devoted to long stretches of gab, which Sheppard delivers in a literate fashion. However, it's his subject matter that gives the show a novel twist.

The wrinkle here is that it's difficult to get a straight line on what he's chatting about. Most of the discourse is in an obscured vein. There are overtones of cleverness that failed to break through on show caught last Saturday (26). A cut down on airer's talkathon aspect, with heavier turntable concentration might prove beneficial since the few disks played on show caught were all quality waxings.

Tunes spun included vocals and instrumentals, and weren't the usual pop product. *Jess.*

WINIFRED DICK CARROUSEL
With Gene Taylor
180 Mins.; Sun., 8 p.m.
WINIFRED DICK STORES
KIKI, Honolulu

When a sponsor picks up the tab for a weekly three-hour radio program, that's news. And that's what the Winifred Dick chain of sportswear and specialty shops is doing for "Carrousel."

Slotted just after the major transcribed network shows leave the air, stanza's a cinch for good listenership. It's also good listening. Gene Taylor, one of the town's better known jocks, picks the disks and ad libs the commercials with—wonder of wonders—virtual carte blanche from Bob and Winifred Dick, the sponsors.

The Dicks, who parlayed a small shop into a four-unit Waikiki chain, take pride in knowing they're helping provide generous semi-pop and semi-classical fare for fellow music lovers. They're in good hands for Taylor picks his tunes well. And his commercials, only one each half-hour, are voiced sincerely and warmly. *Walt.*

WEW's 50G Sale

St. Louis, March 29.

Radio station WEW, second oldest station in the U. S. and the first to be operated by a university, has been sold by the St. Louis U. to Aubrey D. Reid, known on the air as Bruce Barrington, for more than $50,000. Deal is subject to greenlight from FCC.

Barrington, who is station manager of KOXK, has been with latter station since 1938 and has tendered his resignation effective April 1.

½-Hour Canadian TV Show Costs $5,000 In Contrast to 35G in U.S.

Ottawa, March 29.

Giving evidence before a federal govt. committee probing radio and television policies of the Canadian Broadcasting Corp., CBC's g.m., A. D. Dunton, said Canadians have rich and expensive tastes in video. Dunton was aware, he said, that this taste came from watching tv shows originating in the U. S., but pointed out that while an average U. S. tv production would cost about $35,000, a half-hour on Canadian tv would cost about $5,000. He reiterated that CBC could import television shows at much less cost than it could originate them, but that CBC wanted to ensure a large share of tv shows seen in Canada were originated and produced in Canada.

Dunton said one-third of Canada's population has television sets, the present outlets covering about 70% of the nation's population.

TV Industry Probe

Continued from page 28

a narrow choice of program services dispensed by a few stations, a situation which is abhorrent to the American system of broadcasting."

The Plotkin and Jones reports "forcefully demonstrate that a truly nationwide competitive system has not and cannot be accomplished under the present tv station allocation rules and regulations or under prevailing conditions with respect to network programming," the Committee said.

Attainment of such a system, Committee added, now depends on the speed, with which the Senate and the FCC complete their studies. The objective requires "a prompt and vigorous" program, urged, to provide:

1. An "adequate number" of tv stations with facilities for "equal competitive opportunity."

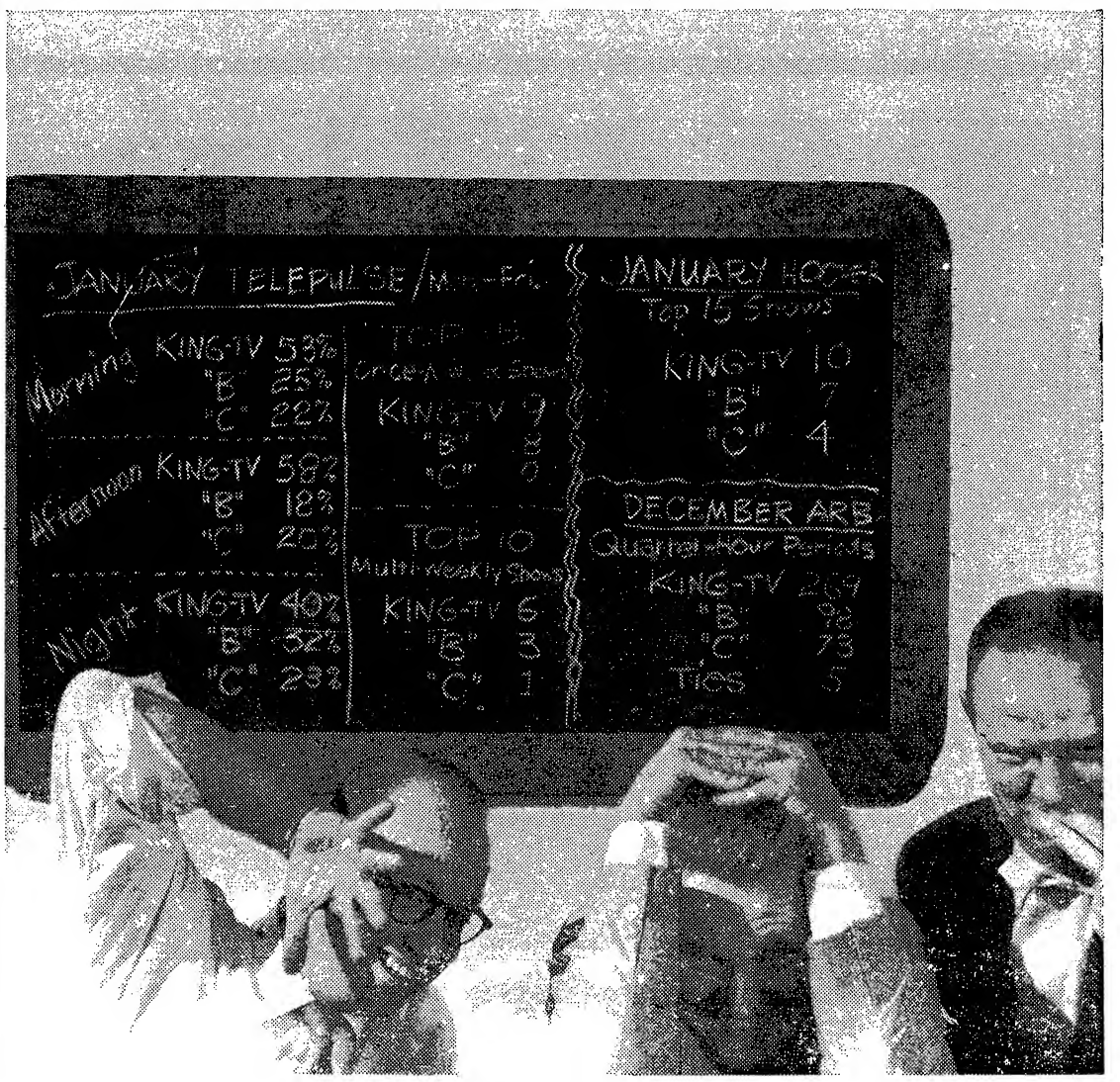
2. Greater "competitive opportunity" for network and other program sources to supply tv stations.

3. Reduction of "excessive cable charges to small tv stations are "availability of efficient, competitive facilities" for carrying network programs.

4. Availability of "economical, efficient and nondiscriminatory tv receiving sets and transmitting equipment."

Among steps to be taken to achieve these ends, the Committee urged that FCC be given the necessary funds to study network programming. It also recommended deintermixture, removal of excise taxes to eliminate cost differentials for all-channel sets, adoption to FCC proposals to confine stations to their assigned markets, and limitations on antenna heights and powers to keep coverage of VHF stations from overflowing into UHF areas.

Meanwhile, the House Appropriations Committee, in approving a $1,870,000 budget for FCC operations for the fiscal year ending June 30, 1956, earmarked $80,000 for the agency's proposed network study.



We Don't Like Competitive Ads

But every now and then the boss insists that we do one. After all, he says, if your merchandise is judged better (by impartial experts), why be bashful? That always stumps us. So we do a competitive ad. As painlessly as possible.

Now let's get into this Seattle rating picture. KING-TV is so far out in front that it's embarrassing. Sort of feel like Roger Bannister lapping one of his opponents. Morning, afternoon, and night, our program boys outrun the field. By a healthy margin...on three rating services, yet.

So that's the way it is. If you want a cinch winner in Seattle, it's KING-TV. A sure thing. And who wants to put his advertising dollars on a long shot these days?

Channel 5—ABC
100,000 Watts
Ask your BLAIR TV Man

FIRST IN SEATTLE
KING-TV

Only MCA-TV has so many proven, top-rated, quality TV film shows!



Heart OF THE City

starring PAT McVEY • JANE NIGH

91 Powerful Dramas That Have Produced Top Ten Ratings for Top Ten Advertisers!

First a big network hit — now this dramatic powerhouse is available to do the same tremendous selling job for you that it has been doing for two of the nation's "top ten" advertisers! "Heart of the City" packs the wallop of a screamer headline, the excitement of a front-page revelation . . . as crusading reporters Steve Wilson and Lorelei Kilbourne smash out against the rackets of "big town". 91 half-hour films to make your product headline news in the market(s) of your choice. Call MCA-TV today and scoop the field!

CONTACT YOUR NEAREST MCA-TV OFFICE FOR AUDITION PRINTS TODAY!

NEW YORK: 598 Madison Ave.
BEVERLY HILLS: 9370 Santa Monica Blvd.
ATLANTA: 515 Glenn Bldg.
BOSTON: 45 Newbury St.
KANSAS CITY, MISSOURI: 1615 Baltimore Ave.
CHICAGO: 430 North Michigan Ave.
CLEVELAND: 1172 Union Commerce Bldg.
ROANOKE: 3110 Yardley Dr., NW
NEW ORLEANS: 504 Delta Bldg.
CINCINNATI: 3790 Gardner Ave.
DALLAS: 2102 No. Akard St.
DETROIT: 837 Book Tower
SAN FRANCISCO: 105 Montgomery St.
SEATTLE: 203 White Building
SALT LAKE CITY: 212 Beason Bldg.
MINNEAPOLIS: 1048 Northwestern Bank Bldg.
PITTSBURGH: 550 Grant St., Suite 146
ST. LOUIS: 1700 Liggett Drive

MCA-TV CANADA: 111 Richmond St., West, Suite 1209, Toronto, Ontario
MCA-TV FRANCE: 49 bis Ave., Hoche, Paris
MCA-TV ENGLAND: 139 Piccadilly, London W 1



THOMAS MITCHELL

MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top-rated radio and TV show for years. Sold in over 100 markets.



PRESTON FOSTER

WATERFRONT

Sell your product through these outstanding family situation adventures with a salty tang, starring Preston Foster. 65 films available.



ABBOTT AND COSTELLO

America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.

JOHN RUSSELL
CHICK CHANDLER

SOLDIERS OF FORTUNE



26 exciting, new adventure-packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.



LOUIS HAYWARD

THE LONE WOLF

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue everywhere . . . an electrifying series of 39 films.



CHARLES BICKFORD

MAN BEHIND THE BADGE

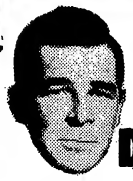
Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

ROCKY JONES

SPACE RANGER



39 films that hold adult and juvenile audiences spellbound. Backed by merchandising guaranteed to give your product top recognition.



ROD CAMERON

CITY DETECTIVE

65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



PAUL HARTMAN

PRIDE OF THE FAMILY

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.



FAMOUS PLAYHOUSE

Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.



KEN MURRAY

WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as host. 26 films available.



ROYAL PLAYHOUSE AND COUNTERPOINT

78 dramas to build prestige for your commercial. Sponsored as Fireside Theatre by Proctor & Gamble. One of the highest rated film shows.



GEORGE RAFT

I'M THE LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. Top ratings in leading markets.

TELESPORTS DIGEST

Fresh, crisp film highlights of the previous week's top sports events, air expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games during football season.

GUY LOMBARDO AND HIS ROYAL CANADIANS



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.

CURTAIN CALL



13 encore dramas with such famous Hollywood stars as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

ALAN HALE, JR.
RANDY STUART

BIFF BAKER U.S.A.



Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue. A surefire combination appealing to all viewers.



MELVYN DOUGLAS

HOLLYWOOD OFF-BEAT

Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. With an all star Hollywood cast.

PLAYHOUSE 15

78 neatly produced 15-minute dramas, each with a surprise twist ending. Available first run in over 100 markets.

RALPH BELLAMY

FOLLOW THAT MAN



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every family will enjoy.

a show for every product, every market, every budget!

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

Film Syndication

Television Chatter

New York

New Met Italo import, **Ettore Bastianini,** into "La Traviata" lead on WABD's "Opera Cameos" on Sunday (3) . . . **Ted Bergmann,** DuMont boss, hospitalized last week for a possible ulcer. It's expected to keep him down for perhaps another week or two—in the middle of final plans for the new web film camera setup coincident with more personnel cutbacks . . . **Jerry Jerome,** tooter who has been on WPIX for years, first with **Ted Steele** and then with **Bob Kennedy,** takes his sidemen and ankles the Daily News station on April 8 . . . Toppers of the new production outfit, Studio Program Service, Inc., are prexy **Bill Mogle,** exec v.p. **Ed DiResta** and **Harry Landon,** v.p. in charge of sales. Both DiResta and Landon quit Gotham Recording to join the new venture. Incidentally, Mogle continues as head of radio-tv-film consultancy, Mogle-Sheldon Associates . . . **Paul Dixon** goes home to Cincinnati when his DuMont afternoon strip gets the axe on April 8. He's been in N. Y. only a few months with the show..

Kellogg has its eye on "Wild Bill Hickock" for Saturday morning slotting on CBS-TV vice the General Mills-Wander "Capt. Midnight" kidpix . . . **Ted Brown** of Howdy Doody, **Ethel Burns** (Bd. of Educ. tv producer) and mag writer **Paul Denis** to conduct a panel session on kiddeo shows at P. S. 24 Parents Assn. meeting tomorrow (Wed.) . . . WCBS-TV's **George Skinner** into second year yesterday (Tues.) with circus show embracing Ringling artists . . . **Peggy Wood** of CBS-TV's "Mama" will be aboard Ile de France July 13 on way to music fete in Aix-en-Provence and Salzburg and will be house guest of Ambassador and Mrs. L. Corrin Strong at American Embassy in Oslo. ("Pantomime Quiz" again spotted as "Mama" summer sub.)

Ronald Dawson, in the cast of "Witness for the Prosecution" legiter, is not curtailing scripting activities having sold adaptations of Ibsen's "Doll's House" and "Master Builder" to Ceylon B'casting in Colombo . . . **Herbert Evers** cast for Homer's "Iliad" on "Omnibus" Sunday (3) playing Paris . . . Actor-strawhat producer Jack Ragotzy sold second tv work within a week to Canadian B'casting which will present his 60-minute "Bookscrew" April 5.

Joe Barrett singing all week on Don McNeill's "Breakfast Club" in Chi as music merchants gather there . . . **William E. Hamilton,** former radio manager for du Pont, joined ABC as a staff announcer (he's the web's second Bill Hamilton; there's another in radio programming) . . . Theatrical film producer **Anthony Z. Landi** appointed v.p. of Parsonnet & Wheeler, the telefilm production outfit . . . Transfilm has completed a 27-minute color film, "Masters in Art in Clay," for Spode China and is making it available to stations on a public service basis . . . Dynamic Films prexy **Henry Morley** covering lotsa ground this week, supervising shooting for the Navy and for Pure Oil in four midwest states, after which he planes to England to dicker feature film distribution.

Chicago

Chi section of the American Chemical Society cited **Don Herbert,** NBC-TV's "Mr. Wizard," for his contributions to science education . . **Howard Grafman,** ex-NBC radio director, unveiled a new Chi-based telepix distribution firm . . . **Harry Miller** added to the WGN-TV sales staff . . . **Andy Murphy,** WBBM-TV PR chief, vacationing in Cuba . . . **Warren Hull** headlining the Modern Living Exposition stage show next weekend . . . Home Federal Savings came through with a 52-week renewal for **Alex Dreier's** Sunday night newscast on WNBQ . . . Chi-area tv set sales continue at a steady pace with 24,552 installed during February, according to the latest Electric Assn. survey . . **Barney Tauber, kingpin** Ford dealer, returning to tv with a Saturday afternoon feature film on WBBM-TV . . . **Larry Grayson** guest vocalist on **Howard Miller's** "Close Up" on WNBQ . . . NBC-TV sales veep **Ed Hitz** winged out to the Coast to attend the opening hoopla of the web's Burbank color studios . . . Bandleader **Jimmy Featherstone** joined the WGN-TV production stable . . . WBKB's **Dick (Two Ton) Baker** to emcee 16-hour Easter Seal telethon this weekend at WFIE, Evansville, Ind. . . . **Bud Wilkerson's** "Sports for the Family" vidpix slotted Sunday nights on WBKB for Beatrice Foods . . . **Geraldine Kaye** subbing for vacationing **Dorsey Connors** on WNBQ . . . **Buddy Black** doing a weather insert on WGN-TV's "Hi Ladies" daytimer.

Simmons & Lear Now A Corp.; Set Properties

That "look, ma, I'm a corporation" trend is by no means confined to the stars in television. Pair of writers, Ed Simmons & Norman Lear, currently writing-producing-directing the Martha Raye show, have gone on a corporate binge with two new companies listed under their names.

Outfits were formed to produce and control two new properties in the Simmons & Lear hopper. Both are comedies, one about a pair of hotel charwomen titled "The Gibson Girls," the other about newlyweds titled "I Take Thee, Susan." Names of the new companies, respectively, are Simmons & Lear Productions Inc. and Simmons & Lear Enterprises Inc.

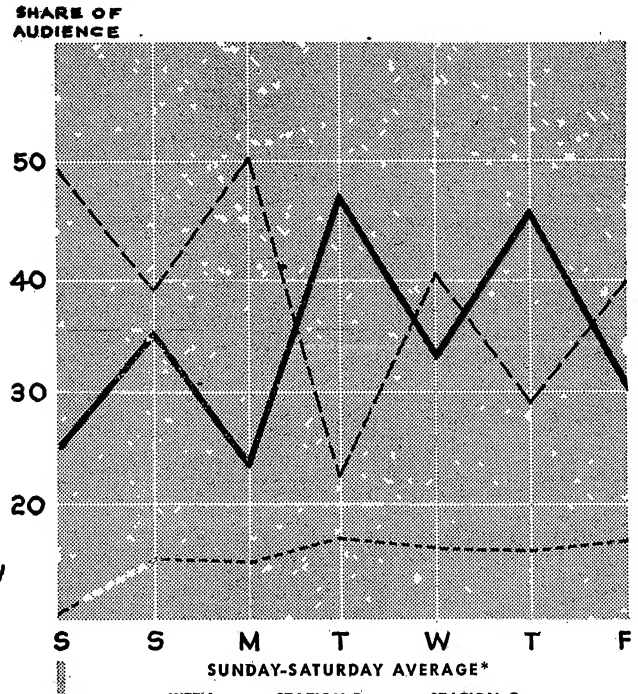


So there uo are!

HERE'S HOW WTTV AND NBC-TV STACK UP IN THE INDIANAPOLIS AREA

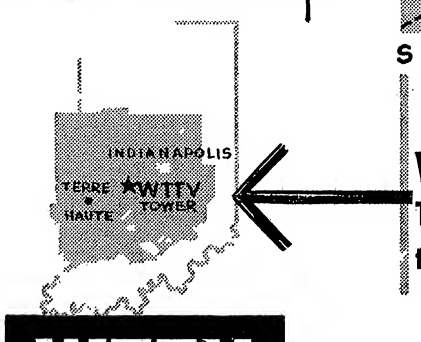
Based on share of audience study for 91 night time quarter-hour NBC-TV periods in 42 counties surveyed by ARB*, January, 1955, WTTV Grade B.

Star of the **PET MILK-ARMOUR GEORGE GOBEL SHOW.** (Not represented in these figures, but he'll be included in the next ARB Survey)



WTTV	STATION B	STATION C
34.9	38.9	15.5

Here's the area Surveyed



WTTV Television Serving Indianapolis, Terre Haute, Bloomington and ALL of the great HOOSIER HEARTLAND

WTTV channel 4

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana
Represented Nationally by MEEKER TV, Inc.

A Manager Reflects On Why He's Investing In an Indie VHF'er

Milwaukee.

Editor, VARIETY:

As a petitioner (now in hearing) for Channel 6, WMIL would certainly not be making our pitch, and investing money, with any thought that "toll" is any part of the payoff. Not in any dream of collecting home fees have we—an independent—put $200,000 on the line to date in engineering, legal and other preparations; or committed ourselves for nearly $1,000,000, should the FCC give us the nod. Speculation that "toll" influences an applicant in our circumstances is unrealistic. Never gave it a thought.

Here's the way we've been reasoning:

WTMJ-TV (VHF) covers 650,000 homes. WXIX, CBS-owned UHF here, covers 312,000 homes, WTVW, Hearst-owned VHF, covers what WTMJ-TV does. WTVW, a relatively new station, is doing quite well, an ABC outlet.

Television, to us, if we win, is an opportunity to serve over 500,000 homes—far more than our CBS-owned UHF will serve for a decade. Our problem is to provide more and better entertainment than the two VHF stations now here. (UHF—CBS-owned or no, is not yet a problem.) Can we?

A good show on film (non-network) should serve the same audience as a good show on kinescope. A good film now, syndicated, should serve the same audience as a good film show fed on network lines. And it is yet to be proved that a live network show will attract more audience (because it's live) than a better-entertainment film show. It's just a question of which is better boxoffice. And we have great confidence that good syndicated film—plus DuMont—is as good as film or live that happens to originate from some network source.

There's more to it than that. No network will own WMIL-TV if we get a grant. There are no front-office taboos about what we may or many not do, in terms of live programming or in terms of news coverage. And in a market of more than a million people, there must be an awful lot of people who are more interested in what they see on their screen than what some anonymous brass in a complex operation (all of whose eggs are not in the tv basket, as are ours) thinks in good broad policy to allow them to see.

What I am trying to say is that we are spending a lot of money and a lot of time . . . we have spent more than two years of the latter . . . trying to get a grant on Channel 6.

We are not doing it because someone has some strange crystal ball that tells us that future developments, beyond the realm of present day commercial tv, will make the channel valuable.

We are doing it because we have faith in our ability to produce entertainment that will compete favorably with what the other stations in this town can present.

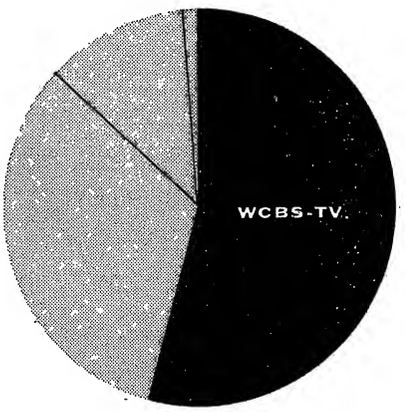
After all, for eight years, we have run a daytime radio station on 1290 kilocycles, certainly not the choicest of frequencies. For many of those eight years, we have presented the kind of entertainment that put us up there leading the operating race or so darn close that we were breathing down the necks of the guys favored with more of the world's choice possessions, in terms of physical facilities.

Jerome Sill
(General Manager)

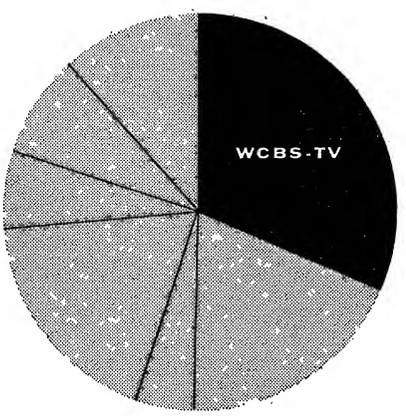
Josephson Exits CBS-TV Legal Dept. for Own Org

Marvin Josephson has resigned from CBS-TV's legal department to form Broadcast Management Inc. in New York. New org will embrace tv-radio companies and talent and rep Information Productions. Latter produces "The Search," "You Are There" and upcoming "Conquest of the Air" on the web. In addition to handling program packagers and film labs and syndicators, Josephson firm will serve as business advisor to ad agencies on network and national spot deals.

At CBS Josephson handled legal work on film syndication. Before joining the web he was a Look mag staffer.



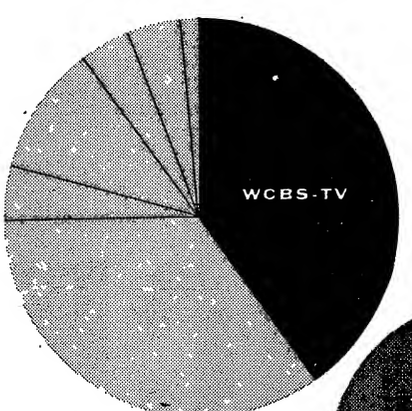
MORNING: WCBS-TV gets a 60% bigger share of the pie than any other station— Monday through Friday.



AFTERNOON: WCBS-TV gets a 66% bigger share than any other station— Monday through Friday.

it's easy as pie...

Take a look at the pie charts. It's easy to see which station to use for your New York campaigns: WCBS-TV gets the lion's share of the New York television audience... morning, noon and night!



NIGHT: WCBS-TV gets a 16% bigger share than any other station— Monday through Sunday.



channel

WCBS-TV

NEW YORK

CBS Owned
Represented by
CBS Television Spot Sales

: ARB, February 1955

TV's Take Back Your Mink

Continued from page 27

view, Wednesday 10 to 11 will be "milestones in television" with the "top boxoffice names in American entertainment" as the grand design. ("Best of Broadway," one-for-four with Pabst, is, of course, put out to graze though it may show up in another guise next season.)

That Noxzema Itch

Another major CBS hatchet job has been done on Noxzema, alternating money-provider (with Amoco) on "Person Person," with Edward R. Murrow and producing collaborators John Aaron and Jesse Zousmer having made no bones about their displeasure with the sponsorship. Noxzema, which came on last year to alternate with Amoco when the oil outfit decided to retrench on the weekly exposure, bids "P to P" adieu in mid-May in face of the fact that ad agency SSC&B was ready to put in for renewal. Here, too, it is understood that the top brass of the web backed Murrow & Co. in inviting the complexioneer to seek other pastures. Whether Amoco will now return to every-week plugging is not now known. (Hamm Beer is the midwest picker-upper and there are several regional sponsors that constitute a kind of co-op setup on the show.)

Longines-Wittnauer, longtime mint for Columbia, is finally squeezed out of the tri-weekly 11 p.m. "Chronoscope" forum spot. Ouster stems almost wholly from local stations, which for four years have been working up to a fever pitch on recapturing the time for feature films and other late night segments. In New York (WCBS-TV), as elsewhere, the vintage pix are prime money-getters and the stations have been anxious to get back to "same time" status on a daily basis, instead of a quarter-hour delay following Longines' Monday-Wednesday-Friday interview setup. Additionally, CBS, in behalf of outlets, wants to get in ahead of Steve Allen's "Tonight!" show on NBC-TV, and that's how it'll be starting May 16. (For local developments see separate story.) Longines is a major buyer of CBS Radio time, with its "Choraliers" a quarter-hour strip. The "summer" hiatius on "Choraliers" is coming early this year (in April), which may indicate that the timepiece outfit has other plans next season.

Then, too, CBS is ditching its 7:30 news and music cross-the-board spread against the ravages wrought principally by ABC-TV's "Disneyland," and hence the multiple sponsors will be out in the cold unless and until other slots are opened up.

When it comes to strengthening their nighttime patterns, the networks look sponsors straight in the eye and say, "away you go." For the bankrollers, competition is the strife of video life as they ponder the question of "where to go!"

CAESAR'S SERIES ON BOYS WHO MADE GOOD

That "buy me, buy my show" trend among top tele stars, as exemplified by Jackie Gleason and his "Stage Show" package, has found another adherent in Sid Caesar, whose Shellrick Corp. has picked up the rights to a new series which it will begin to peddle soon. Series is titled "The Boy Who Changed the World," and it concerns the boyhoods of great men.

Idea stems from the "Studio One" play of the same name, about the boyhood of Thomas Alva Edison, produced in conjunction with the 75th anni of Edison's perfection of the incandescent bulb. Joseph Schrank, who wrote the "Studio One" teleplay, has been retained by Caesar as writing supervisor and script editor, and is currently in the process of assigning scripts. Shellrick, incidentally, is the name of the corporation, owned by Caesar, which turns out his Monday night "Caesar's Hour" on NBC-TV.

RCA's Radio Spots

RCA has bought a bundle of 46 radio participations on NBC (where else?) for a springtime push of radio-telesets, records and other products. The crossboard "Great Gildersleeve" gets 16 Wednesday Thursday spots. Another 16 goes to the daytime "Second Chance," Tuesday and Thursday; eight to the Sunday "Weekend series" and six to the Saturday "roadshow."

Kenyon & Eckhardt handled.

'Revoke' Clause on CBS Cuffo TV Tix Hit By Clients As Discriminatory

Some sponsors and agencies are irked at what they call the "discriminatory practice" existing at CBS in connection with studio tickets. The web recently put the following text on the backs of the cuffos: "CBS has the right to refuse admission and to revoke this ticket at any time." Reportedly the first tickets to bear the revocation clause were for the Arthur Godfrey shows, but this has since been extended to all audience programs.

It's understood that audience abuse of the ticket privilege as specifically applied to the Godfrey shows obliged the network to tighten up to the extent that enforcement remains more or less confined to the AG end of programming. Sponsors and their commission houses don't look too kindly on the practice. As one of them put it, "The advertiser wants to sell goods and engender good will by issuing the ticket. Why should CBS jeopardize this good will by refusing to admit the sponsor's audience guests (as they have done)?"

ANOTHER CAPSULE MBS STRIP

Mutual is adding another weekday capsule program next Monday (4), bringing to three the number of five minute shows cross-the-board between 5:45 and 6 p.m. in the last month or so.

The new addition will be a stock market report at 5:45 to 5:50.

From The Production Centres

Continued from page 28

U. S. and Hawaii . . . WWDC-MBS sportscaster **Bob Wolff** will take time out from the Spring training activities of the Washington Nats baseball team to address a Tri-State Athletic Conference on school athletes at New York U.

IN DETROIT . . .

Changes and additions to WJBK-TV personnel moves **Maurice E. Murray** from sales manager to newly-created post of national sales manager; **Keith McKenney,** from sales staff, to Murray's former job; **W. J. Dickerson,** formerly of KENS-TV, San Antonio, to the sales staff, and **Robert J. Crosswell,** formerly with NBC in guest relations and sales promotion and most recently WCPO, Cincinnati, to the sales staff . . . WJR scripter **Jack Kessler's** "No Second Chance," which explains "Conelrad" is being aired every day this week as public service. Later recordings will be offered to Civil Defense authorities for distributions to their groups and other radio stations . . . Mars candy now sponsors "Buffalo Bill, Jr." on WWJ-TV each Sunday a.m.

IN CINCINNATI . . .

Bob Shreve and **George Brengel** teamed for a rustic satire of "Grand Hotel" as a new series on WCPO-TV . . **Paul Arnold** exiting from Crosley staff for the second time and may do his future singing in Hollywood . . . **Gil Sheppard's** platter show weekday nights on WCPO stretched to 90 minutes . . . WKRC-TV special coverage of Cincinnati U. games in NIT tourney at New York followed by its radio affiliate carrying Ohio high school basketball championship finals from Cincy Garden . . . Tidy-Up contest on Crosley's Ohio stations offers Ford station wagon and raft of appliances to viewers with best suggestions to make housecleaning easy.

IN BOSTON . . .

As the result of staff shakeup at WVDA, **Jim Pansullo,** WNEB, and **Joe Smith,** of Johnstown, Pa., have replaced deejays **Ken Malden** and **Bob Martin** . . . **Arthur C. King,** WEEI production manager, has been named Massachusetts radio-tv chairman for the annual April Cancer Crusade . . . **Peter Winn** has been appointed public relations director of WGBH-TV, Hub's educational channel slated to hit the air within a few weeks, Winn was formerly associated with the Amherst College public relations department . . . **Norm Prescott,** who ankled WORL several months ago to join WNEW, has arranged with the New York station to double over the Hub station in a daily hour long show starting April 1. Skedded for 2 p.m. show will emanate live from WORL Wednesdays and Thursdays and taped the balance of the week

IN SAN FRANCISCO . . .

Jim Raser, KCBS writer-producer, took off with the S. F. Dons championship basketball team last week and wrote a series of stories for the Oakland Tribune sports section . . . Mars Inc. has bought the "Buffalo Bill Jr." series for KOVR-TV . . . **R. Marlin Perkins,** director of the Chicago Lincoln Park Zoo, visited San Francisco last week to originate his NBC-TV program, "Zoo Parade" from the Fleishacker Zoo. Perkins was accompanied by NBC newsman **Jim Hulburt,** who narrates "Zoo Parade" . . . KCBS veep **Arthur Hull Hayes** back at his desk after a two weeks business trip to Chicago, Detroit and New York.

GROUCHO #1

ARB NATIONAL TELEVISION RATINGS

JOHN GUEDEL PRODUCTIONS

WPIX-11 has the two top kid shows Monday through Friday





CLUBHOUSE GANG COMEDIES
5:30-6 PM Monday through Friday*

12.8
Average ARB—March

RAMAR OF THE JUNGLE
6-6:30 PM Monday through Friday*

9.0
Average ARB—March

*RAMAR also on 6 PM Saturdays . . . CLUBHOUSE GANG starts Saturdays at 6:30 PM on April 9

From 5:30 to 6:30 in New York, an audience of over 2,350,000 GET SET ON **WPIX 11**

Freemantle's 750G Bonanza In Stepped-Up Bid for Foreign Dollar

The importance of the overseas markets to American vidfilmers is evidenced by the meteoric billings increase by Fremantle Overseas Radio and Television last year as against '53. The company, which until recently stood almost alone in foreign distribbing, leaped from a tiny biz volume to over $750,000 in international sales in '54. And, as it was a good year for FORTV, 1954 also saw the beginnings of widespread competition for that foreign tv dollar.

The FORTV gross coin total also included about 40% from radio syndications. The company, under Paul Talbot's presidential aegis, now has four tv shows, some features, etc., and 24 radio programs weekly in 22 countries (including incidental U.S. radio sales).

FORTV has benefitted, judging by its bankroll lists, from a tendency by American sponsors to spend with consistency in overseas markets. There was Westinghouse, TWA, McCormick Spices, Nestles, Standard Oil of N.J., Pepsi Cola and Allis Chalmers in that group.

The largest tv market for FORTV was Mexico, supplying over $120,000 of the total gross. There aren't many stations in most other countries but these latter supplied in far smaller amounts several thousands toward the total. Brazil's four video stations bought some American telefilm. The Cuban market which has eight or nine stations supplied FORTV with more than Brazil by many dollars and just about as much as Great Britain, which Talbot felt wasn't exploited to its fullest in sales volume.

There were other tv sales in Colombia, Germany, Japan, Italy and Puerto Rico. Radio sales went to Australia, Hong Kong, Singapore, New Zealand, Trinidad, South Africa — all naturals for English-language e.t.'s.

While Ziv and MCA have gotten rather heavily into foreign film distributing, and while Screen Gems' interest is beginning to wax hot, FORTV still hits the most countries (with its four telefilm skeins "Jungle Macabre," "Bulldog Drummond," "ABC Playhouse," "Hopalong Cassidy," and its library stuff like the Encyclopaedia Britannica library and cartoons.) This year, a team of Caputo and Douglass have begun an outfit to run "foreign only" competition to FORTV. The latter group has full-time employees in their 22-nation sales chain, as well as "affiliated" outfits (like Macquirie in Australia) and outright indie sales agents. The first two groups double as agencies in prepping live tv shows, particularly in casees like P.R. and Mexico.

Columbus—Sidney R. Barger, of WCPO-TV, Cincinnati, has been named executive producer at WLW-C, Crosley tv outlet here.

TV COMMERCIAL ANNOUNCERS!

WHY JEOPARDIZE YOUR FUTURE?

SOUND FILM FOOTAGE OF YOURSELF IS A MUST FOR PRESENTATION TO ADVERISTING AGENCIES, NETWORKS, SPONSORS, etc.

Pictures and Recordings Alone Cannot and Do Not Show You to Best Advantage

THREE ARTS PRODUCTIONS INC.

130 West 57th Street CI 7-1986

are equipped to supply you with 100 feet of professional, edited, black and white or color sound film for your presentation to casting directors and advertising agencies. All work from our Studios on premises; 48 hr. service; nominal fee.

For Further Information and Appointment Call

THREE ARTS PRODUCTIONS INC.

130 West 57th Street CI 7-1986

PAUL DIXON BACK TO CINCY FOR CROSLEY

Paul Dixon shifts back to Cincinati after only a few months away to undertake a three-station telepact with the Crosley chain. New program will begin about a week after the performer exits his afternoon DuMont strip.

Deal, between Dixon and Crosley v.p. John Murphy, involves Crosley's WLW-T, Cincinnati, WLW-D, Dayton, and WLW-C, Columbus, and will be slotted in the afternoon. Crosley web carries a couple of other daytime shows, along with at least one early Saturday evenings. When last in Cincy, Dixon was on via WCPO, which, in turn, fed DuMont. This arrangement lasted until a Dixon hassle with the WCPO management.

'Woolworth Hour'

Continued from page 29

former and prexy Adrian Murphy and his brassers fronting for the network) seemed enthused enough to instill the gathering with the year-round formula expectancy; a hope not dispelled by the agency, Lynn C. Baker.

Meanwhile, CBS' hot weather chessboard is on the move in other Sunday directions. "Sunday Playhouse" out of the Coast will go into the "Hallmark Hall of Fame" 6:30 time, preeming this weekend (3) with Joseph Cotten in James Hilton's "Goodbye, Mr. Chips." As with Hallmark, Bill Froug is producing and directing and Frank Goss continues as announcer-host. "Fame" is expected back in the fall with Edward Arnold presiding.

Peter Potter's "Jukebox Jury" will go full hour again this summer, taking the Jack Benny-Amos 'n' Andy 7 to 8 slot. Last summer's "Jury" hour saw Toni picking up the parttime tab (show's regular slot is 8:30-9 p.m. Saturday), but so far no sponsor has showed up for the extended hiatus version. Amos 'n' Andy crossboard "Music Hall" series continues, though there's talk of another time.

Tennessee Ernie Ford gets an extension starting April 25 and riding through the summer, going 7 to 7:45. Extra 15 minutes stems from the Longines Choraliers vacancy.

Latest to board Tennessee Ernie on the Power Plan is Harrison Products (No-Doz), in for Friday capsule starting May 20. Other Ernie clients via the plan are Campana, Philip Morris and Carter Products.

'Battle of Aft'

Continued from page 28

set; his own show in that vein was axed sometime back in a WOR-TV program shuffle. His own variety and teen casings still remain intact, though.

For several months after the July competition started, neither WOR-TV nor WPIX could make much sponsor headway, with many bankrollers waiting it out to see which would get the rating pull, but even that was pretty evenly divided. The Steele victory was by default mostly. His own shows aren't so sponsor-strong yet that onlookers feel justified in saying he took all the available commercialers away from WPIX; it's just that the latter's shows just couldn't pull enough on their own.

WPIX plans for the soon-to-be vacated afternoon hours aren't yet clear.

Eager Legal Beavers

Lawyers are getting into the video act to even a further degree. Legalites and partners Larry Unger and Albert Marten are bankrolling their second vidfilm venture—proposed a half-hour dramatic series. Pilot was shot in N. Y. recently on a three-day work sked with Luther Adler hosting and also co-starring with John Conte.

The initial 26½-minute production, in line with low N. Y. telefilm lensing costs, was brought home for exactly $11,700. Lawyer team last put coin behind the Mel Allen "Call The Play" sports exposure on film, which is sponsored by White Owl.

Hartford—Edyth Radom has joined the staff of WDRC as woman's editor, a new post.

N.Y. Radio Indies

Continued from page 29

SRO time, and when Freed picks up again at 11 p.m. until 1 ayem, many of the same buyers in the earlier show (Alsol Auto Wax, L. P. Spears, Frost Stores, Lowell-Mercury, American Schools, etc.) also ride with this one. However, the latter has more spots to sell for a filled-up status.

From 9 to 10:45 its largely jazz on the "Birdland Show." Crawford Clothes carries the whole segment, and even invests slightly in Freed. The only non-commercial break is at 10:45 when WINS airs a sustaining 15-minuter, "United Nations Radio Review," the same show Mutual carries on the web less WOR in N. Y.

Bob Leder, WINS manager, reports that in the past several months, since Freed moved his show and the accompanying controversy from the midwest, the outlet's nighttime audience has jumped almost fourfold on the local radio ratings. Whether attributable to Freed or not, the post-midnight to 6 ayem strip is in for a biz rise too. It's comparatively new time for the station in which SRO biz is being done by gabber Stan Shaw.

Telepix Con-Men

Continued from page 29

spot the promoter as the guy who walks in with the claim that he's already got his financing and needs only an expression of interest from the distrib. Sure, there are producers who have their own financing in advance, but they are only few and far between, and they're also established men in the field. Beware of the others.

Strong reaction in New York, Chicago and Los Angeles against the promoters after thousands of dollars were wasted or actually swindled drove the con-men out of these production centres, and, industryites believed, out of the business entirely. But now the distribs have been receiving visitors and letters from such cities as Pittsburgh, Buffalo, San Antonio, Houston, Milwaukee and other spots. With the realization that the money boys have wised up to the facts of telefilm life, the promoters have moved out into the country where there's just as much coin available, but in less experienced hands.

NARTB-Toll TV

Continued from page 29

FCC not to take any action on toll tv without formal proceedings. His letter to the Commission brought a protest from Comdr. E. F. McDonald of Zenith Radio Corp. who had petitioned the Commission to authorize pay-as-you-see without benefit of hearings. The board supported Fellows' action.

Other members of the tv board are Clair R. McCollough of WGAL-TV, Lancaster, Pa., chairman; Campbell Arnoux of WTAR-TV, Norfolk, Va.; Ted Bergmann of DuMont; Kenneth L. Carter of WAAM, Baltimore; Harold Hough of WBAP-TV, Fort Worth; Merle S. Jones of CBS; Ernest Lee Jahncke of ABC; Ward L. Quaal of WLW-TV, Cincinnati; W. D. Rogers, Jr., of KDUB-TV, Lubbock, Tex.; Frank M. Russell of NBC; George B. Storer of Storer Broadcasting Co.; Robert D. Swezey of WDSU-TV, New Orleans, and William Fay of WHAM-TV, Rochester, N. Y.

Pitt Radio

Continued from page 26

on "1410 Time," Jack Henry, KQV news editor, becomes an integral part of the three-and-a-half-hour stanza, offering capsule reports as important news breaks.

In an effort to acquaint ladies with Deane's a. m. programming switch, station is giving away prizes every half hour for an entire month to names picked from entry blanks deposited at four big consumer markets, all tied in with KQV on the overall promotion. Management figures it should be able to hold audience after the baptismal.

Baton Rouge, La. — WBRZ launches its video programming lineup on April 14 over channel 2. RCA has installed the antenna (mounted atop a steel tower that will carry it to over 1,000 feet above sea level).

Gross-Krasne and Reed Join Forces to Produce Television Commercials

Two major telefilm production outfits, Gross-Krasne and Roland Reed Productions, have pooled their facilities for production of television commercials and have formed Roland Reed-Gross, Krasne TV Commercials, a new firm which will take over the current blurb accounts of both outfits. Manpower from both companies will run the outfit, which will headquarter at the G-K California Studios, with Reed; his v.p. Guy Thayer; Jack Gross; Phil Krasne; and G-K exec veep Lee Savin running the new operation.

Reed and Gross-Krasne have never combined production forces before, although Gross and Krasne, as principals in the erstwhile United Television Programs (since absorbed by MCA) did distribute a couple of Reed's syndicated properties. G-K recently disbanded its commercials unit, with the announcement that it would resume filming under auspices of a separate company. New firm apparently is the result. Reed's Gotham veep, Hampton Howard, who'll rep the new outfit with N. Y. agencies, previously did the same thing for Gross-Krasne before moving over to Reed last year.



WGAL-TV has a potent effect on the spending habits of over three million people with effective annual buying income of $5 billion — the one station that reaches this market.

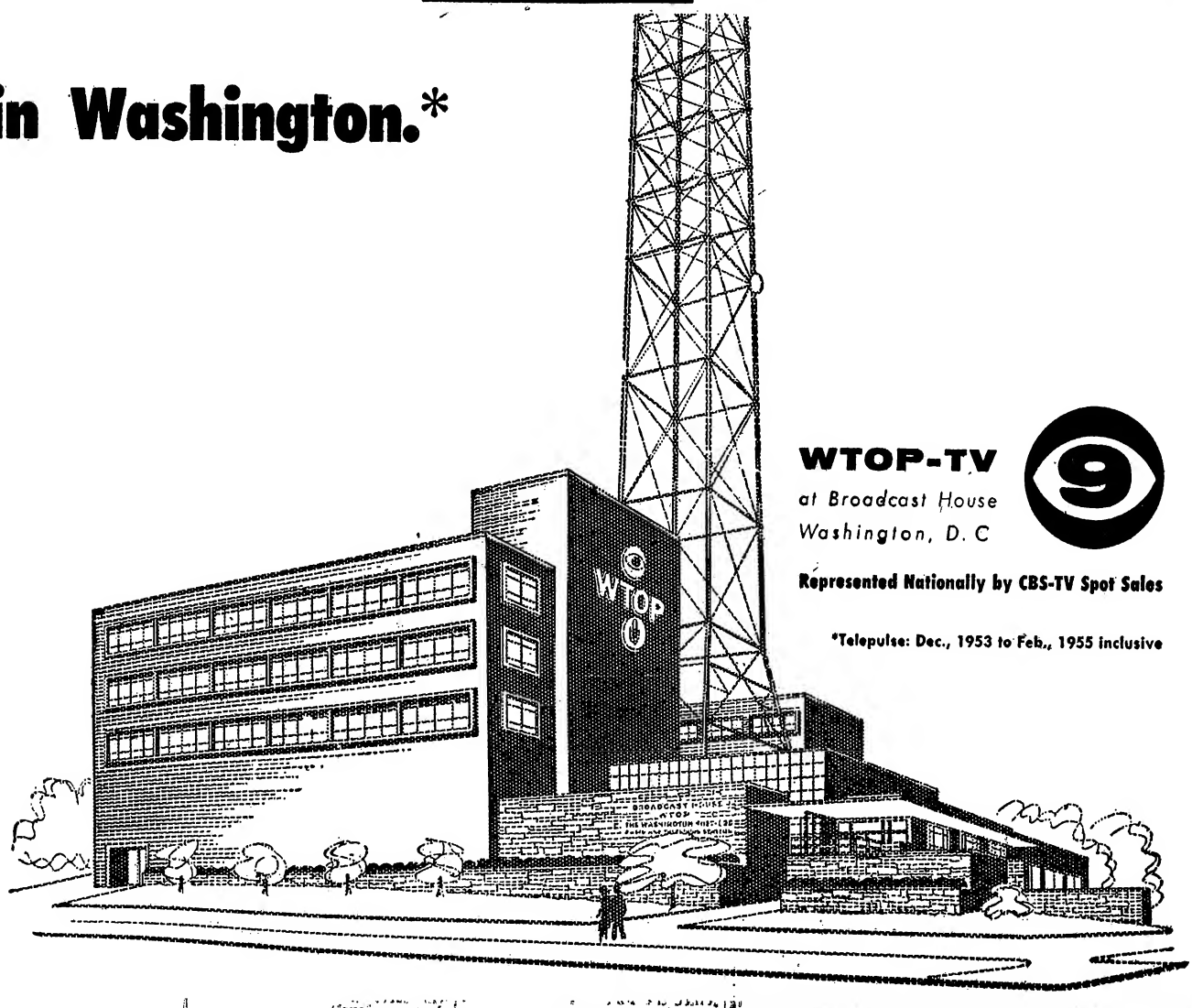
Channel 8 Mighty Market Place

Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

WGAL-TV
Lancaster, Pa.
NBC · CBS · DuMont
STEINMAN STATION
Clair McCollough, Pres.

Representatives
MEEKER TV, Inc.
New York · Chicago
Los Angeles · San Francisco

February, 1955, was the 27th consecutive month during which more people watched WTOP-TV than any other television station in Washington.*



WTOP-TV
at Broadcast House
Washington, D. C

Represented Nationally by CBS-TV Spot Sales

*Telepulse: Dec., 1953 to Feb., 1955 inclusive

Lombardo's 'Shoot 'Em in Bunches' Sets New Low-Cost Vidpix Pattern

By ART WOODSTONE

Though there are many inexpensive, efficient ways to shoot vidfilm, it took Guy Lombardo's half-hour musical production out of the MCA-TV distribution stable to give a real lesson in low-cost filming of class celluloid product. The MCA execs call it "Multiple filming"—shooting several pix at one time.

It's a unique setup that's already progressed beyond the experiment stage. It could readily create a sharp change in the syndication profit pattern, it's felt. This like-an-assembly-line operation on Lombardo's show is estimated to shave amounts varying from $2,000 to $6,000 off the usual $18,000 or $19,000 price tag on a half-hour telepic.

The bandleader, who threw his personal coin behind the syndicated package, got a hand from MCA talent factotum Freddie Fields, who in turn closed foreheads with the show's exec producer Bob Foshko and producer-director Herb Sussan. Unique in this bringing home the "bacon a la celluloid" is that each of these men has heretofore been chiefly associated with live tv. Even unit manager Jack Grossberg and program coordinator Herb Berger have had to bargain only with instantaneous tv presentation or legit. Only film vet in the pack is chief film editor Paul Falkenberg, whose experience dates back to the German art pix of the '20s. Nevertheless, this team has devised what, in an ever expanding industrial field, is perhaps the most intricate, stop-watch filming sked around. Despite shortcuts, show has been acceptable to at least 45 or 50 local sponsors to date, and that includes a large A&P regional hunk as well.

Down to the Last Word

Outfit's production heads, Sussan and Foshko, spend from two to three weeks behind closed doors at Lombardo Film's. MCA headquarters, planning every camera angle, every lip sync movement, every pre-recording sesh down to the word, bar and split second. Object is, as in last week's setup, to be able to go into shooting in a downtown N.Y., studio and, in the matter of five (on occasion six or seven) weekdays, turn out five complete (even to A&P's commercials) half-hour stanzas.

Essentially, here's the way it works: Foshko, Sussan and Fields believe that a musical show of the Lombardo type is best pre-recorded almost in its entirety. Goal of pre-recording is (1) to eliminate the bad sound element extant in most N.Y. film studios by instead shooting at, say, a Reeves or a Decca or some place else where sound is the only occupation; (2) by this method be able to establish the precise length of time of each musical number, whether by Lombardo, one of his regular singers or by guesters. This minimizes the expense (in time and pocketbook) of having to hastily guess where to cut or fill a little to make the show run exactly 26½ minutes, or whatever.

It's said that Lombardo's regulars, including brothers Liebert and Carmen, now have the sync matter (after about 35 films) down to an exact science. After pre-recording their numbers, they are almost always able to perform (sans sound) with perfect lip and motion (handling of instruments, etc.) synchronization. Occasionally, as it was noted first hand, there is a slip in that department on the part of a guest. But generally they handle themselves well in sync matters too. Sussan has them cut a record, which he then gives them to study and repeat exactly, first at home and then in the film studio (some three or four times) before actual filming.

Intricate Pattern

There's no stinting on stars, script, film quality. The money saving angle in the whole shootin' shebang is the Foshko-Sussan-Fields triumvirate's handling of the shooting sked itself. It was arranged, much to the early disbelief of Lombardo himself, in a carefully preplanned and intricate pattern. It's mostly a matter of logistics. Foshko will lay out every conceivable type camera shot that will be used in each of the five shows shot in the same week. For example, there will be a succession of maybe nine "cover" (whole cast) shots made, a like series of left-hand side wide angle shots and also right-hand side wide angle shots, etc. There are even a certain number of shots of the brass section alone at a predesigned angle or of the rhythm section. Not one of Sussan's shots is left to the vagaries of last-minute decision.

With the shots all laid out, it's then a matter of following the script to the letter; all the wide angle shots for all five shows are shot at one morning or afternoon shooting session. Since Lombardo's intros all are from the same general spot on the studio-built bandstand, they are lensed at the sitting. Then too, it is proper to see every guest for the five shows lined up on the same morning at the studio for cover, wide-angle or some other shots.

Throughout this, however, there is ample room in the shooting worksheet for disbursement of the touches that make each show distinct. There's the Marine flyer, just back from Korea, visiting the on-set "Hotel Roosevelt Grill" (at top union minimum); or the after-circus juves and their clown guide, et. al. Around one of these fillips the theme is set.



TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

'Guest Control' Policy To Curb Overexposure On NBC O&O Stations

NBC's owned & operated in New York are making sure that guests won't be popping up with excessive frequency on shows. A "guest control" policy has been established toward this end and it works this way:

All guest lists will clear through WRCA (radio and tv) news and special features department at least a week prior to appearance. Included will be date on the organization (if any) the guest represents or his "cause" (charity, etc.). If the log shows that the guest is skedded for another show, the producer of the second program will be notified so that he can write in another name. The department will keep a list of personalities available for guest appearances in all "shapes, sizes and types."

New Time, Expansion For Hy Gardner TV'er

N. Y. Herald Tribune columnist Hy Gardner and the WPIX (N. Y.) echelon, in deciding to move the 30-minute interview show to Thursday night at 10 p.m., did so because of "the potentially more adult audience." The Sundays-at-7 p.m. was deemed, tv-wise, conflicting too much with the early evening "kid trade."

Louis G. Cowan Inc., which is packaging the new half-hour format (originally 15 minutes), has several sponsors interested with an eye to a network slot.

Freelance Writers

Continued from page 29

ducer by contract cannot generally ask more than limited days of a scribe's time on a tele assignment. In the East, where the "prestige" video dramas come from mainly, it has been common practice to hold onto the writer for months, for the same initial fee. He has to wait for a decision for days on his "springboard" idea, often on his subsequent treatment or outline (in the meantime, growing cold so that when he returns to the story, it takes extra days "getting back in shape"), in rewrites and rehearsals. In all, it often takes as much as three months for a script. Considering that in the majority of instances, the writer might get $1,000 for his work, it's pretty low wages when spread out.

One of the ideas the scribes try to get across in their indictment of tv is that the electronic medium, by keeping the writers under monetary thumb while paying gold-mine wages to comics, are permitting an invidious comparison between drama and variety shows.

ABC Radio's 'Fix It'

Radio is getting into the $6,000,000,000 annual do-it-yourself market via ABC. Web has slotted a cross-the-board nightly segment on the subject, "How to Fix It," with Hubbard Cobb as the authority, starting next Monday (4). Show will air in the 10:15-10:25 time slot, following "AFL Views the News," as a co-op feature.

Stations can sell the strip for any price or in any manner they please without paying the web a fixed charge for the program. Instead, they merely pay 25% of their individual sale price, whether they sell it as a straight package or as a spot carrier. Plan gives stations greater flexibility and more control over their own sales operation.

Inside Stuff—Radio-TV

New York Journal American's "Who's Who on TV" contest wound up with entry No. 50 on Sunday (27) and there'll be a hot scramble on since the final entry included a printed form to break ties in the number of correct identifications made of the 50 distorted photos. This phase of the contest introduced to the public at large a subject that heretofore has been limited to the trade. For instance, contestants are asked to make three predictions on the form: (1) name the Top 10 programs to be disclosed in the April survey of the American Research Bureau; (2) name the order of viewer popularity; (3) name the percentage rating of popularity the first three of the Top 10 programs will earn in the survey. To assist readers, the newspaper listed ARB's Top 10 for April, 1953.

WNYC, the N. Y. municipally-owned & operated radio station starts its third annual book festival on Friday (1), with 100 special stanzas framing at least 25 major literati-showbiz personalities and other. The seven-day rundown of "tops in tomes" will include discussions and readings by these people, among whom are such as Justice William O. Douglas, Helen Hayes, Carl Sandburg, Clifton Fadiman, Fred Allen, Bennett Cerf, Rex Stout, Allan Nevins, et al.

Sessions via the city o&o will range from gab on science fiction, mystery stories, kid stories, comedic analyses to poetry and critiques. Deal was arranged by station boss Seymour Siegel.

Rex Evans, Coast shirtmaker who doubles as an actor, figures that Don Wilson might have a "beef" (pun intended) re VARIETY's review of the most recent Jack Benny show on CBS-TV. It was Evans, claiming to be at least 40 pounds heavier than Wilson, who played Bing Crosby's butler. In fact, he's a butling specialist, having been grooved in that department for such stars as Irene Butler and Liberace when they guestarred for Benny. (On a small telescreen, it still looked like Wilson.)

Scripter-director Newt Meltzer is coming through on tv with a threesome of credits in the next few days, with two works exposed in one night. NBC-TV's "Justice" tomorrow (Thurs.) will present his "Fearful Hour." On Sunday (3) he'll be repped on CBS-TV's "You Are There" with "At the Completion of the Transcontinental Railroad" and same night will mark the premiere of "Appointment With Adventure" (replacing "Father Knows Best" on CBS-TV) for which Meltzer has supplied the script.

Meltzer has been active in documentary films for 14 years and made his tv debut only 18 months ago as then editorial supervisor on CBS-TV's "The Search."

There's a baby bonanza in the production of telefilm commercials out in Peoria, Ill. Central Telefilms there, helmed by Herb Landon who last July ankled Kenyon & Eckhardt publicity to take over, turned out in March 30 one-minute films and 15 20-second spots for Fehr's Brewery; completed a new minute-long animated cartoon for Rival Dog Food and a second skein of films for National Broom Manufacturing Assn.; four 60-second Servisoft vidpix, plus several more shortie pix for two other advertisers, Toastmaster Bread and B-F Spaghetti.

TC, Landon reports, has taken on additional studio space. Incidentally, Maxwell Landow, lately of National Screen Service, is animation boss, and a Bradley U. ex-prof, Maxwell Landow is art director.

RCA

Continued from page 30

cannot attack a consent decree to which it is a party by charging RCA with violating the law—beginning the very day after the decree was entered—because it has conformed to the provisions of the decree," the brief stated.

$50,000,000 Twice

RCA stressed its own role in helping the industry to develop in terms of cross-licensing and in terms of its own research efforts. It had spent $50,000,000 in developing black and white television before it realized a profit and has spent more than $50,000,000 on the development and promotion of color and is still "pioneering" color tv activities at a "substantial loss." No other organization, it was stated, has contributed as much to the research and development of these products as RCA, and its licensing policies have enabled competitors to enjoy the fruits of its research on reasonable and non-discriminatory terms, it was declared.

Getting down to specific Government allegations, RCA denied that it engages in "package licensing" or forces any licensee to accept a license under more patents than he wants. "RCA's licenses contain no restrictions as to price, quantity, territory, or anything else; require no minimum royalty, and are offered under any one or more patents and for any apparatus as may be desired by any prospective licensee." It listed its royalty rates as follows

Radio receivers using tubes, ½ of 1%; radio receivers using transistors, ⅛ of 1%; black and white television receivers, 1¼%; color tv receivers, 1¼%; electron tubes other than color tubes, 1¼%; color tubes, 1¾%; color tv commercial apparatus except government, 2%; other commercial apparatus except government, 1½%, and government commercial apparatus, 1%.

St. Louis—Assistant sales manager William O'Donnell is the new chief of KXOK's commercial department, replacing the late V. N. (Bud) Springgate who died earlier this month. O'Donnell has been with the ABC affiliate for five years in various sales capacities.

WSAZ-TV
CHANNEL 3 — NBC
HUNTINGTON
CHARLESTON

WHEN THESE THREE STATIONS

YOUR 'MUST BUY' SALESMEN

WGKV NBC
CHARLESTON
WSAZ ABC
HUNTINGTON

SELL FOR YOU—BY TV OR RADIO—

IN AMERICA'S PROSPEROUS...

The KATZ Agency

THEY PUT THEIR HEARTS INTO IT! ASK . . . you'll see!

INDUSTRIAL HEART

YOUR PICK OF TWO GREAT LIBRARIES FOR STOCK FOOTAGE

NBC FILM DIVISION

THE MARCH OF TIME — MARCH OF TIME

LICENSE FEE PER 35MM FOOT

NBC LIBRARY		MARCH OF TIME
1.00	Local TV One-Time Use	1.50
1.00	Network TV One-Time Use	2.50
2.50	Single Film Short Subjects—Unlimited use TV or NON-TV	2.50
2.50	TV Sales Commercial	2.50
5.00	Feature Picture for Theatrical Release	5.00

Quantity discounts available

For detailed rate card, or any further information, address:

TED MARKOVIC, SUPERVISOR
NBC FILM DIVISION LIBRARY
106 EAST 106th STREET
NEW YORK 20, N. Y.
CIRCLE 7-8300 EXT. 8488

BUYING A HOME IN WESTCHESTER? . . . SEE EDDIE SMITH
JU 6-3345 1697 Broadway, N. Y.
H. H. SCHLOSSER, Real Estate

MALE HELP WANTED

PART TIME OPPORTUNITY. Telephone selling in nearby New Jersey office. 6 P.M. to 9 P.M., Monday to Friday. Salary $25.00 weekly plus commission. Temporaries do not apply. State past experience and telephone number. Write Box V.V. 51, VARIETY, 154 W. 46th St., N. Y. C.



EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5800



DISCOVER A NEW HIGH IN AIR TRAVEL...

TWA's great new SUPER-G CONSTELLATIONS

NON-STOP TO LOS ANGELES

LARGEST, MOST LUXURIOUS AIRLINERS IN THE SKIES TODAY!



Meet fellow passengers in the smartly decorated "Starlight Lounge." Relax in the deep-cushioned sofas and order your favorite drink. Choose champagne, bourbon, scotch, cocktails—with TWA's compliments, naturally.

› Created by Lockheed especially for TWA!
› Powered by Curtiss-Wright's newest Turbo-compound engines!
› Interior by Henry Dreyfuss, world-famous designer!

First to fly NON-STOP coast to coast, TWA now sets new standards of speed and luxury in transcontinental air travel with the great, incomparable Super-G Constellation.

Never before have so many new features been introduced in one giant airliner. Not just one, but four cabins . . . three beautifully appointed lavatories, rich wood-paneled interiors, adjustable reading lights, handy baggage racks, the widest and roomiest lounge chairs in transcontinental service, glare-free picture windows—much, much more.

Your only regret will be the briefness of your stay aboard. For in just a few hours the four mighty Curtiss-Wright Turbo-compound engines bridge the distance between New York and Los Angeles.

Plan to enjoy it all *at no extra fare* on your next trip between New York and California. Make your reservations today. Daily service starts April 1.

DEPARTS DAILY AT 1 P.M.
from New York International Airport
Other convenient non-stop and one-stop Super Constellation flights daily to Los Angeles and San Francisco

FOR IMMEDIATE RESERVATIONS
SEE YOUR TRAVEL AGENT OR CALL TWA:
LExington 2-7100
Or visit one of TWA's conveniently located ticket offices:
East Side Airlines Terminal Building, 1st Ave. and 38th St. • 80 East 42nd St.
Sheraton-Astor Hotel Lobby • 624 and 630 Fifth Ave. • Hotel Statler
67 Broad St. • 120 Broadway • Brooklyn: 200 Livingston St.
Newark, New Jersey: 15 Commerce St., Mitchell 3-7650
White Plains—35 Mamaroneck Ave.—WHite Plains 8-7282

Fly the finest... **FLY TWA**
TRANS WORLD AIRLINES
U.S.A.·EUROPE·AFRICA·ASIA



Sleep away the miles in a wide, full-length berth that's even roomier than rail berths! In the morning, awaken to a piping-hot breakfast served right in bed. It's the only air sleeper service between New York and California.



Finest food in flight! Mealtime finds you lingering over each tempting course of a complete de luxe dinner. And any time enjoy your favorite drink, delicious snacks or tempting canapés from TWA's galley—all at no extra cost.

Television Reviews

Continued from page 31

tive for tune-out. Secondly, not enough accurate info as to the weather. It's all right to give weather reports a humorous twist, as Scotty Scott does with the aid of a cutout bird mounted on a weathervane to which she asks questions and gets nods accompanied by the info on slides, but that doesn't mean the precise and complete information should be slighted. Scotty goofed on the night caught, predicting rain for the next day when previous weather shows correctly predicted snow.

As for Scotty herself, she's been doing the weather on WABC-TV for some time now, and she's an old hand at it. Chief attraction, however, continues to be the fact that she's mighty easy on the eyes. Which leads to another twist, the fact that the agency has a femme doing the blurbs on male products. Good idea, since she bears watching, but again, they should be cut a little shorter. As for her handling of the weather, it's a little overly cute, something which can be corrected with some closer supervision. *Chan.*

IT'S GREAT TO BE YOUNG
With Sam Levenson
Producer: Robert Jennings
30 Mins., Tues., 3 p.m.
WCAU-TV, Philadelphia

At the suggestion of Charles Vanda, v.p. in charge of television at the WCAU stations, Robert Jennings (exec producer of "Chance of a Lifetime") borrowed spot customarily occupied by Jack Valentine ("Valentine's Day") for his one-shot Sam Levenson tryout. Show was kinescoped as a pilot film while telecast locally. Jennings considers the out-of-town runthrough a trend in programming.

That the idea has its merits was evidenced by an edginess — a worried note in Levenson's delivery in spite of his infectious story telling. The juves featured in his newest of talent hunts justify the title. They are unafraid while performing, although a little self-conscious during the interviews. While the genius tag bestowed on some of his "finds" seemed overenthusiastic, the general calibre of group, which ranged in age from six to 18, was high.

Entertainers included a pop singer, a pianist, a quartet and a cute moppet who dueted with her host for the finale. The ex-schoolteacher humorist is a natural to emcee and introduce young talent. They help lead into Levenson's surefire family reminiscences and the homey raconteur can throw away a gag with the best. Regardless of the abilities of the kids, the sets will be tuned on for Levenson, whose comedy is at home in almost every livingroom.

Production values were not only trite—roses and a cottage set—but they didn't look durable enough to last out the program. Show ran over. *Gagh.*

KEN NORDINE SHOW
With Dick Marx, Johnny Frigo, Porky Panico, Pat Scot, Fleming Brown
Exec Producer: Les Weinrott
Producer: Niles Swanson
Director: Phil Bondelli
30 Mins.; Wed., 11 p.m.
Sustaining
WBBM-TV, Chicago

With most of the experiments now relegated to the latenight fringe, the local night watch is turning up some intriguing divertissements. Newest entry is this offbeat WBBM-TV variety halfhour skippered by Ken Nordine. It has all the makings of a tasty dish, especially for the jazz fans.

Surrounded by some high calibre regular and guest musical talent, Nordine works the show at an easy pace with his chief contribution one of his patented tv "readings." This time (23) he reeled off Poe's "Tell Tale Heart" for eerie impact. Gabber lends a lot of class to the outing.

His regular associates, jazz pianist Dick Marx and bassman Johnny Frigo, provided a couple of cool offerings. "Hooray for Love" was especially flashy and they were joined by trumpeter Porky Panico who gave a fine ride on "I Can't Get Started With You." Vocal honors were ably handled by Pat Scot who chirped a Frigo original, tagged "Detour Ahead," for okay results and folk singer Fleming Brown who spun off a brace of authentic ballads straight down the cognoscenti groove.

Although the lighting went awry in a couple of instances, the 30 minutes were neatly showcased in the light-on-black idiom. *Dave.*

TED TRAVERS SHOW
With Claude Jones, guests
Producer: Travers
Director: Roger Coelos
60 Mins.; Fri., 11:45 p.m.
SUNNYSIDE AUTO
WGN-TV, Chicago

WGN-TV is off on a latenight deejay kick with the closing hour four nights a week given over to the platter-chatter specialists. The Friday night slot is helmed by Ted Travers, a softspoken gent with an easy style. However, off the edition watched (18) he'll have to smooth up the cluttered format and add more spark to the proceedings if the show is to make any significant impact.

It's the usual disk-interview combo with some individual devices such as screening a streamer of lyrics while the record is being spun and a telephone song title quiz. Another regular feature which came off okay was a deft sketching exhibition by an unbilled crayon artist. Another new twist billboards the current music hits via a sheet music rack display. Live music portions are supplied by pianist Claude Jones who dished out a real cool treatment of "Lullaby at Birdland." Travers himself warbled a couple of choruses in so-so fashion.

Except for the judo demonstration which provided some flash and action, the guest segs failed to come alive. Interview with a couple of reps from the Swift packing firm added up to little for the post-midnight audience and Travers' quickie chinfest with singer Janet Brace was too hurried.

With all the screened credits for the various giveaways and gadgets used on the show, the car dealer bankroller almost gets lost in the shuffle. *Dave.*

BASKETBALL TOURNEY
With Jack Horner, Jim Pollard
Producer: Bob Fransen
Directors: Charles Phillips, Art Widdum, Roger Miller
120 Mins.: Sat. (25), 9 p.m.
KEYD-TV, Minneapolis-St. Paul

KEYD-TV, the Twin Cities' newest station, scored a 10-strike time, the annual Minnesota state high school basketball tournament's complete championship flight. Finding advertising sponsors for these telecasts was as simple as Mother Goose's Simon. Hitherto, the televising has been limited to the final championship deciding game.

These tournaments arouse a tremendous amount of statewide interest and are second only to U. of Minnesota football in sports' appeal. The tournament itself and the contests are front page newspaper stuff.

This 1955 tournament, continuing for three days, afternoons and evenings, found the state's regional champs battling it out for first place and drew a record-breaking 85,120 attendance in the huge 18,000-capacity U. of Minnesota field house here. Including standees, the crowd of 18,400 on the last night also set a new high mark.

During the tournament fire department authorities even had threatened to close the games to spectators because of overcrowding of the field house. The state association's big problem is how to cope with the ticket demand from all over the area.

The championship deciding game was a close and exciting thriller between Minneapolis Washburn and Austin, Minn., high school, fraught with drama and tenseness as the former won 67 to 58 while the wildly cheering, noisy crowd gave vent to its feelings.

Using two cameras, KEYD-TV followed the floor action perfectly and caught numerous human interest sidelights. Topnotch sportscaster Jack Horner's play-by-play description, singling out individual players by name, supplemented the visual in a manner calculated to increase viewers' enjoyment. He and Jim Pollard, all-time hooper great and a Minneapolis Lakers' pro basketball team star, also explained and expertly analyzed the teams' tactics and strategy and commented interestingly on various of the action's phases.

Commercials were unobtrusive and well devised. *Rees.*

Schubert Files Suit Vs. DuM, Loveton on 'North'

Producer Bernard L. Schubert has filed a suit in Federal Court in N. Y. to stop DuMont and John W. Loveton or his Advertisers Television Programs, Inc., from using the "Mr. and Mrs. North" vidfilm series on the air. Schubert's second aim is to prevent DuMont, for its local o&o WABD (which will carry the films), from paying Loveton for usage.

Schubert claims that Loveton organized Advertisers Television Programs early this year in order to breach an agreement said to date back to 1952 and which was "modified" in '54. Just what the modifications were the brief does not say.

Case was first filed in N. Y. Supreme Court, but due to DuMont's corporate diversity, it had to be moved into Federal Court on Friday (25).

New Orleans—Ankling of James Gordon as v.p. and general manager at WNOE, radio station here, is taken as the second important step in the outlet's "face lifting" job. Gordon's quitting comes within a few weeks of owner James Noe's announcement that he was dropping his Mutual network tie to turn fulltime indie.

'Omnibus'

Continued from page 31

cluded in the toll-tv scheme, since it would bring in much needed revenue, and saw no disparity in the "tuition for education" principle and the charging of a fee for education via video. *Rose.*

'Omnibus' on the Pan

Opponents of pay-tv are boiling over what they claim was a "strange coincidence" on "Omnibus" when divergent views on "coinbox" programming were presented.

Strongest spokesman against toll-tv was supposed to be George B. Storer, Miami broadcaster, but when the film strip made last week in Miami Beach was presented on the air it was claimed that little of it could be understood because of low quality of the film.

"It looked to me," one anti-toll-tv spokesman said, "as though Zenith was giving a demonstration of its 'Scramblevision' and I started looking for a coin-slot to see if I could clear up the picture and sound."

Coincidentally, Zenith, whose Cdr. Eugene F. McDonald Jr. is the loudest proponent of fee-tv, is one of the sponsors of "Omnibus."

The anti-pay-tv committee wired protests to "Omnibus," the Ford Foundation and CBS demanding that Storer be given a "return engagement" on an early program so that his opinions could be delivered via an "understandable" film strip or in person.

It was reported that the Miami broadcaster also registered a complaint with program and network toppers.

ABC-TV Reshuffle

Continued from page 27

tner down, has been out pitching the Warner package to just about every agency in town, plus out-of-town outfits. While the bulk of the sales force has been concentrating on New York, teams have been going out for the past week, to Chicago and to Detroit to hit up agencies and clients (automakers in the case of Detroit) there. No production details on the show have been set yet, and they probably won't be until the end of April, after Kintner visits the Coast for a session with Warners on casting, production, etc. Meanwhile, the web faces a tough selling job, since the show is priced to sell at around $65,000 a week, one of the highest regular segments on the market.

TV in Deep South

Continued from page 25

Channel 61, with limited audience and many leading programs.

"I Love Lucy" can be seen by stay-up-lates in Mobile Mondays at 10:30 p. m., a half-hour after average bedtime. On Monday nights at 11:15 p. m. New Orleans offers "Studio One." (Mobile and Pensacola frequently get New Orleans). On Tuesday nights "It's a Great Life" comes on at 11:15 and Wednesday at the same late hour there is "Two for the Money."

On Thursday Mobile has "Four-Star Playhouse" at 10 with "I've Got a Secret" at 10:30 p. m. Friday Mobile has "Topper" at 10 and "The Millionaire" at 10:30.

Saturday finds Jackie Gleason at 10 in Mobile and "Professional Father" at 11 and "Twenty Questions" at 11:30. In New Orleans on Saturday at 11 comes U. S. Steel Hour." But at 7 p. m. on Sunday "The Comedy Hour" comes through live in Mobile.

On Monday, Thursday and Friday "News Caravan" comes through to Mobile. But not on Tuesday and Wednesday. But it is shown five nights a week in New Orleans.

Pensacola has a late show movie every night including Saturday and Sunday; New Orleans offers a late feature film Thursday and Friday only, with a special feature film at midnight Saturday.

Quite a few local shows are in the early evening hours, with local merchants getting the best time. So far the Steve Allen show has not broken the ice in the deep South.

Fort Worth — Hewel Jones, sales manager for KXOL here, has been named a veepee of the Fort Worth Broadcasting Co., operators of the outlet.

Don Sharpe Sets Flock Of Properties in Motion; 'Blandings,' 'Jody,' et al.

Telefilm agent-producer-packager Don Sharpe, still pedalling his intercontinental bicycle, has set a number of projects, new and old, in the works. Back on the Coast after a quickie trip to London to discuss future plans with Douglas Fairbanks and to perform a sales spiel to the new commercial television operations there, Sharpe has set the following shows into motion:

(1) Pilot on "Mr. Blandings" series, with Macdonald Carey starring, goes before the cameras April 11; (2) principal shooting on "Jody and Me," the George Brent-Lydia Reed starrer, was wrapped last week; (3) wound scripts for 13 "I Love a Mystery" telefilms; (4) finalized scripts for the ABC-syndicated "Sheena, Queen of the Jungle" series, which goes into production in mid-April; (5) secured rights in association with Fairbanks to the "Bulldog Drummond" title and character, with a syndicated series planned for production in London; (6) optioned the novel "Grand Motel" for a possible feature film and telefilm series; (7) optioned Richard Von Kleist's "Hurricane Kelly" adventure story as a possible vehicle for Frank Lovejoy to be shot on location in color and offered for network sale; and (8) dropped his interest in the "Black Beauty" property because "I discovered there were some half dozen producers claiming right to the title."

Fort Worth—WPAP-TV is beginning a new sustaining video series to o.o. the American family situation next Sunday (3) under the production aegis of the Fort Worth Junior League, which last year did a series of juve delinquency. Half-hour skein will run through six Sabbaths. Show, "Family Affair," will cover home problems, with technical advice being supplied by mental health counsellors.

DRAMATIC CONTEMPORARY IN WESTPORT, CONN.

The owner, a famous name in the concert world, retiring South, offers his luxurious home at far below replacement cost.

33'x20' living room, bamboo trim, hide-away bar, opens onto terrace and 90-foot swimming pool in center of natural amphitheatre.

Canopied dining room — opens on two sides to walled garden.

Lounge and powder room at entrance. Master suite of 2 bedrooms and bath, 3rd bedroom, sundeck and bath; 4th bedroom and bath downstairs.

2½ acres, private, beautifully landscaped. Liberal financing. Priced at $85,000

Seen by appointment only!

MORGAN HICKEY REALTY CO.
19 West State Street
Westport, Connecticut
CA 7-9518

HIGHER RATINGS! MORE RENEWALS! BIGGER RESULTS!

And We Can Prove It!

ZIV Television

CURRENT HITS:
THE EDDIE CANTOR COMEDY THEATRE
MEET CORLISS ARCHER
MR. DISTRICT ATTORNEY
I LED 3 LIVES
FAVORITE STORY
CISCO KID
BOSTON BLACKIE



A STEAL
DUTCHESS COUNTY (N.Y.) SUMMER HOME

Atop Wingdale Mountain—Artist's Estate, picturesque, peaceful, 3 buildings furnished; 1 house year round, oil heat, private swimming pool, 20x40, indoor and outdoor fireplaces. Large barn with 5 studios, picture window, 2-car garage. Guest Cottage, 5 acres. MUST SELL—EASY TERMS, $22,500. Weekdays only, call LO 7-4321, or write BOX V3188, Variety, 154 West 46th St., New York.

JOB WANTED

Formerly with NBC in TV Production. Heavy theatrical experience in casting, publicity, administrative detail, staging, writing. Can handle ideas, coordination, trouble-shooting. Will exercise independent judgment. Write Box V328, Variety, 154 West 46 Street, New York.

INTERESTED in low cost 15 minute, half hour, hour T.V. film shows adaptable to the Intermountain Market? Deal direct, no middle man.

Write to P.O. Box 1327, Salt Lake City, Utah.

SCRIPTS, PLAYS, TV

IBM Electric Typewriter, mimeographing. Inexpensive, accurate, rapid service.

Quality Typing Service
516 Fifth Ave., Rm. 1004 MU 2-6521



THE PEOPLE'S CHOICE!



The ballots are in...

The votes are counted...

The results will be made public April 7, when the May issue of TV RADIO MIRROR hits the newsstands.

And what an issue it is... featuring the FAVORITES on television and radio! The stars and shows of 1954-55 selected by a *nationwide poll of readers* to receive the solid-gold medals in TV RADIO MIRROR's Eighth Annual Awards Issue!

Yea, the ballots are in from every district, the votes have been tabulated, and now we sit back and hope that you approve the PEOPLE'S CHOICE! And while we're seeking approval, we'd like to express our own and thank the networks, the agencies, the sponsors, and the stars whose cooperation has made

TV RADIO MIRROR

America's Largest-Selling Television and Radio Magazine

Jocks, Jukes and Disks

By MIKE GROSS

Sarah Vaughan: "Whatever Lola Wants (Lola Gets)"-"Oh Yeah" (Mercury). Few showtune numbers in recent years have attracted as much diskery attention as "Lola," from the upcoming "Damn Yankees" score. With the release restriction lifted over the past weekend, six diskeries were ready with their versions of the tune. Dick Ross & Jerry Adler came up with a pair of clickos in their latest legituner effort, "Pajama Game," with "Hey There" and "Hernando's Hideway" so it's not unusual that the diskers would want to ride along with a winner. "Lola" is an offshoot of "Hernando's" in that's in the Latino groove, but it's got a peppery beat and an intriguing lyric that stands alone. Sarah Vaughan comes off best in the lyric-handling and looks like a shoo-in for top bracket slotting. Aided by a tiptop chile arrangement, she makes it an enchanting and inviting side. **Dinah Shore** (RCA Victor) and **Carmen McRae** (Decca) are worthy contenders but both lack the subtle s.a. that the song needs and that Miss Vaughan has. Victor would do better to concentrate on Miss Shore's flip side, "Church Twice On Sunday." It's a swinging revivalist song that could go far. **Ginny Gibson** (MGM) gives the lure of the "Lola" lyric the obvious vocal workover and **Jamie** who works with the **Mello Larks** on an Epic cutting is a bit too cute to be effective. **The Hi-Los** on the indie Starlight, are okay. "Oh Yeah," the bottom side of Miss Vaughan's Merc slice, is a novelty that doesn't quite come off.

Bill Hayes: "The Berry Tree"-"Blue Black Hair" (Cadence). It looks like **Archie Bleyer** (prez and a&r head for Cadence) has come up with two-in-a-row for Bill Hayes. Crooner clicked a couple of months ago with "Davy Crockett" and "The Berry Tree" shapes as a follow-up smash. Tune, from the Metro pic, "Many Rivers To Cross," is in the folk genre like "Crockett" and Hayes gives it a standout vocal. It's light and lilting and a natural for jock and juke spins. When "The Berry Tree" push is over, the jocks won't hurt themselves by spinning "Blue Black Hair." It doesn't have the zingy quality of its mate, but it's a solid, infectious folk item.

Fontane Sisters: "Most of All"-"Put Me In The Mood" (Dot). With the rock 'n roll beat still denting the pop lists, it's difficult to discount the Fontane Sisters' cut of "Most of All" as a top-bracket contender. It follows the pattern of their "Hearts of Stone" and "Rock Love" and until the teeners want to wash their hands of the whole thing, the formula will pay off. The tune has the beat and the drive that The Fontane gals know how to deliver. **Don Cornell,** who sliced the tune for Coral, will have to take a backseat to the distaffers this time. The Fontanes work over "Put Me In The Mood," on the reverse, in typical r&b fashion but this time the tune just doesn't have it.

Dolores Hawkins: "No Such Luck"-"Smoky Morning" (Epic). If there ever was a new ballad to crack through the rhythm & blues predominance on the platter shows, "No Such Luck" is it. The tune has what it takes, in melody and lyric, and the thrush belts with the kind of gusto that could make a song in the pre-r&b days. "Smoky Morning" on the reverse, is a scrabble of the old blues formula.

Kitty Kallen: "Kitty Who?"-"By Bayou Bay" (Decca). The big problem in the recording biz is what song shoud be recorded by whom. So when a tune titled "Kitty Who" is put on the a&r block, it's a good bet that a **Patti Page** won't take it, or a **Joni James** or a **Kay Starr.** But a Kitty Kallen will lap it up. She's not to be blamed, either. It's an okay tune, with words and music pegged for her piping style, but it remains a special item, at best. "By Bayou Bay," on the backside, is a strong ballad entry with a better chance.

Nelson Riddle Orch: "The Pendulum Song"-"Run For Cover" (Capitol). There are enough offbeat sounds in Nelson Riddle's "Pendulum Song" to make it a strong programming item for the deejays and a coingrabber for the jukes. The "chime" sounds are neatly put together and the side emerges as an ear-catching piece that rates spins. "Run For Cover" is a fast-paced item that won't get far despite it's speed.

Percy Faith Orch: "Land of the Pharaohs"-"The World Is Mine" (Columbia). **Dimitri Tiomkin** has whipped out an enchanting melody for the WB pic, "Land of the Pharaohs," and Percy Faith has delivered it up with taste and color. The haunting melodic line could prove to be an important factor in pushing this disk through. Tiomkin has his own orch version of the tune on the Coral label, but if there are any marbles to be picked up it'll be by Faith. On the bottom deck of the Faith release is a charming workover of "The World Is Mine."

Joan Regan: "Prize of Gold"-"Too Many Heartaches" (London). The fact that Joan Regan sings on the soundtrack of the upcoming Columbia release of the pic "Prize of Gold" should help this slice get off the ground. Because it's solid ballad with an excellent wax workover, it will coin added plays on the spinning market. Thrush switches to a breezy style on "Too Many Heartaches" for okay results, especially on the juke level.

Les Elgart Orch: "Chattanooga Legion Band"-"Come To The Mardi Gras" (Columbia). The Les Elgart orch whips up plenty of steam for the "Chattanooga Legion Band." It's a zippy item especially tailored for the juke trade. **The Tattle Tales** do an okay job on the breezy lyric. The Elgart crew gets lost, however, on its way to the "Mardi Gras," on the bottom deck.

Best Bets

SARAH VAUGHAN (*Mercury*)	**WHATEVER LOLA WANTS** / *Oh Yeah*
BILL HAYES (*Cadence*)	**THE BERRY TREE** / *Blue Black Hair*
FONTANE SISTERS (*Dot*)	**MOST OF ALL** / *Put Me In the Mood*
DOLORES HAWKINS (*Epic*)	**NO SUCH LUCK** / *Smoky Morning*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
185th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
"CRAZY MUSIC"
Featuring The Lancers
"TIMBER JACK"
Featuring The Lancers

Album Reviews

Frank Chacksfield Orch: "The Music of Noel Coward" (London). If Noel Coward used only acid for his prose, he must have been saving the schmaltz for his music. At least that's what's it seems like in Frank Chacksfield's 12-inch LP workover of 14 Coward compositions. The Coward-Chacksfield formula for schmaltz, however, is not hard to digest. In fact, it all adds up to a delightful shellac piece for those who like their background music unobtrusive and easy on the ear. Chacksfield delivers 'em all in a quiet but rich and colorful manner. For the Coward cult, there's "Zigeuner," "I'll Follow My Secret Heart," "Someday I'll Find You" and "I'll See You Again," among others.

Salt Lake City Five: (Jubilee). This 10-inch LP is pure dixieland, swinging, catching and full of exuberance. None of the members of the combo has reached the age of 30, but each plays like he was around when dixieland originated. In the package are such breezy items as "Darktown Strutter's Ball," "Sweet Georgia Brown," "Do You Know What It Means To Miss New Orleans" and "That's A-Plenty."

Henry Morgan: "Here's Morgan" (Riverside). During the high point of his radio days a few years back, Henry Morgan came up with some pretty precious monologs that were often badly repeated by his fans for fans who happened to miss that night's broadcast. Morgan has come up with some of his best scripts for this 10-inch LP and when the question comes up in these tv days (in which he's shuttled from one show to another) as to what was so special about Morgan, the disk is there to prove that he was one of the best satirists around. Among the items on the wax repeat are "Little Red Riding Rouge," "Googie Morgan On Baseball," "Dr. Heinrich von Morgan on Child Care" and the bitter "Truth About Cowboys." After listening to the latter again, it's surprising that no cowpoke has drawn a bead on him yet.

Marion McPartland: "At The Hickory House" (Capitol). There are few femmes around today who can touch a keyboard and get the same results as Marion McPartland. She's one of the top distaffers on the 88's today, and Capitol has caught her in rare form. She knows how to get all the feeling out of a ballad and all the beat out of a jumping jazz item. Through it all, she gets a standout assist from Joe Morello, on drums, and Bill Crew, on bass.

Crazy Otto: (Decca). There's a big wax vogue for the barrelhouse piano (tabbed by Decca as Crazy Otto style) so this 12-inch LP of the keyboarder who kicked off the craze is a natural for big sales. Sides were cut in Germany by Deutsche-Gramaphone as was the original single coupling of "Smiles" and "Glad Rag Doll," which started the whole thing. The two sides are included in this set as is such other oldies as "Beautiful Ohio," "My Melancholy Baby," "Red Sails In The Sunset" and "Rose of Washington Square" among others. For the record, Decca's Crazy Otto is German composer-pianist **Fritz Schulz-Reichel.**

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of March 18-24, 1955

A Man Chases A Girl—†"Show Business"	Berlin
All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Blue Mirage	Wood
Breeze And I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Danger! Heartbreak Ahead	Robbins
Darling, Je Vous Aime Beaucoup	Chappell
Dreamboat	Leeds
Foolishly Yours	Shapiro-B
Hearts Of Stone	Regent
How Important Can It Be	Aspen
It May Sound Silly	Progressive
Keep Me in Mind	Famous
Ko Ko Mo	Meridian
Melody Of Love	Shapiro-B
No More	Maple Leaf
Open Up Your Heart	Hamblen
Play Me Hearts And Flowers	Advanced
Pledging My Love	Lion
Rock Love	Lois
Sincerely	Arc-R
Strange Lady In Town	Witmark
Take My Love	Feist
That's All I Want From You	W & B
There Goes My Heart	Feist
These Are The Things We'll Share	Famous
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Young And Foolish—*"Plain And Fancy"	Chappell

Top 30 Songs on TV

(More In Case of Ties)

All Of You—*"Silk Stockings"	Chappell
Ballad Of Davy Crockett	Wonderland
Breeze And I	Marks
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Darling, Je Vous Aime Beaucoup	Chappell
Do As You Would Be Did By	Joy
Hearts Of Stone	Regent
How Important Can It Be	Aspen
It May Sound Silly	Progressive
It's Crazy	Crestview
I've Been Thinkin'	Acuff-R
Just One More Time	Paxton
Ko Ko Mo	Meridian
Let Me Go, Lover	H & R
Malaguena	Marks
Melody Of Love	Shapiro-B
Mister Sandman	Morris
No More	Maple Leaf
Open Up Your Heart	Hamblen
Sand And The Sea	Winneton
Shake, Rattle And Roll	Progressive
Sincerely	Arc-R
Stompin' Down Broadway	Embassy
That's All I Want From You	W & B
Tweedle Dee	Progressive
Unsuspecting Heart	Tee Pee
Wedding Bells	Mellin
Who Can Forget	Wood
You Forgot (To Tell Me That You Loved Me)	Ardmore
You'll Always Be My Lifetime Sweetheart	W&D

VARIETY 10 Best Sellers on Coin-Machines

1. CRAZY OTTO MEDLEY (8)	*Johnny Maddox*	*Dot*
	Crazy Otto	*Decca*
2. MELODY OF LOVE (12)	*David Carroll*	*Mercury*
	Billy Vaughn	*Dot*
	Four Aces	*Decca*
	Ink Spots	*King*
3. HOW IMPORTANT CAN IT BE (5)	*Joni James*	*MGM*
	Sarah Vaughan	*Mercury*
4. BALLAD OF DAVY CROCKETT (4)	*Bill Hayes*	*Cadence*
	Tennessee Ernie Ford	*Capitol*
	Fess Parker	*Columbia*
5. SINCERELY (12)	*McGuire Sisters*	*Coral*
6. CHERRY PINK AND APPLE BLOSSOM WHITE (1)	*Perez Prado*	*Victor*
7. TWEEDLE DEE (7)	*Georgia Gibbs*	*Mercury*
	Lancers	*Coral*
	Vicki Young	*Capitol*
8. KO KO MO (9)	*Perry Como*	*Victor*
	Crew-Cuts	*Mercury*
9. ROCK LOVE (2)	*Fontane Sisters*	*Dot*
	Eddie Fontaine	*Label X*
10. EARTH ANGEL (7)	*Penguins*	*Dootone*
	Gloria Mann	*Sound*
	Crew-Cuts	*Mercury*

Second Group

HEARTS OF STONE	*Fontane Sisters*	*Dot*
	Charms	*DeLuxe*
SMILES	*Crazy Otto*	*Decca*
IT MAY SOUND SILLY	*McGuire Sisters*	*Coral*
THAT'S ALL I WANT FROM YOU	*Jaye P. Morgan*	*Victor*
DANCE WITH ME, HENRY	*Georgia Gibbs*	*Mercury*
BIRTH OF THE BOOGIE	*Bill Haley's Comets*	*Decca*
PLEDGING MY LOVE	*Johnny Ace*	*Duke*
	Teresa Brewer	*Coral*
DANGER! HEARTBREAK AHEAD	*Jaye P. Morgan*	*Victor*
DARLING, JE VOUS AIME BEAUCOUP	*Nat (King) Cole*	*Capitol*
NO MORE	*DeJohn Sisters*	*Epic*
	McGuire Sisters	*Coral*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

R&B'S SLIP IS NOW SHOWING

Another Copyright Anomaly

In a business where the gimmick, i.e. some unique trick of recording, is the difference between a hit and a flop, the flagrant manner in which recording ideas, arrangements, and kindred techniques are pilfered, is a blot on the industry.

The majors are more guilty than the independents because the history has been that the indie label, perforce more resourceful, has been the one most likely to come up with the novel treatment. The trade knows what is meant and to whom applied when competitive arrangements of ditties such as "Wheel of Fortune," "Tweedle Dee," "Let Me Go Lover," "Sh-Boom!" "Don't Let The Stars Get In Your Eyes," "In A Little Spanish Town" and "If I Give My Heart To You" are cited.

It is not enough to say that once a "notice of user" is filed anybody can record a copyrighted pop song by paying the statutory 2c royalty. The artistic interpretations, as openly stolen by one or another artist, label and/or a&r man, is comparable to somebody stealing an act's routine. Unfortunately, the Copyright Act applies to the basic tune but not to the arrangement or interpretation. This is an anomaly in an era when it's the "interpretation" that is the yes or no answer to a hit.

The larceny is a two-way street. If, as seems to have been the case, the major labels cop from the indies, the majors in turn seem to be the victims of cutrate deals whereby four or six hits are packaged in one of those 99c EPs or LPs, reprising the "top hits" done in an almost carbon style of the original name artist's arrangement.

This is one widespread gripe which the Record Industry Assn. of America should come to grips with as the logical repository of intra-diskery biz problems. *Abel.*

Radio Outlets, Disk Jocks Launch Self-Policing Setups Vs. 'Leer-ic' Wax

Boston, March 29.

Spearheaded by Sherm Feller, WVDA late night deejay, a representative group of Hub platter spinners and station managers met last week to draw up a code to regulate the airing of records aimed at eliminating the current "leer-ic" problem and its widespread unfavorable publicity.

Action was prompted by recent editorials in The Pilot, the Catholic Archdiocesean publication, and other dailies, plus a published interview with songwriter Jimmy McHugh, who, on a visit here last week, termed the current trend in lyrics as "very disgusting." The songwriter urged parents and the clergy to unite in an all-out drive to eliminate the offensive songs and suggested the parents write to radio and tv station demanding they bypass disks with double-entendre lyrics.

Feller's group set up a six point code of ethics regulating the type of record to be played over the air and at record hops, figuring the self-policing setup would eventually discourage companies from releasing the controversial platters.

San Antonio 'Censor' Unit

San Antonio, March 29.

San Antonio radio outlets are

(Continued on page 54)

Squeal Beat

Commuters' committee of the West Shore Railroad, which is carrying on a hot tussle with the owning N. Y. Central on retention of the service, has been using a "pig" theme for its battle. This is based on making Central prexy board chairman eat his own words since some years ago (when he headed the Chesapeake & Ohio). Young blasted the railroads on the count that pigs could cross the country without changing trains whereas passengers couldn't. The West Shore commuter's pitch is that pigs are carried on the road but passenger service is threatened.

Alec Wilder is being commissioned to compose a tune along these lines. It's called "West Shore Blues."

Chi Catholic Youth Put Pressure on DJs To Ban Off-Color Disks

Chicago, March 29.

Windy City deejays and radio stations are being barraged with mail protesting off-color and shady meaning disk lyrics. Letters, all following a similiar pattern, are apparently part of an organized drive to take the blue out of lyrics being conducted by Catholic youth groups.

With one indie alone tallying 4,000 letters during recent days, practically every station in town has been busy drafting rebuttal replies and taking a second look at their music screening setups. One major radio-tv plant, WGN and WGN-TV, after a top brass conference on the situation has established a special review panel to "reenforce a traditionally strict music clearance policy."

Review board, comprised of both station execs and deejays, will pass on all disks where the question of good taste is involved. Panel members are WGN program director Bruce Dennis, assistant

(Continued on page 54)

Reelect ASCAP Board, Adams Gets Top Vote

Underlining ASCAP's new "era of peace," the incumbent board of directors of the American Society of Composers, Authors & Publishers has been elected by the membership with prexy Stanley Adams getting the greatest number of individual votes among writers. Size of Adams' votes was regarded as a vote of confidence in his administration and he's a cinch to be reelected for a third year term by the board.

Among the writers reelected to the board were Stanley Adams, Gene Buck, Paul Cunningham, L. Wolfe Gilbert, Oscar Hammerstein 2d, Otto A. Harbach, John Tasker Howard, A. Walter Kramer, Alex C. Kramer, George W. Meyer, Deems Taylor and Jack Yellen. The publishers reelected were Louis Bernstein, Saul H. Bourne, Irving Caesar, Frank H. Connor, Max Dreyfus, Bernard Goodwin, Donald Gray, Jack Mills, Abe Olman, J. J. Robbins, Gustave Schirmer and Herman Starr.

The Society held its annual feed last night (Tues.) at New York's Waldorf-Astoria after the membership meet in the afternoon. ASCAP's USO unit of songwriters supplied the entertainment.

SURVEY SEES END OF CYCLE

The popularity of the rock 'n' roll beat in the New York area is slipping. Teenage Survey Service pinpointed the downgrade in a recent poll of teeners in the metropolitan area in which 70% were opposed to the beat while 30% were for it.

The consensus, according to the teenage outfit, is that the next 90 days will definitely show if rhythm & blues will stay with the teeners. Outfit continues in its report that if the drop, which started in January, continues at the same rate, it will be safe to assume that it will be just a passing fancy by June. The survey also spotlighted that the biggest drop in r&b's appeal came from teens in the upper income bracket families.

Last January when the service polled teeners as to their disk jockey favorites, Alan Freed (WINS), a newcomer to the N. Y. deejay scene was voted second due to his appeal as the leading exponent of rock 'n roll. In the March survey Freed dropped to third place being topped by Jerry Marshall (WNEW) and Martin Block (ABC).

Among the quotes culled by the outfits interviewers were: From those against r&b—"We're tired of these types of records. They're getting to be a repetition of one another." "In the beginning we all enjoyed it because it was a novelty, now it's a nuisance." "We have to have records we can play at church and school socials without having to be ashamed to play them." "At first we didn't notice the lyrics were off-color because we were attracted by the beat. Now we're listening to the words and it's not nice."

Quotes from those who were pro r&b:—It makes me want to dance. Why don't they have regular dances for us kids?" "It's exciting and gives me a warm feeling." "This is for me. The grownups can butt out of it."

The following disk jockey programs were listed as top-10 favorites in the Teenage Survey Service Poll.

1. Jerry Marshall—WNEW.
2. Martin Block—WABC.
3. Alan Freed—WINS.
4. Jack Lacy—WINS.
5. Brad Phillips—WINS.
6. Al Collins—WRCA.
7. Art Ford—WNEW.

7a. Klavin & Finch—WNEW.

8. Norm Prescott—WNEW.

8a. Paul Brenner—WAAT.

9. Bill Williams—WNEW.
10. Bill Silbert—WMGM.

10a. Gallagher & O'Brien—WMCA.

10b. Ted Brown—WMGM.

Personals Hypo Sales Of U.S. Names in Aussie

Sydney, March 29.

Visits here of topline platter stars like Johnnie Ray, Frankie Laine, Frank Sinatra and Nat (King) Cole are sharply spurting disk sales.

Cole's sales via the Capitol label have been increased better than 100% since he came here to take a quick swing around Gordon and Reyes' stadium circuit. During the three months through December last year, Cole sold some 26,000 records here but this was boosted to 55,000 during the months of January and February this year, which include his 10-day visit in January.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

New Jukebox Music Licensing Outfit Gets OK at MOA Convention in Chi As Answer to Copyright Act Changes

Chicago, March 29.

Delegates to the Music Operators of America convention here voted unanimously today (Tues.) to enter into 99-year tax-free agreement with National Jukebox Music, Inc., newly formed performing rights society. Under terms of agreement, music operators will be able to use NJM copyrighted tunes without paying royalties or licensing fees for period of 99 years, regardless of the outcome of pending congressional action to change existing copyright laws. Action came after minimum of discussion following presentation of NJM plan by Barney Young, head of the fledgling organization.

Mitch Miller, Columbia Records artists & repertoire chief, during discussion asked Young how he proposed to attract songwriting talent to the newly formed NJM. George Miller, MOA prexy, answered: "With the potential we have in 11,000 operators and 500,000 automatic phonographs, we can do anything."

NJM outfit is getting a big buildup among the coin machine delegates attending the three-day conclave as a device to put MOA in a better bargaining position vis-a-vis the American Society of Authors, Composers & Publishers and Broadcast Music Inc. should changes in copyright legislature open up jukeboxes to performance fees.

National Jukebox Music Inc. has released its first record, "Daddy From Georgia Way," flipped with "Early, Early, Early in the Morning," song by Bob Chester. Thirty thousand copies of the disk,

(Continued on page 50)

Rugby, Anyone?

It's been said that in England everything stops for tea—but for E. R. (Ted) Lewis, British Decca topper, everything stops for rugby. Lewis, who's been in the U. S. for the past couple of weeks looking over the activities of his London Records subsid as well as negotiating new distribution deals, cancelled all appointments last Thursday to hop a plane to Paris to see the rugby match between France and Wales.

Lewis was back in New York Monday (28) to resume his wax activities.

U.S. Pubs Get $50,000 Divvy From Nip Deal

U. S. publishers' deal with JASRAC (Japanese Society of Rights of Authors & Composers) for payment of disk royalties, is starting to yield substantial dividends. JASRAC will make its biggest payment to date to Harry Fox, publishers' agent and trustee, in April when it will remit $50,000 to the U. S. This is the fifth and biggest, by far, of the payments made by JASRAC.

Deal with JASRAC was made a couple of years ago by attorney Julian T. Abeles (& Bernstein) who went to Japan in behalf of Fox. Widespread popularity of U. S. tunes in Japan cued the need for a pact with Japanese diskeries to pay mechanical royalties. Prior to this deal, there were haphazard attempts to collect coin from the Nippon diskers.

JASRAC is the Japanese equivalent of ASCAP in the U.S. and collects performance fees for its members. Under its deal with Abeles, the Japanese society agreed to supervise collection of mechanical royalties as well for U. S. publishers.

BUDDY ROBBINS TO S-B TO HEAD COL MUSIC CO.

Buddy Robbins has moved to Shapiro-Bernstein to take over the general professional manager's spot of the Columbia Pictures music firm. Pubbery starts operation with "Prize of Gold," tune written by Ned Washington and Lester Lee, for the pic of the same name.

Robbins previously had been music plugger for United Artists. At one time he also operated his own publishing firm.

Decca Bows Longplay Subscription Service

In a move to give longplay disk coverage to marginal stations who do not get the cuffo service, Decca Records has inaugurated a paid LP subscription service for radio outlets. Several other major labels, such as RCA Victor and Columbia, have similar services.

Under the Decca plan, a station will get 60 pop LPs a year for $50 annually or 50 classical LP for the same price. Both services together will cost the station $85. Decca has a parallel plan for single pop disks to stations which are not included on the free list.

Harry Fox Makes Unique Deal With Mail Order Co. for Publisher Coin

Harry Fox, publishers' agent and trustee, has made a unique deal with a New Jersey mail order operation, headed by Joseph J. Pinkus, under which the latter agrees to assume the responsibility for the payment of disk royalties. Julian T. Abeles (& Bernstein), attorney for Fox, arranged the pact in addition to a cash payment of over $10,000 to cover past royalties that were due to publishers represented by Fox.

Previous to the settlement, Pinkus disclaimed responsibility for the royalties, contending that he was the purchaser of disks made by other manufacturers. Fox, however, claimed that Pinkus had set up the suppliers, such as the Air Check and Marlil disk labels, and even though the latter companies went out of business, Pinkus was held to be liable for the payment of the song royalties. The settlement of the past royalty debt was made on the basis of sales estimated from the amount of advertising Pinkus had done. Fox's accountants could not track down the amount of actual platter sales.

Pinkus, who conducts a multiple mail-order operation, selling everything from girdles to disks, advertises extensively on local radi outlets across the country.

Major Records Sez You Can't Mispell It Majar

Majar Records, indie disk company in the pop ficld, has been enjoined from using that name by N. Y. State Supreme Court Justice Oven McGivern. Decision was in favor of Thomas J. Valentino, who has been marketing sound effects and sacred music disks under the name of Major Records for the past 15 years.

The Majar label broke into the pop bestseller lists last ycar with Denise Lor's "If I Give My Heart To You."

N.Y. Solons OK Anti-Piracy Bill

Albany, March 29.

The Assembly unanimously passed the Wilson-Condon bill last week, amending the penal law to make it a misdemeanor for any person or company to copy a phonograph record for sale or profit. Bill goes to Gov. Harriman's desk for signing.

Assemblyman Malcolm Wilson, Yonkers Republican, explained that the measure would help to halt "bootleg recordings," which adversely affect legitimate business, royalties and payments to unions. 'Name" vocalists and band leaders are among those who have endorsed the bill. Senator William F. Condon, Yonkers Republican, sponsored the companion bill in the State Senate

Jukebox Outfit

Continued from page 49

been sold to music operators so far. NJM is in the process of establishing a copyright stockpile and envisions a growth which will pressed by Columbia Records, have enable the newborn organization to effectively oppose ASCAP and BMI.

The newly organized performance rights group is also seeking broadcast outlets for its songs and has circularized some 4,000 radio stations proposing a swap of tax-free licensing to the stations in return for exploitation of its music.

There was some sentiment at the convention that action on the proposed NJM setup should be held up until the outcome of pending Congressional action to revise the copyright laws is decided. Sidney Levine, the MOA's attorney, sounded the keynote of the convention by voicing unalterable opposition to two bills introduced in congress to amend the 1909 copyright act now in effect.

First, Senate Bill 590, introduced by Senator Harley Kilgore, would change the 1909 law by deleting that portion of the law which exempts coin-operated music machines from payment of performance rights. The second, sponsored by Representative Frank Thompson Jr. in the House, would result in appointment of a Presidential fact-finding commission to consider complete revision of the 1909 copyright law.

Levine maintained the 1909 Copyright Act exemption applying to coin-operated machines is justified and based on the fact that such machines are an exploitation medium for songs. He stated further that the existing copyright societies were already receiving a mechanical royalty from the record companies. Levine also opined that passage of the proposed legislation, which would in effect grant ASCAP and BMI the right to tax individual operators, would freeze out the small publishers, authors and record companies as well as destroy the jukebox industry.

The MOA attorney stated that the large record companies were also opposed to the possibility of a performance rights tax on the individual music operator. He asked for the delegates' wholehearted support for NJM, the new copyright society.

MOA prexy George A. Miller reiterated the MOA's view that jukebox plays were not public performances and therefore should continue to benefit from the copyright exemptions contained in the 1909 law.

A motion, introduced by Albert Denver, co-chairman of the convention and head of the New York operators group, voicing the delegate's opposition to both bills currently being considered in Congress and to any other legislation proposed to change the existing copyright law, was carried almost unanimously by the convention delegates.

Jolt Juarez Jukes

Juarez, Mexico, March 29.

All jukeboxes in Juarez were silenced by Mayor Pedro N. Garcia of Juarez last week.

Unions representing musicians and singers had demanded that mechanical music be outlawed. According to unions, the jukeboxes replaced live musicians and set back culture.

MILLS' DISK OPERATION STYMIED BY MONICKER

Hollywood, March 29.

Launching of Mills Music's new disk subsid, American Records, has been delayed until next week due to the fact that the labels monicker has several prior claimants. Columbia Records, for one, notified Mills that it had retained the rights to "American" when it originally switched from that name to Columbia.

Irving Mills, who's running the disk operation, said the delay would be temporary and a new name would be quickly adopted. Mills' legal staff is currently studying clearances on a new name for the disk operation.

BG Clicks in Weekend Dates at Basin Street

Benny Goodman wound up a series of five weekend jazz concerts at Basin Street, New York jazz nitery, Saturday (26), drawing more than 15,000 payees for the 10 dates. Goodman formed a septet especially for the Basin Street stands, which he played Friday and Saturday nights. Gene Krupa and his trio go in next weekend (1-2).

On April 7, Louis Armstrong moves in to resume the spot's regular policy.

Bert Parks' Wax Bow

Bert Parks, emcee of the ABC-TV show, "Stop The Music," is making his bow on wax via the indie Majar label.

His first assigned tune is "Don't Do Anything I Wouldn't Do."

GUS EDWARDS PIONEER 'VARIETY' ADVERTISER

New York.

Editor, VARIETY:

Note your description of the first issue of VARIETY "50 years young," its front page and other contents, but how about the back page which included a half page ad of the Gus Edwards Music Pub. Co., Leo Edwards gen. mgr., at the corner of 44th & Broadway, where the Hotel Claridge now stands, and where Sime used to hang around every day for news items.

Not to mention the gang that hung out in front of Hammerstein's Victoria every night, including Sime, Willie Hammerstein, Archie Selwyn and Walter Reade, and where Morris Gest was a ticket speculator in front of the Victoria at 42d St. & Broadway.

Leo Edwards.

Inside Stuff—Music

Possibility that the small indie jazz companies may be over extending themselves in an effort to prevent the majors from signing up jazz talent, is indicated in a current Coast situation. One small jazz company has so many jazz men under exclusive contract that it is unable to meet the required number of recording dates on all of them. In order to hold its star, it had to invest in an expensive big band date recently and it was forced to offer one of its lesser artists to a competitive label for a session in order to meet the required number of releases for his contract. The major labels can circumvent this by recording and putting masters on ice indefintely. Most small labels operate close to the margin and cannot build up this kind of inventory.

Kitty Kallen, Decca Records songstress, will get the benefit of two big video shows to kick off her new platter, "Kitty Who?" and "By Bayou Bay." She will do both sides on the CBS-TV Easter Seal show, to be emceed by Jack Benny, and will also do them on the Colgate Comedy Hour on NBC-TV on Sunday (3). Miss Kallen is donating the royalties of the first 100,000 sales of the disk to the Crippled Children's Society.

MGM Records is getting into the baseball act with a waxed recitation of Ernest L. Thayer's "Casey At the Bat" by the late Lionel Barrymore. Album will be tied in with the nation's Salute to Baseball Week and will be aired on NBC's "Weekend News" show Sunday (3).

Bandleader Bobby Sherwood's versatility gets a fully showcasing on Coral's upcoming release of his versions of "Yes, Indeed" and "Brown Eyes, Why Are You Blue." Disk features Sherwood playing all the instruments in the orch as well as all the vocal parts. He also conducts.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson Ross)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman Clay Co.)	TOTAL POINTS
1	4	JOHNNY MADDOX (Dot) "Crazy Otto Medley"	2	..	1	3	1	..	4	..	..	3	3	3	2	3	2	..	8	1	1	9	..	119
2	1	BILL HAYES (Cadence) "Ballad of Davy Crockett"	1	1	3	1	2	1	1	..	..	2	1	..	..	..	1	1	..	..	3	..	..	114
3	2	GEORGIA GIBBS (Mercury) "Tweedle Dee"	7	9	4	5	3	7	5	5	..	4	..	10	5	4	3	4	4	..	6	4	4	105
4	3	McGUIRE SISTERS (Coral) "Sincerely"	8	8	2	8	4	..	2	..	..	1	..	..	10	..	..	..	2	4	2	5	5	82
5	5	BILLY VAUGHN (Dot) "Melody of Love"	9	..	5	7	8	..	3	..	..	6	5	..	8	..	..	..	..	..	4	3	2	61
6A	14	PEREZ PRADO (Victor) "Cherry Pink Mambo"	3	..	10	4	..	4	..	..	..	..	2	1	..	9	..	..	..	3	..	..	..	52
6B	9	TENN. ERNIE FORD (Capitol) "Ballad of Davy Crockett"	..	..	..	..	..	..	1	1	..	..	..	..	..	1	..	..	1	9	..	1	..	52
8A	7	PERRY COMO (Victor) "Ko Ko Mo"	..	..	9	..	..	..	6	..	..	5	..	6	7	..	4	..	..	..	5	..	7	39
8B	7	FESS PARKER (Columbia) "Ballad of Davy Crockett"	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	10	..	2	1	39
10	6	COWBOY SUNDAY SCHOOL (Decca) "Open Up Your Heart"	..	..	..	6	9	..	8	..	..	7	4	..	3	..	6	..	..	..	..	..	8	37
11	13	GEORGIA GIBBS (Mercury) "Dance With Me, Henry"	4	6	..	..	..	3	..	..	2	..	6	..	..	..	..	..	..	..	..	..	..	34
12A	11	JAYE P. MORGAN (Victor) "That's All I Want"	..	..	..	10	..	..	9	..	..	9	..	..	..	..	..	..	6	5	7	6	..	25
12B	17	CRAZY OTTO (Decca) "Glad Rag Doll"	..	2	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	10	..	..	25
12C	15	PAT BOONE (Dot) "Two Hearts, Two Kisses"	..	..	..	..	..	..	..	2	3	..	..	..	..	..	..	3	..	..	..	..	..	25
15	10	JONI JAMES (MGM) "How Important Can It Be"	..	..	6	..	6	..	7	8	..	8	..	..	..	10	..	..	..	..	..	..	9	23
16	12	FONTANE SISTERS (Dot) "Hearts of Stone"	..	..	7	..	..	..	..	..	..	10	..	9	..	..	7	..	5	..	..	..	6	22
17	17	PENGUINS (Dootone) "Earth Angel"	..	..	8	..	..	..	10	..	6	..	..	..	..	7	..	..	..	..	..	7	..	17
18A	..	NAT (KING) COLE (Capitol) "Darling, Je Vous Aime Beaucoup"	10	..	..	..	..	2	..	..	..	..	8	..	..	..	10	..	9	..	..	..	..	16
18B	..	SOMETHING SMITH (Epic) "It a Sin to Tell a Lie"	..	..	..	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	..	..	..	16
20	20	JOHNNY DESMOND (Coral) "Play Me Hearts and Flowers"	5	..	..	..	..	..	..	4	10	..	..	..	..	..	..	10	..	..	..	..	..	15
21	19	LENNY DEE (Decca) "Plantation Boogie"	..	..	..	..	..	..	..	..	..	..	7	..	6	..	..	7	..	..	..	..	..	13
22A	..	BILL HALEY'S COMETS (Decca) "Mambo Rock"	..	..	..	..	..	..	..	..	..	..	..	..	..	6	8	..	..	..	9	..	..	10
22B	..	HUGO WINTERHALTER (Victor) "Song of the Barefoot Contessa"	..	..	..	..	7	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	..	10
24	21	SARAH VAUGHAN (Mercury) "How Important Can It Be"	..	..	..	..	..	10	..	..	..	..	..	7	..	..	..	..	..	..	8	..	..	8
25		LES BAXTER (Capitol) "Unchained Melody"	..	..	..	..	..	..	..	10	8	..	..	..	..	..	..	9	..	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
PETER PAN	STUDENT PRINCE	ARTHUR GODFREY PRESENTS CARMEL QUINN	SILK STOCKINGS	TONAL EXPRESSIONS	MUSIC TO REMEMBER HER
Original Cast	Mario Lanza		Original Cast	Don Shirley	Jackie Gleason
Victor	Victor	Columbia	Victor	Cadence	Capitol
LOC 1019	LM 1837	CL 629	LOC 1016	LP 1001	W 570
EOC 1019	ERB 1837		EOC 1016		EBF 1, 2-570

Copy Market Widening With New Code System for Electric Organ

Music publishers, eyeing the increasing sales of electronic organs as a new potential copy market, have finally solved a problem that has stemmed from the lack of standardization among the various organ manufacturers. Each of the 16 organ manufacturers has its copyright language for its registrations or "stops," with the result that publisher would have had to print 16 different arrangements of each tune to cover the field.

Publisher George Goodwin, who runs the Tune-Dex card-file operation, came up recently with the Song Dex Organmaster Code which solves the problem. Top publishers have now been adopting the code for their sheet music. Irving Berlin Music, Music Publishers Holding Corp., Famous Music and Hill & Range were the first pubs to use the system.

Goodwin, in consultation with several leading organists, narrowed down all the possible registration combinations to a basic 75, which would enable any organist to register any type of music quickly. By means of Goodwin's code numbers, the owner of any organ refers to the number on his sheet music, in order to find out what stops to use. The organ code takes its place on sheet music along with ukelele charts and chord symbols.

Goodwin is getting $1 for each code sold to buyers of organs, with the publisher getting the service cuffo. At the present time, there are about 175,000 organs in the homes with $50,000 being added annually.

Code system is a boon for the organ manufacturers as well as the publishers, since a longstanding gripe of organ purchasers that pop music was not available has now been removed.

PRADO MAMBO TO TOP OF RCA'S DISK SELLERS

Perez Prado and his mambo crew are currently cooking with RCA Victor's topselling disk, "Cherry Pink and Apple Blossom White." Platter has topped the Victor roster for the past four weeks and is heading to become the year's biggest instrumental on the Victor label, with over 500,000 in sales.

Prado meantime has picked up an opportune booking at New York's Birdland jazz spot, starting April 7.

Berlin Enjoys Court Act In Song Infringe Claim

Irving Berlin delayed his scheduled trip to Bermuda this week to make a personal appearance in N. Y. Federal Court Monday (28), where he was being sued for allegedly infringing on another songwriter's tune. Suit was brought by Alfred L. Smith, who charged before Judge Martin M. Frank that Berlin had based his showtune, "You're Just in Love," from "Call Me Madam," on Smith's song, "I Fell in Love."

Smith demonstrated his song in court, singing the lyrics from the witness chair and then later playing it on a piano before the judge's bench. Although apparently enjoying Smith's rendition, Berlin flatly denied Smith's allegations. Latter charged that Berlin and his music firm, Berlin Music, had access to the Smith tune and "copied the music," calling it "You're Just in Love." Plaintiff asks for an injunction and an accounting of profits arising from the infringement.

Philco Sets Cuffo Juve Hop at H'wood Palladium

Hollywood, March 29.

The Philco Corp. is sponsoring the "Phonorama Hop" for teenagers April 1 at the Palladium. Ballroom is being rented for occasion.

Johnny Desmond, who planed in Sunday (27) to sing the "High and the Mighty" at the Academy Awards (Wed.), will be the featured vocalist at the cuffo kids' hop. He's sponsored on radio by Philco.

COLUMBIA OPENS BIG PUSH FOR P'KGED GOODS

Columbia Records kicked off an all-out promotion for its pop album line Monday (28). Drive, which is being pitched on the dealer level, will run for two months.

The pop push is pegged on Col's CL 500 line and will stress the flock of new sets due for release during the drive period. Among the artists up for the special pop album hypo are Mechel Legrand, Arthur Godfrey, Turk Murphy, Les Brown, Victor Borge and Liberace.

Col is offering a barrage of material, flyers, streamers, special order blanks as well as special dealer and distributor contests to get the promotion moving.

Diskery also is gearing a hefty promotion barrage for the upcoming tour of the New York Philharmonic Symphony. It's the first time in 34 years that the N.Y. Philharmonic will tour the U.S. and Col has prepped a special folio for distribs to tie-in with the orch when it hits their territory. The folio includes a special 10-inch LP made by Jim Fassett, music commentator of the Philharmonic which can be used as a 15-minute radio show in advance of the orch's appearance.

Progressive Jazz Eyes Quarter-Tone Piano As The New Sound in Music

If Leonard Levinson has his way, the new sound in music will be the quarter-tone piano. Levinson, radio-tele scripter, currently is peddling a demo platter of the quarter-tone piano cut by Hans Barth, who created the new sound more than 25 years ago.

The quarter-tone piano, which consists of an upper and lower keyboard, has a progressive music quality. (Pianos today are fixed to the half-tone scale.) Top enthusiasm for the new sound has been coming from the progressive jazz field. Such modernists as Shorty Rogers, Sauter-Finegan and Stan Kenton already have expressed interest in the Barth technique.

Levinson was first exposed to the quarter-tone when he covered a Barth concert on the Coast as a Hollywood VARIETY staffer in the early 1930s. It was not until a few months ago, however, that he decided to promote the quarter-tone. Barth came up from Florida to cut the platter, which includes original compositions as well as a Gershwin Prelude.

The first Barth concert demonstration of the quarter-tone was billed as "The Piano of Yesterday, Today and Tomorrow." According to Levinson, "Tomorrow" is here.

LOMBARDO SCHEDULES 2-MONTH CONCERT TREK

Guy Lombardo and his orch will exit from their regular balliwick at the Hotel Roosevelt, N. Y., Grill Room early in April, to start a two-month concert tour under Music Corp. of America auspices. It's been an annual cross-country trek for Lombardo, who will carry several vaude acts with the band.

Opening date is at Jackson, Miss., April 9. On successive nights, Lombardo will hit towns in Louisiana, Arkansas, Texas, Oklahoma, Kansas, Missouri, Nebraska, Nevada, South Dakota, Iowa and Illinois. He will wind up the tour late in May in time to supervise this year's production of "Arabian Nights," which he will again present at Jones Beach, L. I., this summer.

Decca Repacts Polka Leader to Longtermer

Whoopie John Wilfhart, polka bandleader, has been repacted by Decca to another longterm deal. He has been with the label since 1938 and has been one of the consistent sellers in the polka market, particularly in the midwest.

Leonard Joy negotiated the deal for Decca.

Archie Bleyer Gives A&R Formula For Hits: Get Your Own Record Shop

The recording men will have to start looking for new sources of information on the public's song tastes if Archie Bleyer, Cadence Records topper, hits paydirt with his Bill Hayes' release of "The Berry Tree." While the other diskers have been relying on their fleet men and assorted tipsters for info on new material, Bleyer has been keeping a sharp ear to the requests coming in to his record shop in Hempstead, L. I. The shop, according to Bleyer, has been one of the top factors in making Cadence one of the hottest indie labels around today because it puts him right on top of what the kids want.

Bleyer was the first disker to get wind of the growing call for the "Ballad of Davy Crockett" after it had been aired on the Walt Disney ABC-TV stanza. Calls for a waxing of the tune began coming into his shop and after Bleyer found that there were etchings of the song available, he rushed a Hayes' slice into the market. The major labels hopped on the "Crockett" bandwagon soon after, but Cadence had the lead and the platter is now nearing the 1,000,000 disk sales mark.

Bleyer now is looking for a repeat with "The Berry Tree." Tune, from the Metro pic, "Many Rivers To Cross," is the Miller (Big Three) Music catalog but the pub let it lie dormant. In the past few weeks, however, since the pic began touring the nabe house in Long Island, Bleyer's shop has been getting calls for a recording of the tune. When Bleyer discovered from Miller that no diskery had cut the song, he rush-pressed a Hayes' waxing and Miller is going all out to push it to the top. Tune was written for the pic by Saul Chaplin.

Cadence also gets another ear to the wax market whims via Sam Clark, Bleyer's pard in the diskery. Clark operates a disk distributing outfit in Boston and continually keeps in close touch with the local dealers as to what tunes and platters are getting the biggest call.

TOP JAZZ NAMES SET MEMORIAL FOR PARKER

In a memorial concert to the late Charlie (Yardbird) Parker, the modern alto saxist who died this month, a group of top jazz names are cuffoing their services at Carnegie Hall, N. Y., Saturday night (2). All proceeds from the concert will be used to provide for the education and welfare of Parker's two children. Hazel Scott, Dizzy Gillespie, Charles Mingus, Mary Lou Williams and William Duffy are heads of the fund.

Boxes are being sold at $100. Among the performers will be Kenny Clarke, Clifford Brown, Max Roach, Lucky Thompson, Lee Konitz, Sonny Stitt, Charlie Shavers, Tony Scott and Red Allen.

Philly's Tribute to 'The Bird'

Philadelphia, March 29.

A marathon jazz memorial for the benefit of the family of the late Charles (Yardbird) Parker, founder of the modern "bop" school, was held yesterday at the Blue Note, North Philly musical bar.

Owner Jack Fields staged the memorial, the proceeds of which are to be turned over to the trust fund set up for Parker's two children. Appearing in the more than 12 hours of continuous jazz were Ray Bryant, Dizzy Gillespie, Ben Webster, Stan Getz, Art Blakey, Coleman Hawkins, Chet Baker, J. J. Johnson, Kenny Durham, Billie Holiday, Jo Jones, Horace Silvers, Mary Lou Williams, Mary Ann McCall, Phelonius Monk, Leonard Feather and Hazel Scott.

Philadelphia deejays manned the contribution boxes, working in hourly shifts.

NORMAN BROOKS TO X

Whatever happened to Norman Brooks? He's now joined Label X and will cut a group of tunes under X's a&r chief Jimmy Hilliard on the Coast later this week.

Brooks was an overnight click on disks a couple of years ago with his "Hello, Sunshine" slice for Zodiac which sounded like a takeoff on the late Al Jolson. He was unable to repeat after that initial hit.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	4	JOHNNY MADDOX (Dot)	Crazy Otto Medley
2	2	GEORGIA GIBBS (Mercury)	Tweedle Dee / Dance With Me, Henry
3	3	BILL HAYES (Cadence)	Ballad of Davy Crockett
4	1	McGUIRE SISTERS (Coral)	Sincerely / It May Sound Silly / No More
5		PEREZ PRADO (Victor)	Cherry Pink Mambo
6	5	BILLY VAUGHN (Dot)	Melody of Love
7	6	JONI JAMES (MGM)	How Important Can It Be
8	8	PERRY COMO (Victor)	Ko Ko Mo / Be My Lifetime Sweetheart
9	7	FONTANE SISTERS (Dot)	Hearts of Stone / Rock Love
10	9	JAYE P. MORGAN (Victor)	That's All I Want From You / Danger! Heartbreak Ahead

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†BALLAD OF DAVY CROCKETT	Wonderland
2	2	*MELODY OF LOVE	Shapiro-Bernstein
3	4	†TWEEDLE DEE	Progressive
4	6	*CRAZY OTTO MEDLEY	(ASCAP Medley)
5	3	†SINCERELY	Arc-Regent
6	5	*HOW IMPORTANT CAN IT BE	Aspen
7		*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
8	7	†OPEN UP YOUR HEART	Hamblen
9	8	†KO KO MO	Meridian
10	9	†THAT'S ALL I WANT FROM YOU	Weiss & Barry

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Bill Silbert—WABC—New York	Ed Reilly—WBBY—Waterbury	Jerry Strong—WMAL—Washington	Herb Fontaine—WCOU—Lewiston	Alan Dary—WORL—Boston	Johnny Towne—WESX—Salem	Alan Owen—WMID—Atlantic City	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Lou German—WHEC—Rochester	Lou Barlle—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Paul Flanagan—WTRY—Troy	Mac McGuire—KYW—Philadelphia	Joe Deane—KQV—Pittsburgh	SOUTH: Chuck Thompson—WALA—Mobile	Johnny Fairchild—WORZ—Orlando	Bob Clayton—WPIN—St. Petersburg	Larry Regan—WTPS—New Orleans	Jack Gale—WTMA—Charleston	Jim Lowe—WKR—Dallas	Kent Burkhart—KXOL—Fort Worth	Dave Walshak—KOTN—Gonzales	Roger Clark—WNOR—Norfolk	Carl Stutz—WRVA—Richmond	Bob Koolage Jr.—WBOF—Virginia Bch.	MIDWEST: Bill Anson—WAIT—Chicago	Robin Seymour—WKMH—Dearborn	Art Blaske—KFAM—St. Cloud	Jack Thayer—WTCN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Jim O'Nelll—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Lou Emm—WHIO—Dayton	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Jim Ameche—KLAC—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KCBQ—San Diego	Ray Perkins—KIMN—Denver	TOTAL POINTS
1	2	6	Bill Hayes	Cadence	†Davy Crockett		1	1	4	2	1	2	2	5			3	1	4	9	1					3				3	5	2		3	1	7		1	3	10	3		3		1	204
2	1	9	Joni James	MGM	*How Important Can It Be	1	3			3	2			1	4		9		2		1	5	4	1	9				1	4	2			3		5	6		1	9		1	1	5	181
3	6	10	Johnny Maddox	Dot	*Crazy Otto Medley		6	3	2	1	7	1			2			9	6							4		7		4			1	2	2	3				2			4	132
4	3	14	McGuire Sisters	Coral	†Sincerely			6	3				1		10	9			3			4	5			2		2		7	9		10	10			7		1		4	4	6	106
5	4	12	Georgia Gibbs	Mercury	†Tweedle Dee		9	5										7	5		4		3					4			1	7		8		1	6		1		2			3	99
6	8	6	Nat (King) Cole	Capitol	*Darling, Je Vous Aime				7		3	4	7	2	6			10				3				8	7		4	5	10	6			6							6			82
7	19	4	McGuire Sisters	Coral	†It May Sound Silly	4	2		10					6		4	5				8				4	9	2		7										3					68
8	8	10	Crew-Cuts	Mercury	†Earth Angel									4			4								6			1		6			2		4	2							7	63
9	12	2	Johnny Desmond	Coral	*Hearts and Flowers	3		9							9			2			6						4				1	6					8	4						58
10	10	14	Billy Vaughn	Dot	*Melody of Love				1										7			8	1	4					2							7							2	56
11A	20	5	Jaye P. Morgan	Victor	*Danger! Heartbr'k Ahead						10			7	7	8								7		7			2	1				8	6		4							54
11B	11	3	Georgia Gibbs	Mercury	†Dance With Me, Henry	5	2									3													3		5	1								4			54
13	5	10	Perry Como	Victor	†Ko Ko Mo												1		9				6							3				3			2		6		10		48
14	29	6	Sarah Vaughan	Mercury	*How Important Can It Be				5															8					1		2				6				3				41
15	34	20	Jaye P. Morgan	Victor	†That's All I Want				9	4			5						8		10									9									10		2	8	8	37
16	36	10	Caterina Valente	Decca	†Malaguena								6	8					10							5											3	9	9	5		8			36
17	..	1	Walter Schumann	Victor	†Davy Crockett										1																					1				1				30
18A	14	7	Ralph Marterie	Mercury	*Blue Mirage						9	5	3								9										6					6								28
18B	..	1	DeJohn Sisters	Epic	†A Present for Bob								9					2	3													9	4											28
18C	8	12	Four Aces	Decca	*Melody of Love											5	7	6										6		3														28
18D	35	3	Fess Parker	Columbia	†Davy Crockett												2						2													1								28
22	26	10	Frankie Lester	Label X	†Wedding Bells								4																			7	4			5		8						27
23A	22	10	Crew-Cuts	Mercury	†Ko Ko Mo		10		6	8				3																						4								24
23B	..	1	Al Hibbler	Decca	*Unchained Melody														5													2					2								24
25A	..	1	Pat Boone	Dot	†Two Hearts, Two Kisses											10										1	1																		21
25B	16	4	Bill Haley's Comets	Decca	†Mambo Rock		7												1	4																									21
25C	..	3	Frankie Laine	Columbia	*Bubbles		4	4			4																																		21
28A	22	4	Mantovani	London	*Lazy Gondolier														8								9		10		3		7						9					20
28B	..	1	Perry Como	Victor	*Door of Dreams					9	6								1												8													20
30	..	11	Terri Stevens	Double A	*Unsuspecting Heart																2																10				2			19
31A	15	6	Perez Prado	Victor	*Cherry Pink Mambo			7				9		10	5														8						10		10						18
31B	31	4	Mindy Carson	Columbia	*The Fish	10																		2			6										8						18
31C	37	10	Penguins	Dootone	†Earth Angel											1		3																										18
34A	..	2	Richard Maltby	Label X	*Begin the Beguine March																																	7	2		7					17
34B	22	3	Les Baxter	Capitol	*Unchained Melody																							3									2								17
36	26	2	Joe Barrett	Decca	*I'm Sincere			8			5	10																		5														16
37A	..	1	Rosemary Clooney	Columbia	*Where Will Dimple Be		10																		8					6	7						9							15
37B	13	6	Eddie Fisher	Victor	*A Man Chases a Girl																			5							8										5			15
37C	44	6	Guy Lombardo	Decca	*Blue Mirage									3															8											7				15
40A	39	5	Tony Bennett	Columbia	*Close Your Eyes							8				10					2																								13
40B	..	1	Alan Dale	Coral	*Cherry Pink Mambo	2												8																				10						13
40C	..	1	Dick Noel	Fraternity	†When I'm Alone												8							1		1																		13
43A	39	16	Fontane Sisters	Dot	†Hearts of Stone				8														9													8							9	10
43B	16	5	Johnny Ace	Duke	†Pledging My Love													5								10														8				10
45	39	16	DeJohn Sisters	Epic	†No More																		10							9				9							10	6

(Copyright Variety, Inc. All Rights Reserved)

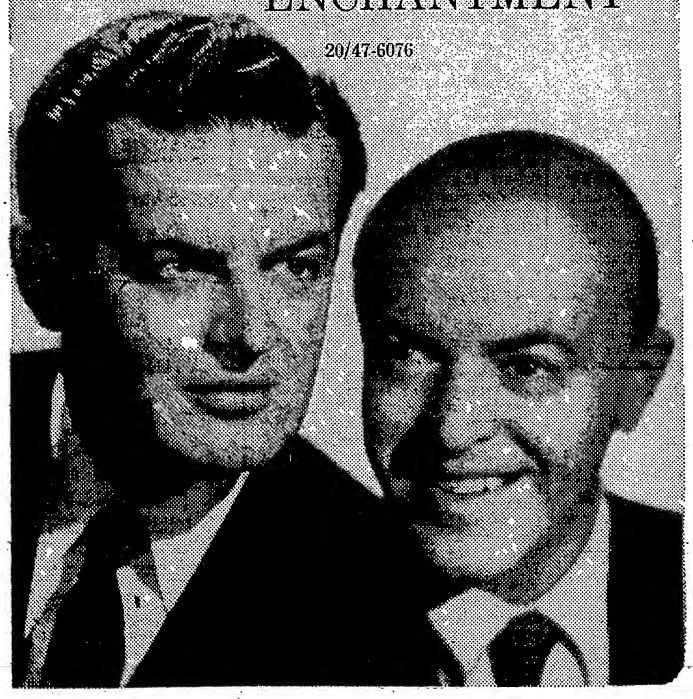
ALL IT TAKES IS TALENT!

The Hitmakers together on one great record!

Hugo **WINTERHALTER** and **HENRI RENÉ**

CRYSTAL CHANDELIER ENCHANTMENT

20/47-6076



Her first for RCA Victor!

the fabulous

LENA HORNE

LOVE ME OR LEAVE ME

I LOVE TO LOVE

20/47-6073





Questo disco è magnifico!

LOU MONTE

DREAMBOAT / The ITALIAN WALLFLOWER

(I'll Dance With Her, Henry)

20/47-6072

RCA VICTOR

FIRST IN RECORDED MUSIC

"New Orthophonic" High Fidelity Recordings

Radio, Disk Jocks Launch

Continued from page 49

getting together to "censor" the music that their disk jockeys play. KITE is already plugging itself as a "clean music" station and other outlets are following its lead.

Assisting KITE in its plan to place a voluntary ban on recorded smut is the San Antonio Youth Study Commission. Lists of objectional records drawn by chairman Stephen Catalini, police juvenile chief G. E. Matheny and Judge Raymond Gerhardt will be honored by virtually all local radio stations.

Largest number of disk casualties will fall in the r&b category. In addition, pop songs will be hit if they're too loaded. These include "Teach Me Tonight" and "Love For Sale."

Important thing, local radio men say, is that the industry, itself, is moving to keep itself free from censorship on the music it plays before prim listeners set up a commotion for official censorship. There is also a move to get the youth commission to contact jukebox operators and record stores to see that records don't go the way of comic books.

All three local Spanish language outlets are also joining in the crusade to clean up records played on their stations.

L.A. Effort a Dud

Hollywood, March 29.

Zeke Manners, KFWB disk jock who broke into print recently, after taking a verbal swing at Peter Potter's anti-stand on r&b records, is being shunned in the issue by the 70 other deejays working this area.

Manners, who fired the opening shot that set off a temporary deejay war, last week sent out letters to all fellow wax-whirlers requesting they meet at a designated time and place to "discuss the situation." Manner's letter stated, "It is my idea that the poor material can be weeded out and discarded, thus leaving a place for good r&b records which could be broadcast for the pleasure of those who enjoy this type of music."

According to last reports, the KFWB disk jock has received no replies confirming their presence at the meeting.

The stations, of course, immediately and arbitrarily have ruled out the public playing of some r&b disks. Others getting played have run afoul much criticism for "offensiveness." In other instances various deejays do not play some r&b material that their biscuit-brothers do. Manners' suggestion here, however, is the first that deejays censor records as a body.

DEEP SOUTH JOCKEYS JUNK 50% OF R&B WAX

Mobile, March 29.

Between 40 and 50% of r.&b. disks submitted make the trash basket. That's according to two of Mobile's leading disk jocks. "Filth in both title and words makes their destruction a must," says Happy Wainwright, "Night Prowler" on Station WKRG, Mobile's only all-night spinner. "Requests for the r.&b. platters comprise 40% of the please pleas that come in. Three months ago they were 10%, two months ago 20%, and last month about 30%. Today they hit 40%.

Jimmy Morris, who has the "Late Date" program on the same station. He reports about half the requests on his 9:30 to midnight program six days a week are for r.&b. "Any time a trend swamps you like these requests have, you can figure that the peak is being hit, and by the middle of summer they should be headed for the skids," says Morris. "Unfortunately, most of the phoned requests come from teenagers, many of whom buy records or hear them somewhere else besides radio.

A few stations in the New Orleans area report heavy requests for r&b disks, mostly from juke joints and diners after midnight.

Only in Birmingham are the requests falling off somewhat for the r&b stuff. This may be due to all-station effort to play up music for square dancing, getting a big play in the Pittsburgh of the South, and therapeutically (but not so labeled) as an antidote for the rock 'n roll blares. Even iron-lunged dance callers of "do-si-do" fame cannot holler over an r&b yelper, plus the boiler room accompaniment.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's Music)	Detroit—(Grinnell Brothers)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†Davy Crockett (Wonderland)	1	1	1	2	2	2	1	1	1	2	2	1	1	125
2	1	*Melody of Love (Shapiro-B).	2	2	3	1	1	1	8	2	3	1	1	2	2	114
3	4	†Tweedle Dee (Progressive)..	4	6	..	6	3	4	7	4	7	3	6	3	3	76
4	3	†Open Your Heart (Hamblen)	3	..	5	3	4	..	..	3	2	4	3	4	4	75
5	6	*How Important (Aspen).....	7	10	2	4	7	3	5	6	..	6	5	7	7	63
6	5	†Sincerely (Arc-R).....	5	5	..	5	6	6	..	7	4	5	4	8	6	60
7	7	†That's All I Want (W&B)...	..	7	..	..	5	8	..	9	..	..	8	5	5	30
8	..	*Cherry Pink (Chappell).....	8	3	6	..	..	..	3	..	..	..	..	..	..	24
9	8	†Hearts of Stone (Regent)...	..	..	..	7	10	..	..	..	6	8	7	9	9	21
10	10	†Earth Angel (Williams).....	..	..	..	9	..	..	6	5	8	7	..	..	..	20
11	14	†Ko Ko Mo (Meridian).....	..	8	..	8	..	..	9	10	9	..	9	..	8	16
12	9	*Mister Sandman (Morris)...	..	9	..	10	9	..	..	..	10	10	10	6	10	14
13A	..	†Lifetime Sweetheart (W&D)	..	..	9	..	..	9	..	8	..	..	..	..	..	7
13B	..	*Hearts & Flowers (Advanced)	6	..	..	..	..	..	..	..	..	9	..	..	..	7
15		*Young and Foolish (Chappell)			7	..			10	..						5

Best British Sheet Sellers

(Week ending March 19)

London, March 22.

Softly .....Cavendish
Let Me Go .....Aberbach
Give Me Word.. ...Connelly
Blossom Fell.....Fields
Naughty Lady.....Sterling
Mambo Italiano .....Connelly
Mobile .....Leeds
Happy Days .....Wright
Mister Sandman .....Morris
Prize of Gold .....Victoria
Finger of Suspicion..Pickwick
Majorca .....Mills

Second 12

No One But You....Robbins
Tomorrow .....Cavendish
Under Bridges .....Southern
If Anyone Finds This...Reine
I Still Believe...Macmelodies
I Give My Heart.....Robbins
Somebody .....Bourne
Heartbeat .....Kassner
Give Me the Right....Keith-P.
Count Your Blessings..Berlin
Ready Willing Able....Berry
Open Up Your Hearts.Duchess

Bridgeport Police Ban Rock 'n' Rollers After Juve Brawls

Bridgeport, March 29.

The Bridgeport cops, for one, don't like the rock 'n rollers, John A. Lyddy, police superintendent, has barred permits for rock 'n' roll teenage bashes until further notice.

Lyddy explained that the move was made because the situation was getting out of hand and not on any specific request from any church or community group. The superintendent cited last week's brawl in New Haven where several youths were arrested in a fracas at a rhythm & blues dance.

In New Haven, police chief Francis V. McManus, also clamped a ban on the rock 'n' roll festivals.

Marge Raeburn Drops Carbons for Own Pipes

Hollywood, March 29.

Marge Raeburn, who under the billing of Peggy Lawrence imitates name singers' stylings in turning out disks for Music Masters, cut-price label, has waxed the Jay Livingston and Ray Evans tune, "Alley Oop," under her real monicker.

Tunesmiths heard a recording of her cut of "If I Give My Heart to You," wherein she imitated a styling on a major label best seller, and were impressed. Decca, meanwhile, has purchased the masters and simultaneously pacted songstress to a recording pact.

New Seattle Mgr. for Col

Seattle, March 29.

Wayne Kuyendall has taken over the Columbia Records sales manager post of Love Electric, label's Seattle distributor.

Chi Catholics

Continued from page 49

p.c. Win Jolly, WGN-TV program chief Jay Faraghan, music clearance director Claire Dowell, publicity topper Jim Hanlon and deejays Saxie Dowell, Buddy Black and Jim Lounsbury.

Except that they point up the growing awareness of the problems posed by the leftfield lyrics, the teenage letters aren't considered too serious by the various station officialdoms. Fact that the beefs follow the blunderbuss approach without pinpointing any particular culprits pretty much removes the sting as far as any invidual station is concerned.

In some instances the letters are being sent to deejays who never play pop stuff, let alone rhythm & blues. WMAQ's Charles (Gus) Chan, who specializes in south of the border music exclusively and who has taken off personally on blue tinged stuff, received some 25 warning notes last week. WGN reports that among the 700 letters it has received were several for Fred Reynolds, its former jazz specialist who departed Chi for an eastern assignment some two months ago.

At WIND, the top rated 24-hour deejay outlet where they estimate they have received some 1,000 letters, program chief Leslie Atlass Jr., freely admits he's concerned with the problem of freewheeling lyrics. But he suggests there are no easy pat solutions. Unless a tune is patently smutty, and thus immediately rejected, it's often a matter of how much is "read into" the ditty by the listener. And he points out there are other factors such as the stature of the performer or the composer to be weighed.

Tom Davis, manager of WAAF where the 4,000 letters were received, minced no words in stating his policy. "We have never played smut; and we never will."

Local deejay Howard Miller also was sharply criticized in Asca News, local organ of the Chicago Inter-Student Catholic Action Organization, for playing allegedly unsuitable disks.

new BIG HITS!

the incomparable
EARTH ANGEL
Best Song of 1955
Coming Up Fast
• OOKEY OOK
• LOVE WILL MAKE YOUR MIND GO WILD
• HEAVEN AND PARADISE
DOOTSIE WILLIAMS, INC.

It's Music by
JESSE GREER
Program Today Yesterday's
CLIMBING UP THE LADDER OF LOVE
(VANITIES)
ROBBINS

A TUNEFUL ADDITION TO ANY PROGRAM
Styne and Cahn's
"PAPA WON'T YOU DANCE WITH ME?"
STYNE and CAHN MUSIC Inc.

A Six Star Entertainment Unit
FREDDY BELL
and His BELL BOYS
Featuring CHICK KEENEY
The Country's Outstanding Drummer
STARTING APRIL 4
SANDS, LAS VEGAS
* * * *
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave PL 5-4662 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd

"Strange Lady in Town"
Recorded by
FRANKIE LAINE
Columbia #40457
M. WITMARK & SONS

LAZY GONDOLIER
—o—
ADDIO AMORE
BURLINGTON MUSIC CORP.
539 W. 25th St., N.Y.C. OR 5-6060

A Solid Hit!
THERE GOES MY HEART
LEO FEIST, INC.

Another BMI "Pin Up" Hit
DANCE WITH ME HENRY
RECORDED BY
GEORGIA GIBBS.....Mercury
LESLIE SISTERS.....Marble
ETTA JAMES—THE PEACHES.....Modern
THE THREE RAYS.....Coral
LEE WINTERS.....Crown
LOU MONTE.....Victor
Published by MODERN MUSIC PUBLISHING CO.

On The Upbeat

New York

Columbia Records throwing a cocktailery for **Doris Day** tomorrow (Thurs.) . . . **Buddy Basch** handling disk promotion of **Dori Brooks** (Label X) and **The Modernaires** (Coral) . . . **Karen Chandler** set for a return stand at the Sans Souci, Miami, May 10 . . . **Jack Dunn** and **Bud Katzell**, Coral and Decca disk promoters, respectively, took a show biz unit down to the San Juan Naval Base, Puerto Rico, over the past weekend . . . Publisher **Paul Siegel** on a deejay promotion trip for his tune "Baffi" . . . **Tony Acquaviva, Joni James'** manager, cutting four instrumental sides for MGM . . . **The Ames Bros.** named chairmen of the recording industry division of the 1955 Multiple Sclerosis Society drive . . . **Joe Loco's Quintet** opened at the Showboat, Philly nitery, yesterday (Tues.) for one week . . . **Four Coins**, Epic Records vocal group, held over for another week at the Hotel Roosevelt, New Orleans.

John Levy inked thrush **Betty Carter** to a personal management pact . . . **George Shearing** penned a special theme, "Intrigue," titled after the new **Milton Bradley** game . . . **Virginia Wicks** handling promotion for **Joel Grey** . . . **Dan Terry's** orch returns to Birdland for a one-week stand beginning tomorrow (Thurs.) . . . **Sandy Sacks**, former Times - Columbia staffer, now with broerage firm of Merrill, Lynch, Pierce, Fenner & Beane . . . **Sol Yaged's Quintet** set for 10 consecutive Sunday gigs at the Embers.

Hollywood

Pianist **Harold Bostwick** is currently making an indefinite stand at The Highland House . . . **Peggy King** has been named Miss Baseball of 1955 by the Hollywood Stars and will intro a new baseball song, "Batter Up, Batter Up, Play Ball," composed by **Mason Mallory** and published by Bibo Music . . . **Skip Martin** currently doing orchestrations for "Guys and Dolls," and arrangements for "How To Be Very, Very Popular," has added arrangements for "Pink Tights" to his work sked.

Bob Shad, Mercury artists & repertoire staffer currently in town . . . **Jeri Southern** holds over two more weeks at the Tiffany . . . **Les Baxter** currently making p.a.'s plugging his latest release for Capitol, "Unchained Melody," from the Warner's pic, "Unchained" . . . ERA Record Company has added **Al Sherman** of Record Sales as their local distrib outlet.

London

Jim Davidson, dance music chief at the BBC, promoted to assistant head of variety production in succession to Mike Meehan, who has reached the retiring age . . . **Tommy Wolf** is taking over the bandstand from Ian Stewart at the Berkeley Hotel from April 12 . . . The Belgium Musicians' Union has banned a project for the **Ken Mackintosh** orch to play a concert in Brussells . . . Singer **Val Merrall** opens with his band at the Benelux Restaurant on Tuesday (29) . . . **John Phillips**, sales manager for Philips Records, has joined the Polygon-Nixa organisation.

Chicago

Bob Scobie set for Scaler's House of Jazz, Milwaukee, May 16 for a single frame . . . **Cass Harrison** orch into the Jefferson Hotel, St. Louis, Sept. 5 . . . **Ralph Proctor** orch currently at the Flame, Duluth . . . **Eddie Fontaine** pacted for the Chicago Theatre, Chi, April 29 for two rounds . . . **Nellie Lutcher** set for a two week Vegas date in April . . . **The Gadabouts**, Mercury recording artists, set to open at the Plantation Club, Moline, April 5 for four stanzas . . . **Julius LaRosa** inked for the Casino, Toronto, April 7 for one week and segues into the Seville, Montreal, April 14 . . . General Artists Corporation has signed **Bob Manning**, Capitol Records artist . . **Johnny Long** set for the Roosevelt Hotel, New Orleans, tomorrow (Thurs) to April 27.

Pittsburgh

Nat (King) Cole set for two shows at Syria Mosque night of April 29. With him will be **Erskine Hawkins** orch, the Drifters, **LaVern Baker** and **Leo Delyon** . . . **Erroll Garner** brings his trio to the Copa week of April 11. . **Ralph & Buddy Bonds**, twin organists, back into the Oakhurst Tea Room in Somerset for another run. . . **Buddy Hodgkiss** filling in at the keyboard for **Herman Middleman** at the White Elephant while latter's conducting show band on the Mauretania's 15-day cruise of the West Indies. During Middleman's absence, **Gabe D'Amico** is leading the orch. . **Joe Menham** band now at the Majestic Gardens.

EASE THAT SQUEEZE

NEW NOVELTY SONG . . .
A take-off on traffic congestion . . . the most written up, talked about subject of the day.
45 and 78 rpms b/w
"THE BLUES ARE HERE"
NOW AVAILABLE
Professional sheet music, too.
KAMPUS MUSIC
P.O. Box 23 • De Kalb, Illinois

Heading For HIT-Land!
BLUE MIRAGE
An Array of Great Records!
THE B. F. WOOD MUSIC CO. INC.

SEEKING
MR. and MRS. GEORGE WALTERS
He is a musician and it has to do with songwriting.
My address: WILLIAM W. KILBY, Glade Valley, North Carolina

COLUMBIA 'SLIPS' ON 'PHARAOHS' ISSUE DATE

Although Columbia Records jumped the release date on "Land of the Pharaohs," the Warner Bros. music firms won't press any action because label immediately notified the deejays that platter was shipped "accidentally" and to withhold air-play until the restriction is lifted.

Tune, which was cut for Col by Percy Faith, was written for the WB pic of the same title by Dimitri Tiomkin. The Music Publishing Holding Corp., WB's publishing operation, has restricted the tune until April 9.

Coast ASCAP Members Ballot for Committee

Los Angeles, March 29.

Over 600 members of ASCAP in the west have opened balloting for the Coast Committee of the American Society of Composers, Authors & Publishers. Results will be known on May 2.

Incumbents on the committee are L. Wolfe Gilbert, Johnny Green, Jimmy McHugh, Leo Robin, William Grant Still and Harry Warren. New nominees are Harold Adamson, Milton Ager, Harry Akst, George Anthell, M. K. Jerome and Bronislaw Kaper.

DECCA RECORDS
America's Fastest Selling Records!

'Hit Parade' Lineup

(On March 26 NBC-TV Show)

1. Melody of Love . Shapiro-B
2. Sincerely . . . . . Arc-R
3. Davy Crockett . Wonderlnd
4. Tweedle Dee . . Progressive
5. How Important . . . . . Aspen
6. Ko Ko Mo . . . . Meridian
7. That's All I Want . . . . W&B

Fred Raphael Sets Martin for N. Y. Office

Publisher Fred Raphael is opening up a New York office with Mack Martin in charge. Raphael has been concentrating his activities on the Coast ever since he opened his own firm after leaving the general manager's post at the Walt Disney music firms.

Martin, a vet music man, currently is looking for office space to establish Raphael's Gotham beachhead.

McGuire Sis Play N. E.

McGuire Sisters, vocal trio which just hit the 1,000,000 sales marker with their Coral Records slice of "Sincerely," have been booked for two one-night stands in New England next month. Trio will play the Rhodes Ballroom in Cranston, R. I., April 9 and will follow at Lake Compounce in Bristol, Conn., the next night.

Abe I. Feinberg set the bookings for both spots.

New Indie Label Bows

Roy and Al Kohn are kicking off an indie label next week to be known as Barclay Records. Label's initial release, set for April 13, will feature crooner Bob Jaxon. The Kohn freres currently are prowling the artist availabilities for a femme singer and a vocal group to add to the Barclay roster.

VICTOR UPDATES 'SAINT' RELEASE FOR VIDCAST

RCA Victor's plans to release the disk version of Gian-Carlo Menotti's opera, "The Saint of Bleecker Street," next fall have been switched by NBC-TV plans to videocast the opera May 15. In order to cash in on the tv showcasing, Victor now intends to make the original cast album available shortly before the tv show's date.

Singers featured in the cast are David Poleri, Virginia Copeland and Gloria Lane.

Fran Allison to Decca

Fran Allison, of the tv show, "Kukla, Fran & Ollie," has been pacted by Decca Records for regular releases.

Miss Allison formerly recorded for RCA Victor.

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
HOW IMPORTANT CAN IT BE?
b/w
This Is My Confession
MGM 11919 78 RPM
K 11919 45 RPM

ART MOONEY
HONEY BABE
b/w
No Regrets
MGM 11900 78 RPM
K 11900 45 RPM

LEROY HOLMES
UNCHAINED MELODY
b/w
OLIVIA
MGM 11962 78 RPM
K 11962 45 RPM

BETTY MADIGAN
WHEELS OF LOVE
b/w
A SALUTE
MGM 11950 78 RPM
K 11950 45 RPM

The MARION Sisters
THE SIAMESE CAT SONG
b/w
He's a Tramp
MGM 11963 78 RPM
K 11963 45 RPM

THE MASCOTS
PLEASE HAVE MERCY
b/w
DREAMBOAT
MGM 11959 78 RPM
K 11959 45 RPM

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Caribbean Circuit Is in the Making; Dominicans Go After Yanqui Show Biz

The Dominican Republic is going after Yanqui show biz, with the result that a Caribbean circuit is in the making. Arismende Trujillo, director of a Voz Dominicana, a cultural center in Cuidad Trujillo, has made a deal with Milton Lehr, producer of the shows at the Escambron Beach Hotel, San Juan, P.R., to buy the floorshows from the Puerto Rican spot. Layout, presently at the Escambron, goes into La Voz on April 9 for an extended stay.

At the same time, the Escambron will get a show which will include La Petite Ballet, Roulettes and Seiler & Seabold. The groups in both spots will do one show weekly on video, both to be produced by Lehr.

Purchase of the Escambron show by the Dominicans marks the first show biz export from Puerto Rico during the tenure of Operation Bootstrap, the self-help program initiated by Gov. Luis Muno-Marin. Lehr, who came to New York last week to confer his booker, Leon Newman, on setting up talent for the new Escambron show, has been named the official advisor on entertainment to the Government.

Puerto Rico has always imported the bulk of its entertainment needs from the mainland. The deal with the Dominican Republic marks the first export of a complete unit from the island.

Lehr envisions a complete circuit of shows in the Caribbean and South American areas. There's always been a natural hunger for U. S. talent in these parts. Brazil used to be the major importer of U. S. performers, but since the casinos were forced to close, there has been little activity there. However, Lehr feels that the market for packaged shows can be revived even without the gambling and will survey the setup in that area.

Arismende Trujillo, brother of Gen. Rafael Trujillo, president of the Dominican Republic, is reportedly interested in enlarging show biz activities in that country as a lure for American tourists. The first U. S. show in La Voz will comprise Skippy, Great Nazarro, Juan Luis & Leonor, Chino & Maria, Trio San Juan and a line.



Eileen BARTON
Currently
ROOSEVELT HOTEL
NEW ORLEANS
CORAL Records
Dir.: WILLIAM MORRIS AGENCY

Nanci Crompton Booked On South African Tour

London, March 22.

After finishing her two weeks at the Savoy Hotel, where she opened March 7, Nanci Crompton has been booked by Lew & Leslie Grade for an eight-week tour in South Africa for the Schlesingers.

Dancer is due to open at Her Majesty's Theatre, Johannesburg, March 25, and then Cape Town, after which she plays the Moulin Rouge, Paris, month of June.

Grades are also expected to close deal with Val Parnell and Bernard Delfont for Miss Crompton to be featured in the Norman Wisdom revue at the London Palladium, which is due to open early August.

Camp Shows As Clearing House for Free Talent

USO-Camp Shows has been named the clearing house for talent who volunteer to entertain troops for free. Camp Shows generally gets a lot of offers around the summer. Many are from college instrumental and drama groups, others are from dance organizations. Applicants are carefully screened for entertainment values before being accepted. Most of the volunteers are used to augment the entertainment schedule in areas which get very little in the way of regular USO troupes.

However, choral groups need not apply, since the problems of messing and billeting them are greater than their intrinsic value to the service. As a matter of fact, the Army and Air Force are producing a very high grade of glee club as part of their own recreational service. A contest among Army glee clubs is currently being judged, via tapes, in Washington.

Philadelphia Met Story: From Opera to Sports To a Religioso Center

Philadelphia, March 29.

The Met, the former Metropolitan Opera House built in 1908 by the late Oscar Hammerstein, has been purchased by a national evangelistic group as a headquarters. The $1,000,000 showplace, which played opera until as late as 1920, later was a Shrine headquarters and then played films, vaude and finally became a sports arena.

Jimmy Toppi, sports promoter, will continue to operate the building until June, and turn it over to the purchasers, the Rev. Thea Felix Jones, his wife, Willie Mae Jones, and the Rev. Jack Coe. Toppi, who has owned the Met since 1944, received $250,000 for the 5,000-seat structure. It will be known as the Philadelphia Evangelistic Center.

ANN SOTHERN'S 100G IN VEGAS FOUR-WEEKER

Hollywood, March 29.

Ann Sothern's Vincent Productions will stage a four-week show at the New Frontier Hotel here, starting July 11. Contract is one of the heaviest for a single engagement at a nitery. Miss Sothern, it's reported, will get $100,000 on her own for the four weeks, and in addition, Vincent Productions will get additional coin for the rest of the show.

Already set in the package are Bambi Lynn & Rod Alexander and comic Bob Williams. Miss Sothern will do a medley of songs from "Lady in the Dark," in which television show she appeared, and will intro the Latin terp Cha-Cha-Cha in that area.

$5,000,000 Royal Nevada Preps April 19 Vegas Bow

Las Vegas, March 29.

Latest hotel opener will be the Royal Nevada, which will swing wide the doors of its reported $5,000,000 structure on April 19. Helen Traubel is set to headline the opening show. Program also will include comic Dave Barry.

Dances are being staged by George Tapps and Jerry Fielding is conducting the Royal Nevada orch.

Gipsy Markoff's First Lisbon Date Since Crash

Paris, March 29.

Gipsy Markoff will play her first engagement in Portugal since the Lisbon Clipper Crash of 1943 in which she was injured. She's been set for the Casino de Estoril, Lisbon, for 10 days starting April 8. She's currently appearing at Ciro's, Paris.

Between engagements, Miss Markoff is working on her autobiography tentatively entitled "Indestructible Gipsy." The Lisbon Clipper crash which occurred on the Tagus River, also injured Jane Froman, Lorraine Rognan and Yvette, and killed Roy Rognan and Tamara. Damage case is still in the U. S. courts.

Benefit Setup Outside N.Y., Chi, Coast May Cue Downbeat on Free Shows

Question of benefits is again getting a lot of attention these days. Feeling is that under the present setup of the Theatre Authority, benefits are working against charities located outside of New York, Chicago and Hollywood. Those holding big events under charitable auspices in those cities are generally forced to pay premium club date scales for the events. Those held in the three metropolitan centres, where there's a big concentration of talent, can hold them comparatively cheaply by paying the 15% TA bite.

One example is seen in the benefit to be held in Boston May 5 for the Jewish Memorial Hospital. This institution will pay a heavy scale for acts which so far include Buddy Hackett, Dick Shawn, Richard Tucker and Chiquita & Johnson.

Benefits in other cities, including Philadelphia, Baltimore and Atlantic City, face the same situation. In season, Miami Beach is able to hold a sizable benefit with free talent. However, future gratis showings will be difficult because of the beef put up by Florida nitery operators who pledged not to donate talent appearing in their spots unless the affair was held in a nitery.

There is little the out-of-town organizations can do about the situation, but the fact that charitable organizations outside of New York can afford to pay top prices for acts, may ultimately cause another re-evaluation of the benefit system. Acts who have been offered high prices for out-of-town benefits are starting to rebel at the gratis work or jobs at token payments.

The system whereby acts refund their stipened to the charity frequently works out to the detriment of the talent. Under strict interpretation of the Bureau of Internal Revenue regulations, the earnings which are later refunded must be listed as income, and the rebate is part of the allowable 15% to charities. Of course, the age-old complaint that everyone gets paid but the actor still holds true in the big-city gratis shindigs. However, if the talent can get paid for similar work out of town, then it's logical that they should be paid for work for charities homebased in New York.

See Upped Show Budget As Cleve.'s Hollenden Goes to Detroit Group

Cleveland, March 29.

Hotel Hollenden's Vogue Room, one of Cleveland's major niteries, is likely to have its entertainment budget increased considerably by new operators who took over the hotel's lease last week. It was acquired by International Hotels Corp. of Detroit, which bought out the stock of a Cleveland syndicate for a reported price of $1,300,000.

Robert Joyce will remain as managing director, with complete jurisdiction over the Vogue Room. It's rumored that new lessees aim to expand club's floor shows, always a strong drawing-card for convention trade. Combine that sold out consisted of 13 Clevelanders, one of whom was Meyer B. Fine, film exhibitor. Although the new operators leased the Hollenden for 13 years, it still is owned by Detroit's Ben Tobin, who in 1951 bought the Empire State Bldg. in New York with a group.

EXOTIC DANCERS SWARM ALL OVER MPLS. CAFES

Minneapolis, March 29.

After being almost completely in the discard for a considerable period, exotic dancers are currently more in evidence in local loop niteries and theatre bars than ever before because of what the bistro owners declare to be a revivified public interest in and demand for them.

Four establishments have two or more such performers. Three other spots feature a single dancer.

One night club, Augie's, is using the dancers for the first time after, he says, he had vowed "there'd never be a stripper in my joint." Now, he explains, the popularity of "this sort of entertainment" finally has whipped him into line.

Flying-on-Skates 'Pan' For 1956 'Ice Capades'

Pittsburgh, March 29.

John H. Harris, producer of "Ice Capades," believes his 1956 edition will be the boxoffice blockbuster of them all. That's because he has already set a flying-on skates "Peter Pan" for his featured production number, and Harris figures the recent Mary Martin tv version was a multi-million-dollar trailer for next season's skating extravaganza.

"Peter Pan" will also be Donna Atwood's (Mrs. Harris) farewell appearance in "Ice Capades." The longtime star of the icer is retiring next summer and will settle down with the three small children, including five-year-old twin boys, in the new family home in Beverly Hills.

TRIXIE'S $5,000 ESTATE

Hollywood, March 29.

Trixie Friganza, who died Feb. 27, left an estate under $5,000.

This was disclosed when her will was filed for probate in Superior Court here.

Billy Daniels has been signed for the Beverly Hills Country Club, Newport, Ky., starting June 24 for two weeks.



THE DANNY DANIELS STORY

Dancer • Choreographer

1946 to 1951 FEATURED DANCER in BDWY PRODUCTIONS — "Billion Dollar Baby," "Street Scene," "Make Mine Manhattan," "Kiss Me Kate."

1952 Selected by MORTON GOULD to choreograph and dance his TAP DANCE CONCERTO performed with 15 leading symphony orchestras. (Recorded by Columbia Records).

1953 Featured soloist in national tour of the AGNES DE MILLE DANCE THEATER . . . choreographer Scott Music Hall TV show and summer review, High Time.

1954 Choreographer . . . TAMIMENT.
Choreographer three night club pkgs.
Concert appearances with THOMAS SCHERMAN and the LITTLE ORCHESTRA SOCIETY . . . 4th season.

1955 Staged acts for leading Bdwy performers (Paul Hartman and Olga James).
Currently: Concert appearances (Mi i and Town Hall, N.Y.)
Returning as Choreographer at TAMIMENT.

"A Master of Tap" New York World-Telegram and Sun
"A Great Virtuoso" San Francisco Chronicle
"Star Performer—Builder of Dances"—New York Herald Tribune

Personal Management: LEONARD FRANKLIN
135 Broadway, New York City RE 2-1093

The REDHEADS
featuring SOMETHIN' SMITH
Currently HOLLENDEN HOTEL Cleveland
EPIC Records



Direction: GENERAL ARTISTS CORP.

LOIS WHITE
Singing at the Piano and Celeste
with
TEDDY SMALL
At the Hammond Organ
Currently
REDWOOD ROOM
HOTEL ELKHART
Elkhart, Ind.



COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly: $1.05 per script.

• 3 Bks. PARODIES, par book..$10 •
• MINSTREL BUDGET.....$25 •
• 4 BLACKOUT BKS., ea. bk...$25 •
• BLUE BOOK (Gags for Stage) $50 •
HOW TO MASTER THE CEREMONIES $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
200 W. 54th St., New York 19—Dept. V
Circle 7-1130

U. S. Vauders Find Billy Graham Threat to Big Scot B.O. Take

By GORDON IRVING

Glasgow, March 29.

U. S. vaude acts, timing their annual pre-Easter invasion of Britain for openings at the Empire vaudery here, are still notching up top biz. But they've run into their strongest-yet counter-attraction, the $140,000 Billy Graham evangelical campaign.

Don Cornell, the Four Aces and Johnnie Ray are the vaude headliners in the 2,000-seater Empire, while Graham preaches to 14,000 nightly in the massive Kelvin Hall, a mile along Sauchiehall St., and charges 'em nothing.

Prelim reports suggest that the U. S. acts could have hit a better time to play Glasgow. On the other hand, many coachloads taking country customers to the religious meetings are killing two dogs with the same stone by allowing their passengers time in the city to hear both Billy Graham and, say, Johnnie Ray.

Top price for Ray, who opens Monday (4), is $1.35, while Graham is for free.

Cornell, with a highly pleasing song act that won praise from crix, hit the worst spot by timing his opening for the publicity-ridden preem of the Graham show March 21. Despite counter-claims on press space from the evangelical ensemble, he collected useful columns of space both picture and storywise via his ex-boxer gimmick.

Publicity Angle

The Four Aces, also making their United Kingdom bow, planed direct to Prestwick airport near here Sunday (27) and thus missed the usual publicity boost given to American acts who come straight to London and meet the press boys there. Switch in plans was necessitated by serious illness of one of their children.

George & Bert Bernard are another U. S. act who will meet the Graham counter-show during their vaude week here April 11.

Obviously many young customers are being attracted to the religious gatherings, which is tending to affect vaude biz in city generally. Extra matinees are, nevertheless, being set for the Johnnie Ray week, when prices will also be upped 50%.

Over 5,000 buses are being hired to bring people to see Graham. Latter's campaign is marked by highpowered publicity and massive poster displays. Eighty-three special trains will converge on the city during the six-week campaign, March 21-April 30.

Preacher is delivering sermons six nights each week, with two performances on Saturdays. Estimated that, by end of the six-week campaign over 500,000 will have spent coin in traveling to see and hear him.

Show biz is also hit through broadcast relays of his Kelvin Hall services to 38 Scot towns from north to south. He also has aid of gospel singer George Beverley Shea and of a choir of 1,000 voices.

FETEING PEARL BAILEY ON 20TH SHOW BIZ ANNI

Pearl Bailey will be feted at the Blue Angel, N. Y., Sunday (3) on her birthday and her 20th anni in show biz. She's slated to do a long turn on her own that evening. Miss Bailey's regular employment is in the current Broadway musical, "House of Flowers."

Among those slated to show that evening are Lena Horne, Gloria De Haven, Marlene Dietrich, Red Buttons, Juanita Hall, Dave Garroway, Truman Capote, Benny Goodman, Julie Oshins and Sherry Britton.

'Waters' 16G

"Dancing Waters" scored a heavy $16,000 for 10 days at the National Orange Festival, San Bernardino, Cal., which wound up Sunday (27). Fountain display had a uniform scale of 50c for adults and half that sum for children.

Show started off slowly, but built up a good momentum, with weekends bringing the greater portion of the admissions.

Ralston & Vincent Inc. has been chartered to conduct a business as theatrical agents in New York.

Leopoldi to Appear In N. Y. Borscht Belt

Vienna, March 22.

Hermann Leopoldi, vet cafe composer and pianist, got a bid from Louis S. de Pitt, owner of De Pitt's Mountain Lodge at Fleischmanns, N. Y., to guest during the summer season with his songstress, Helly Moslein.

De Pitt was in the Austrian capital to look over the new talent, and made the Leopoldi deal.

Philly Rendezvous Folding After 20 Year Run

Philadelphia, March 29.

The Rendezvous, Philly showcase for musical attractions and recording names, will shutter Saturday night (2) after two decades of operation. One of the town's more successful spots, the Rendezvous is closing down as the result of a realty deal in which owner Lee Guber sold both the Senator Hotel and the club to an undisclosed purchaser for $250,000.

The buildings will become part of an industrial expansion program in that area, the real estate brokers reported. Guber, who has run the club and hotel since 1946, said the furnishings and equipment were not included in the sale price.

Under Guber's regime, the Rendezvous was enlarged to its present capacity of 250 and introduced to local cafe-goers such new talent as Rosemary Clooney, Patti Page, the Four Aces, Ronnie Graham, Orson Bean and Sarah Vaughan. Regular attractions inincluded Louis Armstrong, George Shearing, Erroll Garner, Sidney Bechet, Muggsy Spanier and Jack Spanier and Jack Teagarden.

The closing show will find the valedictory delivered by John Carradine, with music from Teddie King and the Tony Luis Trio. Prior to Guber's occupancy, the Rendezvous was run for 10 years by Irwin Wolf and was the early stomping grounds of Jackie Miles, Lenny Kent and Alan Gale, and acts like Nat (King) Cole and Slim Gaillard.

Known as the Irving House in the late 19th century, the hotel catered primarily to show people and carnival personnel.

ELLA FITZGERALD SETS PACE WITH FRISCO DATE

San Francisco, March 29.

Ella Fitzgerald has signed to open at the Fairmont Hotel's Venetian Room April 5 for three weeks.

This is the first jazz act the hotel has ever booked, although it has been extremely successful in the past with Negro talent, such as Sammy Davis Jr., Lena Horne, the Mills Bros. and Nat (King) Cole.

This is Miss Fitzgerald's first booking of this type, and the success of it will not only determine her draw in similar places but also the possibility of other jazz stars playing the Venetian Room.

Mpls. Nitery Taking Fling at Name Bands

Minneapolis, March 29.

For the first time in many years a local nitery, the Flame, is having a fling at a name band policy. It has teed off currently with Charley Ventura and is dickering with other such outfits.

Bistro, which at one time played the biggest name acts in the business, also will book bigtime personalities to appear with the bands. Singer Anita O'Day has been added to the Ventura show this week. Underlined are clarinetist Buddy DeFranco, pianist Oscar Peterson and singers Sarah Vaughan, Ella Fitzgerald and others of similar stature.

New 250G Ohio Arena

Lorain, O., March 29.

The $250,000 Lorain Arena on Lake Road, about one mile west of Lorain, has been unveiled, the largest structure of its kind in the community. The arena will offer roller skating, starting April 2, and will also be available for civic, public and sports events.

First booking was a three-day automobile show, March 25-27, by the Lorain Automobile Dealers Assn.

240G Lido Show Preps for Latinos

Paris, March 29.

Pierre-Louis Guerin and Rene Fraday are putting finishing touches on their "A Night at the Lido" show, which will tour South America starting this month. Mounted for theatre, this consists of the top numbers from the past Lido nitery specs and cost a solid 80,000,000 francs ($240,000). It will have a breakin run of one week here, and then heads for a four-month stint at the Opera House in Buenos Aires. Then it hits Rio de Janeiro, San Paolo, Mexico and winds in Cuba. U.S. show biz oglers are expected in Cuba, and show may go into a U.S. run if there are any right offers.

Grandiose show has 60 Bluebell Girls plus a bevy of specialized acts, with the emphasis on spectacle, gowning and dress. This is the first Guerin theatrical venture since the ll-fated "Plein Feu" (Full Fire), with Maurice Chovalier, at the Empire in 1952. Guerin goes along with the troupe to Argentina and then starts his talent trekking around the Continent with co-producer Rene Fraday. They will be looking for acts for their new Lido show, to bow in December, and also for the new addition to the Lido Syndicate, the Bal Tabarin, which is temporarily slated for a July opening.

Pitt's Twin Coaches Gets Real Break on Griffith

Pittsburgh, March 29.

Twin Coaches is getting a real break and a buy on Andy Griffith, who is pencilled in for the week of April 18. Joe Hiller, who books the big 1,200 theatre-restaurant 25 miles from the downtown section, originally had Griffith set for the Mae West show which comes in next week. But the date was pushed back to allow the entertainer to fill a better-paying commitment.

Griffith's manager later asked Hiller for another postponement, but he wouldn't budge and insisted on the 18th at the price fixed. That was right before Griffith starred on tv in the U. S. Steel Hour production of "No Time for Sergeants." The wide exposure tnd the raves for him immediately skyrocketed Griffith's salary.

Twin Coaches, however, gets him at the old pay, one-fourth of what they're asking and getting for Griffith now.

Brabec Heading Up MCA Industrial Div.

Ervin J. Brabec will head the Music Corp. of American industrial division, which will produce shows for conventions, trade associations and product presentations.

Brabec, who has been with the firm since 1947, is a veepee of MCA Corp., an MCA subsidiary.

In Paul Gray's full page ad in last week's VARIETY the name and address of his personal manager was inadvertently omitted. Gray is under the personal management of Gray Gordon, 667 Madison Ave., N. Y. City.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Miami B'ch Hotels May Outpace Cafes As Act Buyers; Use More Talent

Herods Set for Summer Tour of Midwest Fairs

Glasgow, March 22.

Jat Herod, U. S. entertainer who made his British bow at the Empire vaudery here, is set to return to the States in June for a three-month tour of midwest fairs in Minnesota and Dakota. With his wife, Betty Bryant, he will star in their "Manhattan Cocktail" revue. Herod goes to the Coast for nitery dates in September, and is mulling a visit to Honolulu next January.

Mrs. Herod is daughter of Capt. Billy Bryant, w.k. showboat producer, now living at Point Pleasant, W. Va.

N.Y. AGVA Exec Bd. Bolts Over Goss Ouster

Majority of the New York branch executive committee of the American Guild of Variety Artists resigned Monday (28) en masse in protest over the ouster of Irving Goss, former N. Y. branch head of the performer union. This is the second protest made by N. Y. members on this issue. A previous meeting voted non-confidence in the national board, which had demanded and obtained the resignation. Prior to joining AGVA Goss was a consultant for various locals of the Teamsters Union.

Those who sent in the resignations were Jai Leta, Cy Reeves, Frank Stevens, Tommy Spencer, Phil Fara, Leon Fields, Asta Svenn, Paul Duke, Murray Davis and Paul Valentine.

Among the reasons advanced for the resignations was the failure by the Interim Committee and its various members to explain or give a report to the N. Y. executive committee and the N. Y. membership on the Goss ouster, but they did explain the reasons to the cast of the Radio City Music Hall, N. Y.

Statement as given to the committee also deplored the secrecy of the proceedings of the national board which dismissed Goss, along with national administrative secretary Jack Irving and resident counsel Henry Katz. The resigned members declared that there was a hostility between the union execs and the membership and their sole interest in participating in AGVA affairs was to create a strong and democratic union.

Cy Reeves, current at the Old Roumanian, N. Y., has been acting as the liaison between Goss and the resigned members of the N. Y. branch executive committee.

SEE HOODS WANTING IN ON SMALL DALLAS CLUBS

Dallas, March 29.

Police theorized that recent threats to suburban lounge operators, after two recent bombings of such clubs, might be attempts by underworld hoodlums to take over smaller niteries here. Three local taverns received telephoned threats last week from callers who wanted to "move in" or hire the live combo playing there.

Two roof bombings on March 18 damaged a pair of suburban lounges. Three persons at the bar were injured when a roof explosion sent debris into the This-Is-It Club, on Forest Ave. Same night three of the quartet, Preacher and His Deacons, were slightly injured in a roof blast at Jerry's Hangman Club, on Hampton Road. Quartet finished the night's work before seeking medical aid.

CAN. SPORTSMAN'S SHOW

The Canadian National Sportsman's Show, held at the Coliseum, Toronto, drew an estimated 69,000 attendance for nine days which ended March 19.

Event had a show which included Sharkey the Seal, Alexander Konyot, Atomics, as well as comedy divers, various diving, logrolling and water acts.

The talent agencies expect the Miami Beach hotels to become more important than niteries in the field of act buying. Although they are not likely to be as spectacular in shelling out top monies for the headliners as the night clubs currently are, they anticipate much stability, since the bulk of the names will be in the middle-bracketed field. They expect greater variations in price range and more performers to be used per season than the niteries ever thought possible.

This year, according to some agencies, the dollar volume of hotels compared with the niteries has been on approximately equal terms. However, they expect that the season just passed will be the last one in which there will be an equitable comparison between the Beach hotels and niteries.

The agencies feel that this turn of events is a healthy development for the offices as well as the talent. In order to maintain the triple-headliner policy in vogue in Miami Beach for the past few years, they have had to badger top names to work there, make enemies among bonifaces and zoom the price of nitery attendance so high as to become prohibitive to many. Also, the agencies and talent have been blamed for the demise of many niteries.

Recent developments in Florida indicate year-round operation for the resort. Hotels are booking far into the summer. The agencies have a considerable batch of bookings for the Florida hotels as far as August.

Whether nitery buying will ever be as big as it was in the past is now dubious, unless conditions change radically. Events of the past season indicate that the one-show nightly policy is here to stay. There just doesn't seem to be inclination to stay up late enough for a second show. With a one-show to pay off, the pileup policy of super names doesn't seem economically feasible. Hotels are also better equipped to take reverses in the entertainment rooms than are niteries. They have the room sales to make up any deficit, and nitery losses can be written off as part of the inn's exploitation.

The Fontainebleau is presently the exception in the hotels. They are shelling out such sums as $12,500 for Kay Starr and paid out a similar sum to Tony Martin. Their La Ronde Room seats 500. However, if that inn gets the bulk of the trade, then other hotels may have to fall in line. Thus the name buying bit may start all over again in the hotels, but the agencies say that it's not likely for many years to come.

BLOODLESS BULLFIGHTS FOR AMERICAN MARKET?

The American market will be probed for a bullfight potential. Jose Rosa Rodrigues, Portuguese sportsman, plans to import a batch of bulls and horses for bloodless bullfights. Entire process is called a tourada. The first event is planned for the summer. In second part, there will be some bull wrestling.

The influx of Spanish-speaking peoples, Rodrigues believes, makes the venture feasible. About 100 bulls and 20 horses will be imported for the series.

Langdon's Blades Show Set for London June 16

London, March 29.

Claude Langdon's new blades show, tentatively titled "Wildfire," is skedded to open at the Empress Hall arena June 16, with Richard Hearne and Frankie Vaughan in the leads and Ted & George Durant as a specialty act. The production will be staged by Pauline Grant.

The Empress Hall ice panto, "Cinderella On Ice," with Tommy Trinder and Sonya Kaye starred, folded last Saturday (19), after a run of nearly four months. Paid admissions exceeded 862,000 and there were three Royal visits to the show by Princess Margaret, Duke of Edinburgh and Shah and Queen of Persia.

New Acts

THE CAMPBELLS (2)
Juggling
6 Mins.
Palace, N. Y.

Juggling of this boy-girl partnership is in all parts competent, but that is the maximum. The Campbells team tries hard to please with a varied bag of up-in-the-air hankies, clubs, rings, etc., but the elements of surprise and suspense are lacking.

Everything is from the dated juggler's manual. What the act needs, evidently, to qualify it for a cycle of club and vaude dates, is something that they can call their own. *Art.*

ANNIK CHARLIER
Songs
10 Mins.
L'Olympia, Paris

Annik Charlier is a well-stacked girl with flaming red hair who possesses a strong, belting voice. Reminiscent of the throb school, headed by Edith Piaf, she still hasn't arrived at a personalized style and stays in the standard register. More work, a well chosen rep and more control of bodily and hand movements may take this girl out of the chirp category and into the specialized ranks.

At present, her chances for the U.S. are slight except for possible intimeries catering to Francophilic tastes. She is one to be watched and recently won the Disk Prize of Deauville. *Mosk.*

ROBERT MAXWELL



Currently
STATLER HOTEL
DETROIT
• MGM RECORDS
Direction: GENERAL ARTISTS CORP.



Currently
CASINO ROYALE
Wash., D.C.

DOLORES HAWKINS
• EPIC RECORDS •
Direction: GENERAL ARTISTS CORP.

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.

BERNARD LOUIS-PHILIPPE PEIFFER (3)
Instrumental
30 Mins.
Embers, N.Y.

For the past couple of years, Yankee jazz buffs back from Paris have been touting a hot pianist with the marathon tag of Bernard Philippe-Louis Peiffer whom they've nicknamed "Le Most." The Embers, New York's stomping ground for 88-ers finally imported him for a U.S. preem last week.

"Le Most" is a tough tag to live up to and Gotham's keyboard cultists will probably find him quite a bit less than the most. Peiffer's fingerwork is deft and his style is inventive but there's nothing too unusual about his technique that lifts him above the flock of piano purveyors currently making the rounds of the jazz spots.

Working with a bass and drums backing, Peiffer whips up some okay interpretive pieces but his work lacks flash and stirs up only casual interest. His book is made up primarily of standards and he treats 'em with respect by not drifting too far from the melodic beat. He's at his best, however, with a torrid mambo sequence and an interpretive tribute to "Fats" Waller. *Gros.*

GEORGE MARTIN
Comedy
12 Mins.
Empire, Glasgow

Pleasant young English comedian adopts the billing of "the casual comedian," and works hard but in relaxed style to achieve this end. As is, act lacks sufficient strength for overseas marketing, and could be strengthened by funnier scripting, intenser topicality and a small speedup in pace.

He puffs away casually at a pipe and gabs re anything and everything, mainly funny experiences and links with his army days. Moves away two-thirds through act from position front-stage to seat himself on piano stool and show his vocal prowess. Throughout act, has typical Londonized accents that appeal to English but not so much to Scots, Americans or Continentals. Winds with accordion playing and another song.

Okay for general run of vauderies and tv in Britain and possibly Commonwealth centers, but act needs pace and strength for U.S. market. *Gord.*

CHET CLARK
Harmonica
9 Mins.
Palace, N. Y.

Chet Clark, has okay harmonicability which he greatly enhances by a lively stage manner. He bows with a medley from "Carmen" and builds through "Papa Loves Mambo" (during which he hops around in proper but subdued mambo style) to a boogie woogie closer.

Has the advantage of youth in sustaining vigorous mouth organing. Fine filler in all situations. *Art.*

COTTAS (3)
Acro-contortion
10 Mins.
L'Olympia, Paris

Though this is an essentially familiar act of two men tossing and twisting about a pretty young girl, an offbeat gambit is added in the presence of two gigantic wolfhounds who suddenly bound over the girl, while she is being swung around, and go through hoops, and, in other ways, put on the dog for this polished act.

Looks like a natural for special placing in U.S. vaude or nitery shows and a nice entry for tv. *Mosk.*

THE CHORD CATS (6)
Songs
9 Mins.
Apollo, N. Y.

The Chord Cats (6) originally started their career as Chords, but another act using that name forced a change. This five-man Negro group plus pianist, originally responsible for the recording and the writing of "Sh-Boom," when on the Flair label, uses the two-mike technique with a lead singer on one of the instruments, while the others work the other mike.

The Chord Cats (now disking for Atlantic) are capable of some vigorous and exciting harmonics. They look well and can hit pay dirt in any number of situations. This group can conjure up any variety of moods, since they do not have to rely on any single category to make good. They hit it well in a ballad and also give "Ko-Ko-Mo" an exciting workover. The individual voices are good as is seen by the fact that soloists can be shifted. The group also has some visual attributes as is evidenced by its ability to interpolate some terping into the act. They are assured applause-winners in most situations. *Jose.*

GUARANIS (6)
Songs, Dances
20 Mins.
L'Olympia, Paris

Guaranis (6) are a colorful South American song quartet, aided by two folk dancers, who spin a colorful act with the many carioca rhythms from various parts of S.A. Dressed in authentic Paraguayan costumes, with offbeat instruments, the excellent songalog and bright dance interludes make this a good bet for possible U.S. nitery slotting or for tv.

They have become a staple nitery item here, and now look in for good house appearances with their first stint in for big applause. *Mosk.*

THE CHARMS (5)
Songs
12 Mins.
Apollo, N. Y.

The Charms, five negro lads, have an appealing way with a song. Their youth is an obvious attribute in their presentation since it gives these boys a good lead at the outset. The group using a baritone lead, has a light vocal texture that's easy to absorb and can color a number excellently. At this point, most of their tunes seem to have the same overall pattern, but it's nonetheless a good trademark that doesn't seem to wear off during their running time.

The Charms indicate a lot of promise. A couple of the youngsters appear to be in their teens and the others are in their early 20s. Arrangements are good and they seem ripe for intimate as well as largeseaters on the bigtime. *Jose.*

CLAUDE VEGA
Song impressions
15 Mins.
L'Olympia, Paris

Claude Vega is slight young man possessed of an uncanny knack of imitating offbeat-voiced singers. He not only mimics, but adds knowledgable impressions and wraps this up in solid material to make this a fine offbeater that has become a top nitery and house supporter here.

Since his material is so Gallic, depending on many little-known French singers on the U.S. mart, this remains primarily local in appeal, but might make for U.S. special attention if he culled his known imitations from his big repertoire. *Mosk.*

LEO FERRE
Songs
35 Mins.
L'Olympia, Paris

A balding, gloomy-looking head, supporting steel rimmed glasses, and collared by an open-necked shirt, makes an unusual appearance for a top-billed singer. Leo Ferre is a cleffer who recently turned singer, and has been pushed to star billing on the strength of his songs made popular by others. His is a surprising entry and one that is intrinsically French.

Though specialized and primarily local in appeal, this new song phenom may be of interest for specialized U.S. boites seeking the new and unusual in chant. His songs should soon be spanning the Atlantic, even if he doesn't. He is now an offbeat name here, and a needed new top tonic name for the music halls. *Mosk.*

3 DANCING DICTATORS
7 Mins.
Apollo, N. Y.

Three Dancing Dictators offers a varied line of taps that make them eligible for the bulk of niteries. Negro team works on a fairly even keel with little variation. The terps are of a good brand, but could stand some flashy midterm tricks. Their taps however, show a solidarity. The trio knocks off a lot of footwork, some of which shows imagination. They need more work on the circuits and a mite of reroutining before they realize their potential. *Jose.*

MIMI WARREN
and Her Trio
HELD OVER
PARK SHERATON, N. Y.
(MERMAID ROOM)
Gowns—SYDELL of 5th Avenue
Management: ED PLAHERTY
310 E. 55th Street, New York PLaza 5-9298

Vaude, Cafe Dates

New York

Sister Rosetta Tharpe, recovered from surgery on her vocal chords, opens with her partner, **Marie Knight**, at the Blue Angel, N. Y., tomorrow (Thurs.), on the bill with **Arte Johnson, Trude Adams** and **The Cashmeres** . . . **George Tapps** has been signed to do the choreography at the Royal Nevada, Las Vegas . . . **Lee Sharon** has been pacted for the Silver Slipper, Las Vegas, May 6 . . . **Sam Levenson** is set for the Beverly Hills Country Club, May 27 . . . **Eartha Kitt** into the Chez Paree, Chicago, Sept. 23 . . . **Ann Crowley** signed for the Statler, Los Angeles, May 23 . . . **Sophie Tucker** goes into the Latin Casino, Philadelphia, Nov. 15 . . . **Ivy Fialkoff**, of the Warner office staff, out of the Polyclinic Hospital, N. Y., following eye surgery.

Chicago

Ronny Gaylord appearing at the Prom, St. Paul, April 15, 16, 17 . . . **Georgia Gibbs** set for Eddy's, Kansas City, April 8 for two weeks . . . **Denise Darcel** inked into the Congress Hotel, St. Louis, April 23 for a two-rounder . . . **Chandra Kaly** into the Chez Paree, Chi, April 8 for two stanzas . . . **Sam Levenson** pacted for the Elmwood Windsor, Detroit, April 25 for 10 days . . . **Eileen Barton** into the Roosevelt Hotel, New Orleans, tomorrow (Thurs.) for four rounds . . . **Sophie Tucker** to play the Elmwood Windsor, Detroit, June 2 for two frames . . . **George Jessel**, doing concert dates in the midwest in May, will appear in Chicago May 18 . . . **Lou Ann Simms** into the Gay Haven, Detroit, April 29 in a one-rounder . . . **Frankie Scott** set into Club Hollywood, Chi, April 11 for 12 weeks.

Hollywood

Allan Jones cracks the Mocambo for two weeks starting April 12, following **Jana Mason** who opened last night (Tues.) . . . **Mindy Carson** joins **Ray Bolger** show at the Hotel Sahara, Vegas, April 5 . . . **Bill Robinson** ankled band and act department at MCA for post in Kurt Frings agency . . . **Irene Ryan** holds over for third week at the Thunderbird, Vegas . . . **Jack Russell** heads two-man combo at the Saratoga, with **Jerry Siggins** bass . . . **Harold Stern**, heading his own "Singing Strings" combo at Beverly Hills Hotel for past four years, signed three-year pact with Flamingo, Vegas, for 36 weeks annually.

Mich. Fair Inks Ridler

Detroit, March 29.

Don Ridler has been retained for his third year as entertainment director of the Michigan State Fair, which will be held Sept. 2-9 in Detroit.

Ridler pioneered in the use of recording stars to headline vaude acts.

Judy May Bring

Continued from page 1

handling the negotiations, said that neither plan is final. Possibility still exists that Miss Garland will return to the Palace for its first reserved seat vaude show in two years.

Miss Garland had a 19-week run at the Palace and when she left grosses were still in top shape. Danny Kaye and Betty Hutton were others to have very successful shows at the Palace. Miss Hutton, however, stayed only for a four-weeker on her second trip to the house.

When Miss Garland went into the Palace, she was on the second leg of a comeback that culminated with her making "A Star Is Born" for Warner Bros. last year. Her first vaude try was at the Palladium, London, where she was also a tremendous hit.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., March 29.

Fine entertainment was handed to the gang at the Will Rogers, thanks to Audrey (IATSE) Lumpkin. Two hours of amusement were headed by Johnny Garwood. WNBZ radio announcer who acted as emcee. Earl Lewis, chairman of "We The Patients," was host.

Bob Smith, former chirper with the Mello-Larks nitery quartet, back from the general hospital following an operation of a spinal vertebra condition.

A. B. "Tony" Anderson, manager of Schine's Pontiac Theatre here, re-elected Mayor of Saranac Lake, his fifth term in office.

Roy McSwain, asst. mgr. of the Rogers Theatre (Colonial Theatres Inc. circuit) of Shelby, N.C., registered as new guest. His wife accompanied him on the trip here.

Robert (IATSE) Potter, operator for 20th-Fox studio for 25 years, in and out of general for a minor operation; back at the Will Rogers doing o.k.

Mae Sullivan, Madison Square Garden staffer, planed in for a weekend with her husband, George Sullivan, who is staging a hard battle to offset a recent setback.

During their spring inspection of the Will Rogers hospital, Murray Weiss and Ned Shugrue took time out to visit each and every room mitting and helloing the gang, a real morale builder.

Write to those who are ill.



PHOTO STAMPS
• CONVENIENT
• PRACTICAL
• NOVEL
Here, at last, is an economical way to have your photos at casting offices. Include them in resumes, or send them to fans.
Actual Size
WE WILL SEND YOU THE FINEST REPRODUCTIONS OF YOUR FAVORITE PHOTOS, GUMMED AND PERFORATED, TO BE USED IN ENDLESS WAYS TO PERSONALIZE YOU.
Size Shown 1" x ¾" | $1.50 per 50 | $1.50 per 100
Your Photo, Negative, or Newsprint is returned unharmed
Don't Delay — Order Now
Send check, cash or money order to
Champion Merchandise Co.
85½ Summit St.
Brooklyn 31, New York

FRANKIE SCOTT
America's Undernourished Comedian



Currently
Harry and Alma's Club
Detroit, Michigan
Direction PETER J. IODICE
Fox Theatre Bldg. Detroit

JAY MARSHALL



SAVOY HOTEL
LONDON
Thanks to:
MARK LEDDY
EDDIE ELKORT
LEW GRADE
LESLIE GRADE
PAN AMERICAN AIRLINES
Pounds, Shillings and Pence



CAB CALLOWAY
Currently
EXTENSIVE TOUR
Mgt. BILL MITTLER, 1619 Broadway, New York

R. C. Music Hall, N. Y.

Easter stage show produced by Leon Leonidoff. Dance direction, Emilia Sherman, Margaret Sande; Settings, James Stewart Morcum; costumes, Frank Spencer, Louise Bayer; lyrics, Albert Stillman; lighting, Eugene Braun; stage manager, John Jackson; production assistant, Nicholas Daks; musical conductors, Raymond Paige, Leon Zawisza, John Dosso; chorus associate, Ralph Hunter; organists, Ashley Miller, Raymond Bohr, Cecil Bentz. Performers credits: Wonderboy John, Victor Julian & Pets, Jeanette Acquilina, Anthony Mordente, Eric Hutson, Sandra Barrett, Sally Kirkpatrick, Claire Young, Edmee Hess, Jacqueline Langee, Rockettes, Corps de Ballets, Chorus; "The Glass Slipper" (MGM). Reviewed in VARIETY *Feb. 16, '55.*

The foregoing cluster of personal credits is arresting for several reasons. One, for the sheer size of the roster necessary to get an Easter stage show off the ground—and that's literally a salient fact, since this is a very mobile divertissement with more than the ordinary amount of machinery-in-motion. Second, and related to item one, the Music Hall is fairly unique among theatres of any kind in program-crediting its stage manager (John Jackson), who certainly must be one-armed paperhanger backstage. Third, as to the musical conductor credits, shared by three men, the spectator in the rear of the house has a hard time knowing who, at a given performance, has the stick in his paw. (Left our opera glasses home, along with our opera hat.)

By the second day, when reviewed by VARIETY, the show was apparently shaping up. The audience could still see stagehands mopping up, or ducking out from the ramps, and the Peter Clark steam curtain didn't quite blot out the airplane on the ground before it appeared in the sky. The general pace was slow in spots and the music needed better miking when the orchestra travelled downstage, surrendering the pit area to the Rockettes. But, of course, the Music Hall revues don't have a New Haven breakin.

It is pointless to compare the 1955 Easter show with Easter of other years. Like comparing one Aurora Borealis to another. Traditionally, senior producer Leon Leonidoff opens up all the organ stops, all the lights, all the trapdoors and flying gear, and makes with the joy of spring stuff. Maybe the net results are better some years than this year. Suffice that the Hall is swarming with mother, daddy and the kiddies and they give every gesture and giggle indicating satisfaction.

The forepart of the show, "Glory of Easter," is pretty standard, down to the repetitious use of Rubinstein's "Kamenoi Ostrow," plainly Monsignor Leonidoff's stet-and-stereotype for reverential mood setting. Monks go up the sides of the auditorium bearing tapers; nun-like figures in white carrying lilies converge before the altar. For the grand flash finish they form a cross, blending into the stained glass window and over-patterned in spotlights.

The regulation animal act for the kiddies comes second. It's an amusing routine (Victor Julian and His Pets) with the dogs in elaborate costumes, dancing on their hind legs. Follows a bit of nursery book tableau involving little Miss Muffet, Mister Spider and some dancing mushrooms. This segues into a dance of the spring vegetables. Then into the airport scene, "Home for the Holidays," and for the big whammo, the Rockettes are on campus (the lyrics say so, and the gals wear mortar boards).

The acrobatic headliner is a Danish boy, aged 15, who was reviewed under New Acts from the Lido, Paris, some months ago. He was then known simply as John, but is programmed and announced at the Music Hall as Wonderboy John, a better television program title than billing for a theatre or cafe turn. This is not to deny that the lad's accomplishments justify the adjective. His balancing, aerial contortion and general performance are exceptional in every respect, and there is every reason to suppose he can play all the main talent spots in America, for he is sure to impress. It's just that it seems tough for a lad to go through life being called Wonderboy. It could lead to neuroses or being sponsored by Wheaties.

These are familiar ingredients, mixed in with a generous display of costumes, mass effects, props, maypoles in electric lights, and hydraulic wonders. With Metro's Cinderella story, "The Glass Slipper," for feature and Warners' very amusing Looney Tune, "The Hole Idea," to pad out the time, it all adds up to entertainment worthy of the largest (and the last) of the presentation houses. *Land.*

L'Olympia, Paris

Paris, March 22.

Bruno Coquatrix presents Festival De La Chanson '55, with Leo Ferre, Odette Laure, Annik Charlier, Guaranis (6), Pacita Tomas Ballet (9), Claude Vega, Hal Monty, Cottas (3), Lord X, Yvonne Solal, Gaston Lapeyronne Orch (12); $1.25 top.

Since song is the mainstay of the music hall, interspersed with solid fillers and offbeaters, director Bruno Coquatrix had the fine idea of dedicating a program to chanters, not quite of star category as yet, but definitely on the way up. He had a sure element in pert songstress Odette Laure, and took a long chance in star billing cleffer Leo Ferre, recently turned singer.

Odette Laure is a saucy, reedy-voiced wench whose malicious songs, bright interp and taking insouciance make this a fine entry, and also shows her capable of hitting the bigtime. New names are needed to avoid repetitiveness in the house circuits, and it looks like two will come out of this stanza.

Other song items are Claude Vega, Guaranis (6) and newcomer Annik Charlier, all cataloged under New Acts for their budding or arrived appeal. Also rating a New Acts is the uncommon acro entry, Cottas (3), who add two enormous wolfhounds to their act for an out-of-the-ordinary bit worthy of U.S. ogling. Pacita Tomas Ballet (9) is a Hispano outfit who add a flash of color and movement. Though losing some fire and authenticity in stage transposition, with a too-mannered flamenco flamboyance by Miss Tomas, it is a good cementer of the bill, and has bright boys and girls whirling to the guitar and orch accomp.

Hal Monty supplies some low-down fun with enough comic invention and verve to make this a fine leavener. Twisting balloons into animal figures, playing a tiny accordion or doing a yockful striptease, Monty is always funny and makes for mitts. Lord X is dressed in tails and essays a parody juggler-acro act. Enough knowhow and acceptable acrobatics makes this a good opener. Yvonne Solal gives her usual ingratiating intros, and Gaston Lapeyronne Orch (12) gives good backing to the proceedings. *Mosk.*

Apollo, N. Y.

Chord Cats (5), Charms (5), Beulah Swan, Princess D'Orsay, Crackshot & Roscoe, Buddy Tate Orch; "Khyber Patrol" (UA).

The Apollo, following this setup, is calling it quits to stageshows for two of the worst weeks in the year, and will resume with live entertainment on April 8, with Louis Jordan headlining.

For its temporary swan song, the Frank Schiffman flagship has installed a somewhat curious bill which doesn't indicate a masterful acumen in buying. The overall design of the program leans toward the controversial rock 'n' roll, but skilled show design can create variety even within that sphere. But the setting of The Chord Cats and The Charms on the same bill looks like the house is hot for five-man singing groups. Both work with the two-mike technique, the lead singer occupying one, and the others supplying background at the next. Both are in New Acts.

The layout opens with the Three Dancing Dictators (New Acts) for a fast opening number, as a good warmup. The comedy this session is by Crackshot & Roscoe, who get laughs with a policeman sketch.

An encore item is Beulah Swan, who rocks and rolls her voice and torso into an extremely blue pattern, but one which excites the customers considerably. Miss Swan's blues numbers and topless gowns showing her amplitude make some of the strip acts seem appropriate for church socials.

In fact, this is borne out by the appearances of Princess D'Orsay, immediately following Miss Swan. La Princess gets down to upper and nether essentials in short order and then proceeds to do a bit of fire-eating. She picks up bits of flame on her fingers, rolls torches over her torso and plants herself right over the flame. Unfortunately, the heat has been taken off her act by the preceding turn.

Saxist Buddy Tate conducts the orchestra this trip. The band seems like a pickup crew, since there are times when the acts get a cacophony in the showbacking bits. Presence of an electric organ in the setup sometimes throws the instrumentation into an imbalance. The musical ideas expressed by Tate seem okay, but it appears that he needs further time to articulate them. *Jose.*

Chicago, Chi

Chicago, March 25.

Georgia Gibbs (with Bill Russell), Bill Hayes, Johnny Maddox, Peiro Bros., Lou Basil Orch; "The Purple Plain" (UA).

The current bill at the Chicago Theatre should prove something about the house's record name policy. The three featured performers each have a hit record at the top of the charts as they start their stint here.

Georgia Gibbs, Mercury Records star, handles the distaff vocalizing in this two-rounder. Gal exudes confidence as she runs through a rep, showcasing unusual versatility and a pleasant, well-trained voice. Opening with "I Love Paris," Miss Gibbs handles the number with the appropriate hushed throatiness, with no hint of the exuberance she reserves for tunes like "Dance With Me Henry," later on. Songstress handles slow ballads like "Somebody Loves Me" as well as she does rhythmic uptunes like "Ballin' The Jack." She wraps up with her current Mercury hit, "Tweedle-Dee," saving the piece de resistance for the last. Gal goes over big with the customers.

Bill Hayes, whose Cadence disking of "Ballad of Davy Crockett" is a top tune right now, proves he can sing other songs, too. Hayes impresses with a pleasing personality, instantly putting the audience in a receptive mood. Singer has a varied repertoire; he does standards like "Lady Be Good" and "Cecelia" as well as the recent hits, "No Other Love Have I" and That's All I Want From You." Although lad's pipes are not overly rich in tone, he has a wide range and well-disciplined voice. When the singing is presented as personably as is done here, it cannot fail to please. Hayes essays his hit, "Ballad of Davy Crockett," inviting the audience to provide the choral background, and gets surprising response. He encores with "Ko-Ko-Mo" and goes off to loud salvos.

Johnny Maddox, of "Crazy Otto" fame, plays the barrelhouse piano on stage. Using an antique, detuned instrument, covered with a red-checkered tablecloth and beer glasses, Maddox, with bowlers and sleeve garters, plugs away as did the "Professor" of old. Playing numbers best suited to this style, Maddox rags "Robert E. Lee," "Way Down Yonder," "Twelfth Street Rag" and his Dot hit, "Crazy Otto Medley." The piano thumping becomes monotonous after a while and the turn would be greatly improved by a line of patter to tie it together, adding an undercurrent of nostalgic comedy. Maddox handles himself stiffly on stage, but this should wear off in time. As is, turn gets good palms.

The warmup act for this display is a juggling pair, for a refreshing change from the inevitable hoofing team. Peiro Bros. show deft balance and excellent coordination as they juggle clubs, sticks, blocks and hats, with a few comic sallies in between.

Lou Basil and orchestra cut the usual excellent showback. *Gabe.*

Empire, Glasgow

Glasgow, March 24.

Don Cornell (with Jerry Carretta at piano), Musical Elliotts (3), George Martin, Billy Baxter, Brockways (2), Shipway Twins, Flack & Lucas, Austral, Rosinas (2), Bobby Dowds Orch.

Making his British bow, Don Cornell is the headliner here in a fairly pleasing vaude layout. Singer, best known around these parts by his disk "Hold My Hand," makes a solid impression by virtue of his approach being different to that of other U.S. name singers.

For instance, he doesn't engage in physical mitt-movements; has a modest, unassuming approach, and scores not only by a good set of pipes but also by a highly attractive personality which endears him to all ages of stubholders. On top of this, his linking patter is both amusing and interesting. Singer, in other words, proves a likeable, ordinary fellow and not a phenomenon who makes fans shriek and swoon.

Act is neatly attuned to local taste, with several references to Glasgow sporting personalities, etc. Shows his knowledge of Italian and Neapolitan background by good interp of "Oh Marie," both in English and Italian. Singer gives early spot to his hit number, "Hold My Hand," a sure palm-getter. Introduces his conductor-accompanist, Jerry Carretta, and gives him the build-up musicwise, then ranges in pleasant gabbing over titles of his disks.

Segues with more gabbing, then into "Just For a Day," the comedy song, "It's a Lie" (in which he uses orch participation by getting them to join in chorus when standing up), and "Because."

Carretta attends skillfully to the ivories throughout act.

Flack & Lucas, w.k. British dancing duo, open the layout with accomplished hoofing, and are followed by the Shipway Twins, pair of youngish Australians who score with act on the multiple bars and particularly the gimmick of one partner doing a two-and-a-half somersault in the air in swing from bar to ground. Austral has polished up his vent act since last time here but needs to increase its pace. He's another Australian.

The Musical Elliotts are mother, father and daughter, offering their established comedy-instrumental act in which the male is hen-pecked and nagged musically by an imperious wife and retorts, clown-garbed, with amusing toots and blows. At show caught, this act was overlong and could have done with useful pruning.

The Rosinas (2) cause customer gasps with twists and somersaults in midair. The Brockways, another mixed duo, garner palming for a cycling act in various costume garbings.

Billy Baxter, young English comedian, makes biggest impression of the support turns by his show-biz-through-the-ages comedy, ranging in peppy travesties from silent pix to vaude heyday, and the 1955 deejay. Baxter is kid brother of Jeannie Carson, musical star from London. On this showing, his act is a honey-in-the-making.

Bobby Dowds house orch does a sound job of showbacking. George Martin is in New Acts. *Gord.*

Palace, N. Y.

Campbells (2), Chet Clark, Three Wiles, Fred Lowery, Milton Douglas with Prisella, Noble Sissle & Eubie Blake, Patrice Helene & Jan Howard, Edwards Bros. (3), Jo Lombardi Orch; "The Big Combo" (A-A), reviewed in VARIETY *Feb. 16, '55.*

The Palace achieves a satisfactory vaude level this week. Two of the topline acts are distinctly different in the audiences they appeal to. The Noble Sissle-Eubie Blake musicalities get to those who were kids in the '20s and early '30s; the duo pitches a heavy line of "do you re-memorabilia." On the other hand, the sly comedics of Patrice Helene and her partner, Jan Howard, do not appeal either by the rules or in practice, to the strong Sissle-Blake fans in evidence, except where there is hokumed-up terp routining by the youngef performing brace.

Initial act on the bill are the juggling Campbells, who are appraised in New Acts. So is number two, harmonicaist Chet Clark. Incidentally, the Campbells are sort of a slow opener, but the pace picks up considerably with Clark. In trey are the Three Wiles, a two-boys, one-girl trio loudly applauded for an intro which consists mostly of soft footwork and big smiles. But the act doesn't maintain its original high. Even the Wiles' "before your eyes" costume changes are sans real holding power.

Fourth on the card is whistler Fred Lowery, working (when seen) without co-billed Catherine Toomay. He's still hot in his "William Tell Overture" and the more recent standard, in his tongue-in-teeth catalog, "High and Mighty." He's followed by another veteran turn, Milton Douglas with Prisella. Rotund comic uses oldest of lines, but demonstrates the importance of perfect timing. There are only a few times that his rapid-fire punchlines miss.

Sissle on voice and Blake on piano are up next, and they have an intimate several minutes seated comfortably on a piano stool. They cook up some real oldies that they composed for the flapper era and the depression years that followed, including "Bandana Days" and a raft of numbers from "Shuffle Along." Solo work by each is excellent; Sissle is a master of that singing dialog of old vaudeville, and Blake knows how to whip about the keys, his being the only presentation that seems to transcend eras.

Little Miss Helene is clever verbally, and is also tops on timing, and her pantomimic dancing is socko. The Edwards Bros. close with some precarious balancing work, using the top of a baby grand piano as the gymnast field. Jo Lombardi backing follows good form. *Art.*

Dallas Club's 17G Fire

Dallas, March 29.

Fire destroyed the Manhattan Night Club here early Friday (25).

Upstairs spot, owned by Al Pierce, had $17,000 damage, and had closed an hour before the fire started.

20th-GE Deal

Continued from page 3

as two a month or even—in the long run—one a week.

Meanwhile the Western Ave. lot is said to have the capacity for making additional series. 20th last week assigned to General Artists Corp. the sales rights to the "My Friend Flicka" pix which it plans to make for tv. Several other of 20th's properties, including the "Mr. Belvedere" series and "Jesse James," also are possibilities for tv lensing.

There's a pronounced desire at 20th to play ball with all the networks, hence the discussions that have gone on with top execs of the webs, including a lengthy session last week with Pat Weaver of NBC. 20th is described as "deluged" with proposals, including some that would put the film company in a position of producing directly for, and to the specifications of, the networks.

While the topic of releasing its old pix to tv crops up periodically in the talks with the broadcasters, 20th is still sticking to a "hands off" policy "for the moment." While it is indicated that no changes are contemplated at the moment, there are also hints that this situation will not continue forever.

A N. Y. Times story last week, hinting that 20th would use its tv projects to train fledging actors and technicians, had the filmery and Young & Rubicam, the agency, accusing each other of leaking the story to the paper. Y & R spokesman termed the story "very unfortunate," stressing that GE wasn't in a mood to splurge on "experiments" and expected top values for its dough.

There are indications that, whatever 20th does on a one-hour basis, will include a plug for its theatrical product. Also, 20th may produce the commercials for these programs. Latter will be filmed under the direction of Sid Rogell, general manager of the Western Ave. lot, with production v.p. Darryl F. Zanuck supervising the work.

Japs as Fans

Continued from page 5

the case of the U. S. and other free nations' film exports to Japan.

They Remember Joly

He also explained that various American stars, such as the late Al Jolson, Bob Hope, Marilyn Monroe and others who had gone to Korea to entertain American troops and also did shows in Tokyo to which the public was invited, gave the Nips a yen for more p.a.'s by Hollywood names. This, he thinks, did much to raise the parity of American films.

"It would be one of the best investments in our own dollar-earning capacities, as well as a decisive blow aimed at both the Chinese and Russian brands of Communism, for Hollywood to sponsor at least one film celebrity cavalcade to Japan annually," actor opines.

"Even Japanese producers, whose product competes with our own, are urging us to do this. These producers, engaged in a free enterprise, would rather have Hollywood as a competitor, with our types of film messages that inspire confidence in privately-controlled industry, than risk the Red-made films, disguised as entertainment but actually aimed at alienating Japan from its allies and friends of the free world."

Ryan described the Nip exhibition market as "a lush and sound customer for Hollywood, with its purchasing powers underwritten by American dollars." Banking laws permit foreign film importers to take their money out of the country.

"It must also be remembered," actor added, "that the Japanese people are among the world's best-paying customers at the boxoffice. Japan now has 3,734 excellently-equipped film houses, with a total seating capacity of 1,900,000. This marks an increase of 634 theatres in four years.

"It also represents a terrifically important market to Hollywood and a ready-made audience of men, women and children to be won over to the democratic way of living and thinking."

Copacabana, N. Y.

Jules Podell presentation of Douglas Coudy production; stars the Will Mastin Trio (Sammy Davis Jr.), with Morty Stevens, The Belmonts (2), DeCastro Sisters (3), Donna Williams, Jack Drummond, Barbara Maye, Larry Howard; Michael Durso and Frank Marti bands; songs, George Campbell & Marvin Moore; costumes Billy Livingston (Mme. Berthe); orchestrations, Eliot G. Eberhard; $5 minimum.

Saloon biz has been off, but there will be no b.o. problems at the Copa with the incumbent Sammy Davis Jr. starring. Colored comic is one of the real sock new stars of the day. His rise has been meteoric since Bill Miller first showcased the lad (and his father and uncle whose name—Will Mastin—tops the act's billing) at the now defunct Riviera, Fort Lee, N.J.

Young Davis has come a long way since. What may have been regarded as an intra-family sentimentality, where the two old boys and the kid first engaged in "challenge" hoofing, is now an accepted thing. Everybody understands. The boy is indubitably the star of the trio and a star in his own right; but the idea of Davis Sr. and Uncle Mastin making with their polite hoofing and the scat tempos in the background is as much part of the picture as young Davis' eye-patch.

The Floyd Gibbons touch, since that nasty auto accident this past winter on the Coast, becomes as unobtrusive as Harold Lloyd's specs, because the talent values are so solid and overwhelming. He is a relaxed showman who comes on the floor asking for nothing and giving plenty. Whether a prop glass eye would be more decorative is something strictly for his own decision. Davis has expressed himself that it might prove disconcerting if the customers become too preoccupied in trying to identify which optic wears the phoney. He could of course so state, but with or without the eye-patch his repertoire is no patchwork of hit 'n' miss tidbits.

He knows what he's doing all the way, and sets forthrightly out to do it. He has aplomb and assurance, and if perhaps his Lindy-type ad libs—that patois of Yiddish-American small-talk in which the non-blintzes Martha Raye and Davis Jr. are as prone to indulge in, with the same abandon as a Berle or a Jack E. Leonard—may be looked upon with some askance, in the main it's incidental. In the main he is socko.

Not only is his mimicry uncanny but his show-wise indulgences are not too inside for the customers not to appreciate them. He is frankly worshipful of Sinatra, calling him his "idol." He makes with the teacup bit in the Sinatra style, but uncorks takeoffs on Billy Daniels, Nat King Cole, Vaughn Monroe, Tony Bennett, Frankie Laine, Godfrey, Eddie Fisher, Barry Fitzgerald, Crosby and Jerry (Martin &) Lewis that are artistic vignettes of mature mimicry. His "Bojangles" Bill Robinson is authoritative and the touch of the flamenco, along with his other musical drolleries, is a tribute to special maestro-arranger Morty Stevens, an ofay, who wields the special baton and who gets noteworthy spotlighting.

Davis is one of those multiple-threat comedians who, when he's hot, hits the jackpot in all departments. The newest fillip, of course, comes from his socko Decca diskings of "Hey There" and the more recent "All Of You". His style is not colored by any racial interpretation—he chirps these concurrent Broadway musicomedy ballads with romantic authority.

Willingness to give so much of himself may prove a minor handicap; evidence of that is his supplementary business with the drums. While it was further demonstration of a one-man tour-de-force, coming after so long a show might call for some editing. He ran the gamut from the bull fiddle to the traps (including a touch of the Jack Powell-style of drumstick comedy) to the trumpet in an unannounced takeoff of Satchmo.

Certainly his "Birth of the Blues," the socko Jerry Lewis, the other impressions, a trailer for an upcoming Rodgers & Hart album (but with a rather slow excerpt, "So Unhappy But Oh So Glad") made for virtually a solid 60 minutes of versatility. The kid has nothing but talent.

Show remains the same framework as with the predecessor Doug Coudy stagings—the orchidaceous coiffs adorning what appear to be a set of new lookers, all beauts.

The new interludes are John and June Belmont with their classy ballroomology, limited somewhat because of the extra floor tables and some potent ringside customer competition, unwitting and unwilling as it may have been, but when Debbie & Eddie, Marilyn Monroe, Berle, Caesar, Jack E. Leonard, Evelyn Keyes, Mike Todd, et al. are in the ace tables they're almost also in the floorshow.

The brunet DeCastro Sisters, Cuba's defi to the Andrews Sisters, cut up with their Latino concept of the Pepsi-Cola jingles, "You Are My Sunshine", the "C'Est Si Bon" nonsense, and their disclick "Teach Me Tonight", Interlarded is another production number before the Mastin Trio. Donna Williams, Jack Drummond, Barbara Maye and Larry Howard are the juve song & dance number-leaders, and per usual the Mike Durso—with the ailing maestro still absent—and the Frank Marti bands continue dishing up the terp tunes for the rugcutters. *Abel.*

Celebrity Room, Philly

Philadelphia, March 25.

Joe Smith & Charlie Dale, Joe Stevens, Steve Manning; Lee Henderson Line (12), Al Small's Orch (6); $2.50 minimum.

The Avon Comedy Four, which has played almost everywhere in the 55 years since it was started, is making its night club debut in Philadelphia at the Celebrity Room. Thanks to television, Joe Smith and Charlie Dale can count on an audience other than greybeards and people with long memories. Smith & Dale are the oldest team in the business and probably the only duo remaining from the great days of vaude. For many, their appeal is largely nostalgic, a feeling that is heightened by the barbershop quality of their quartetting with a pair of juves—Joe Stevens and Steve Manning.

Used to working with a stage and curtain, all four members of the act showed some uncertainty in their getoffs and entrances, which are made through the audience at the Celebrity. Younger members offer a song intro to cue on Smith & Dale. Comedians go into "No Biz Like Show Biz" and then do the chef and restaurant owner routine, with their associates as waiters for extra line feeding. Skit needs better presentation to slam across vintage gags.

Stevens and Manning duo on a medley and then Smith & Dale come on for the "Dr. Kronkheit" bit on which they hold the copyright. Timing and time-tested material of this routine still packs a full quota of laughs. From then on they're in and all four work the finale with an Irish lilt, followed by Smith & Dale tunes from long gone musicals. Since they are the sole act in the show, comics should employ another skit or build the vocals for the finals. Lee Henderson line opens with a mambo number, and closes with a pulchritude parade. House was half-full at late opening show, due to bad weather. *Gagh.*

Colony, London

London, March 22.

Fay De Witt, Felix King & Don Carlos Orchs; $5 minimum.

Fay de Witt, blonde newcomer to these shores, impresses immediately as a very funny girl. That asset, allied to looks, vocal prowess and a sparkling personality, adds up to a socko attraction. Word-of-mouth should help to establish femme as one of the sturdiest attractions booked by operator Harry Morris for many a month.

Entire routine, unduly stretched on opening night to 45 minutes, is angled to comedy, and the laugh reaction from the ringsiders is continuous. Miss de Witt, with a range of brisk novelty material, sets a pace and standard with her opening number and very nearly succeeds in maintaining them throughout the stint.

After a fake opening as a classy operatic soprano, the chirp moves straight into comedy with "You Can't Make a Lady Out of Me," and follows through with a biting satirical number and a contrasting blues entry about moving to the suburbs. Then into an elaborate and oversentimental treatment of "Show Business," from which she segues neatly into a bubbly French tune and a laughmaking takeoff of Yma Sumac. A cockney number, especially added for the occasion, gets the right response. But the highspot of the presentation is her version of "Opening Night at the Met," which closes the act with a hefty wallop.

The routine, despite its intricate cues, gets precision backgrounding from the Felix King resident combo. Dansapation sessions are shared with the Don Carlos rhythm group. *Myro.*

Latin Quarter, N.Y.

Lou Walters presentation, with Patty Andrews (Walter Weschler), Joey Bishop, Holger & Dolores, Miller & Gibson, Cristianis, Clarissa, Jessica Haist, Melodeers, Harmoneers, Art Wanr & Buddy Harlow Orchs; minimum $5, $6.

It seems a pity that the Andrews Sisters didn't hold off their split for a while longer. Today, sister teams and group singing acts are at a premium, as is seen by the collection of the multiple turns on the best-selling disk lists. However, where there was formerly one name act, there are now a pair of them with Patty doing a single, while Laverne and Maxene are in tandem.

Patty has apparently kicked over most of the traces of her former association. Her given handle used to be Patti and it would be customary for her to review the disclicks of her past, which are many and varied. This she disdains in favor of a lot of numbers, new to her, and which go over with telling effect.

Miss Andrews has become a skilled performer on her own, armed with some excellent material. She can punch, relax and clown all over the floor as well. Net result is a shade over a half-hour of entertainment that incites a lot of applause. Her clown bit at the closer is her major opus.

She climbs into clown rig in front of the audience, whitens her face and delivers the antics that makes for what is almost a show-stopping mitt. Walter Weschler (Miss Andrews' spouse) accomps her at the piano and sometimes takes the place of the other two sisters in giving her some comedic assists. His lifts, though, are generally confined to his handling of the musical chores, and he gives the turn considerable pacing.

It is still difficult for Miss Andrews to break the association of so many years. That the act has reached a high patina is readily seen, but more important, Miss Andrews gives the impression that she has the capacity to attain depth, which is still a major measure of greatness. She's on the right track, it seems.

Her material is well selected, and gives the impression of variety. She can shift easily from a ballad to a comedy number. Her clowning is raucous, but effective in "Peony Bush." There's an easy delivery of a Hawaiian rib, and a delineation of "Sadie Thompson," among others. Weschler breaks it up with a bit of boogie-woogie ivorying which gives his wife time to catch her breath. This is Miss Andrews' first time around as a single in New York. With her firm foundations, she'll be back and probably with more stature.

Lou Walters has refurbished his longrunning review with several other acts. Joey Bishop occupies the comedy slot, and he goes over excellently with his near-deadpan delivery. His lines are fast and knowing, but never too fast to pass over the heads of the tourist trade. His turn is punctuated with a lot of laughs and he's a strong entry here.

Holger & Dolores, also in a return stand, give the audience a workout applause-wise. The duo, in their ballroomistics, do some amazing tricks. The blond behemoth of a guy handles the girl with terrific ease, and some of the lifts, spins and tosses provide gasps.

Another action-laden turn is by the Cristianis, a standard teeterboard group who get off some good three-highs and fast tumbling to merit the mob's approval. Other new item is Olivette Miller & Bert Gibson, a Negro hoofing and harp act. It's an unusual combination, with Miss Miller making good at the Lyons & Healy pluckings. The combination is at times hard to fathom, but it goes over well. The duo is well-garbed and its closer is a "Me and My Shadow" bit, with guy donning an identical costume, even to a femme wig, in a carboning of the femme's movements. They make several costume changes.

Rest of the show including terps by Clarissa and songs by Jessica Haist is stetted, with the Mme. Kamarova production holding over nicely. The biz on night caught seemed to be tremendous, especially in view of the pre-Easter period. *Jose.*

Sands, Las Vegas

Las Vegas, March 16.

Marguerite Piazza, Tony & Eddie, Chuck Nelson, Copa Girls & Boys (14), Antonio Morelli Orch (12); no cover, no minimum.

While other local boite operators dawdled in doubt that diva Marguerite Piazza might be able to bridge the gap between the longnet set in the Cocoanut Grove (L. A.) and the crowd on the Strip, producer Jack Entratter sized the attraction up for his bailiwick. The cosmopolites are now handing it to him for bringing in one of the outstanding new acts in show biz.

The giant stagewait for the star and the contrastingly mediocre opening act are hurdled by the voice, beauty and stage pyrotechnics of the star as she regaled with 16 numbers in her opening show. With a big assist from her punchinello-aide, Jack Bunch, who did some hoofing while she went the route from opera to dixieland and also assisted in the costume changes in a dressing room set up on stage, Miss Piazza clicks all the way.

The soprano does "La Paloma," "Sorrento," a medley of classic sparklers, and "A Bunny Grows Up To Be A Rabbit," which she does in a form-clinging slit gown. Then she proceeds to knock off "Got You Under My Skin,"

The contrast of Marguerite Piazza, today and the same lady who appeared not so long ago in another local bistro as a straight operatic singer points up the importance of showmanship and material. Where she barely created a ripple that first time, she now has top impact. "One Fine Day," from "Madam Butterfly," segues into a Dixieland set led off by "Basin Street" that's a lulu. She winds up her 35-minute chore with her foot on the stage rail belting "When the Saints Come Marching In." Herb Ross did a standout job in building the act, using rare imagination especially in his work with the agile Bunch and the lighting. John Gali plucks the mandolin to play a vital musical part in the act.

Tony & Eddie are another entry in the growing parade of record pantomimists, and lend a rather incongruous contrast to the otherwise high calibre of the show. Another setting might be more suitable to show the boys to better advantage. Hurling water in each other's face and assembling a ghastly series of figures on the darkened stage to get a chilling effect succeed. But the chills aren't inspired by the monsters.

The Copa Girls & Boys and nicely costumed for a western and calypso routine, both ably sung by Chuck Nelson as the line moves well to rate a nice hand. Antonio Morelli guides his orch thruout in fine style. *Bob.*

Liberty's, Paris

Paris, March 15.

Odette Laure, Fernand Sardou, Charpini, Raoul, Patrick & Valmenee, Claude Vega, Champi, Pieral; minimum, $4.

Liberty's still has the most liberally packed show extant, and this nitery-eatery presents an unceasing group of acts which begins at 10:30 p.m. and ends at 2 a.m. Though environment is limpwrist, with waiters, cook, etc., joining in for drag dance bits, atmospherics are always clever and tasteful and this boite exudes genuine wit which is a rarity here nowadays. For that Gallic feeling this is well worth a visit for tourists, even if the lingo barrier might be a handicap. Tab is normal and surroundings warm.

Diminutive Odette Laure is topper in her squeaky-voiced songalog that benefits from thesp knowhow, devilish intonations and personality. Whether singing about a half-witted diabolical child, telling stories of the Paris snob set or lilting a tale of first love, Miss Laure is a catching offbeater and heading for the big brackets. Fernand Sardou uncorks a bright bit of Mediterranean sunshine in his tales of Marseillaise character shenanigans and a bright, taking voice for his catching songs of repose and philosophical laziness. Patrick & Valmence do a rapid patter act of clever verbage and pacing for good mitts.

Raoul is a singing waiter who gurgles 1900's songs of compassion and purity with an insouciance and comic undertone that leads to a joyous aud sing. Claude Vega gives out with an uncanny imitation of the various w.k. voices here and has good material to boot. Charpini is one of the leading limpwristers here, and has enough showmanship and guile to be always entertaining rather than annoying. His melee in a courtroom sketch, which has him as a woman who turned man, is of full yock value. Champi puts the solid tag on this kaleidoscopic roundelay with a broadside of storytelling that stamps him one of the best raconteurs in the biz. His timing, material and attitudes make for a veritable gale of laughter. The various sketches, in which the waiters and chef join in, are always risible and do not even disrupt the service. Dwarf Pieral presents a silhouet of Toulouse-Lautrec to mark the precursor attitudes of this staple boite. *Mosk.*

Chez Paree, Chi

Chicago, March 22.

Xavier Cugat Orch (11), with Abbe Lane, Jackie Kannon, Julio & Marisa Torres, Garcia; $1.50 cover, $3.75 minimum.

Bongos and maracas, torso-tossing and Hispano hoofing have taken over this posh Windy City boite, with Xavier Cugat helming his Latino display. The house was packed opening night and patrons whooped it up enthusiastically for entertainment in the Latin-American vein.

Abbe Lane, Cugat's flaming-tressed and dangerously-curved spouse, gives out with a few heavily sexed-up vocal interps, mostly south of the border standards. Gal nods in the direction of straight pops with "Naughty Lady of Shady Lane" but generally sticks to such numbers as "Sway," "Bim Bam Boom" and "Cha Cha Cha." Miss Lane makes a striking appearance in a green sheath, revealingly slit and decollete in the extreme, to play the natural charms to the hilt.

Jackie Kannon works the comedy end for a brief siesta from the Latin-American flavor. He has several fracturing routines, interspersed with a few yock-producing gags. Kannon depends on energetic delivery and plenty of mugging for his laughs, and succeeds despite the venerable age of some of the material. Comic does a rib of current public tastes in his "That's Entertainment" bit, lampooning teevee, sexy pocketbooks, and record hits like "Sh-Boom." Such lampoons are fairly common, but Kannon adds an eye-filling, curvy fillip to the bit by using his knockout blonde wife as a foil for the clowning. Kannon winds up with an Indian routine, easily his best, featuring a hatching chicken in a paper bag.

Cugat spaces a couple of dance teams through his act and the Garcias, specializing in rumba, samba and mambo interps, are especially noteworthy for graceful hoofing. Shortly after opening of the show, Julio & Marisa Torres essay classical flamenco hoofing. At times a little Apache creeps in, but good-natured crowd takes the terping in an impression rather than authentic flamenco and the Torres are well received.

Cugat's package is introed in modern tempo by the full orchestra in "Mambo Number Eighty," followed by the faves, "Brazil" and "Siboney," with the maestro leading on the violin. The whole show is well tied together by the Latino musicians, and a pair of them, Candido and Diablito, have a spot of their own. Candido plays his own composition, "Jungle Flute," as Diablito clowns jungle noises and atmosphere. Competent musicianship provides a solid foundation for the crowd-pleasing Cugat revue.

Dansapation is well handled alternately by Brian Farnon and Jack Rodriguez. *Gabe.*

Latin Quarter, Boston

Boston, March 23.

Marion Marlowe, Ernie Richman & Mannequins (4), Jackie Marlin, Guy Guarino, Harry DeAngelis Orch, Zarde Bros. Trio; $5 minimum.

Displaying poise, slick showmanship and a lovely voice, Marion Marlowe is very impressive in her first Hub nitery date. She's class and the customers are with her from walk-on. Even though the stately chirp opened to a substantial audience every indication points to the fact that biz will build throughout her week's stint as a result of strong word-of-mouth.

Miss Marlowe's songalog is varied, well-sprinkled with special material numbers along with pops and standards. In the special material category are such items as "Questions, Questions," serving as a nod to the Arthur Godfrey gang, "Should I Be Sweet or Get Hot?" This allows her the opportunity to indulge in a bit of ribbing of her semi-operatic style, to unleash some gut-buckety vocalizing and the plaint "TV is Tough on Love." Sesh is tied together with light, articulate banter, resulting in a thoroughly entertaining half-hour.

Supporting show is so-so. Ernie Richman and his three attractive mannequins score okay in the opening slot. Three gals pose on pedestals before springing into action in a lively terp turn. Jackie Marlin shows to better advantage in his carbons than in the comedy department, some of his material being of the shopworn variety.

Guy Guarino handles the emceeing chores and Harry DeAngelis showbacks in tiptop fashion. The Zarde Bros. Trio is on hand for between-set rhythm setting. *Ellie.*

Hotel Statler, N. Y.

Les Elgart Orch with Larry Elgart, Don Forbes; $1.50, $2 covers.

Les Elgart's young crew, which had its New York bow at the N.Y. Hotel Astor Roof last summer, is now making a regular stand at the Cafe Rouge of the Hotel Statler, Gotham's last remaining hotel showcase for touring bands.

The Elgart band is strictly designed for dancing and there's no attempt to create any big noise by any offbeat musical ideas. Playing it safe may be sound commercial sense, but it definitely won't bring the band biz back either.

This crew hews to the tried and true dance-band sound. The melodic line is clear, the beat is simple and the sidemen play with the necessary degree of precision. On occasion, the band manages to swing, but for the most part the arrangements are on the sweet side, without much excitement generated. That, of course, may be fitting the bill exactly for this room, which no longer is drawing the younger set as it did back in the heyday of the band biz, when this hostelry was known as the Pennsylvania Hotel.

The band has a good book of oldies and novelties to provide the change of pace. In the vocal department, Don Forbes impresses with a fine voice on all types of songs, although the Sinatra influence is so strong at times that it sounds like a takeoff.

Les Elgart fronts the band unobtrusively, while helping out the brass section. His brother Larry is featured on sax. *Herm.*

Thunderbird, Las Vegas

Las Vegas, March 18.

Winged Victory Chorus (14), *Irene Ryan, Jaye Bros.* (2); *Thunderbird Dancers* (8), *Al Jahns Orch* (11); *no cover or minimum.*

This unpretentious three-framer nears the status of being a sleeper, due mainly to the creative work of choreographer Gail Robbins who dreamed up a colorful version of "Oklahoma," in which the voices of the Winged Victory Chorus and the line girls are effectively used. Ostensibly the big finale, it rates the major kudoes for the show. Irene Ryan brings her special brand of humor to co-star with the chorus.

The 14 male singers in the Winged Victory entourage, in colorful cowboy attire, a spectacular display of stage maneuvers while belting out a well-rounded repertoire of classics, military, pop songs and ballads.

Miss Ryan, as always, pleases in her songs and chatter anent the old, old days when "falsies were teeth." Pathos and whimsy are her greatest weapons as she does a lusty "Don't Change Your Old Wife For A New One," and a laugh-compelling recitative in "My Heart Cries For You."

The Jaye Bros. are a song-and-dance duo, newcomers to the local scene who make a neat impression with carbons of the top singers of the day. A Liberace piano bit is a better-than-average takeoff of the much-copied star. Their topper is twin impressions of Jimmy Durante sans the rubber nose and gravel throat, the very novelty of which makes the act differently pleasing.

Al Jahns Orch does a commendable job. *Bob.*

Hotel Statler, Wash.

Washington, March 24.

Betty Madigan, Bill Finch, Steve Kisley Orch with Dee Drummond, Ted Alexander Quartet; cover, Fridays, Saturdays $1.50, holidays $2.

It's the old success story—local gal makes good. Betty Madigan, the kid from up near Chevy Chase Circle, who learned her trade as an apprentice singer at D. C. bistros and then went out of town to ring the bell with recordings and supper club appearances, is back home headlining at the Statler's plush Embassy Room. And showing the hometown folks she's learned a lot and come a long way in the song-selling business.

Miss Madigan, still a youngster in years, has a nice way with a song and an audience. She shows plenty of ease and confidence, whether working before a fixed mike, strolling around the ringside with the mike on a cable, or kidding with those at the tables. And when she finds a child at a front table, as she did at show caught, she's smart enough to play to him in a pleasant manner.

Essentially a swingey singer with an animated personality, she also shows considerable adeptness as a shouter, belting out the tunes. Her repertoire is smartly chosen to put her best foot forward in a change of pace which ranges from the oldie, "You Made Me Love You" and her record hit, "Joey," to the modified hillbilly of her newest recording, "The Wheel of Love Keeps Turning." Her least successful effort is a calypso.

This girl seems to have considerable to offer for a Broadway revue or even a filmusical.

Opening half of the bill is Bill Finch, a very clever and graceful baton twirler who livens his work with a series of dance steps. This is a flashy opening act whose finale has Finch twirling two electrically-lighted batons in the otherwise darkened Embassy Room. He draws a nice hand.

Steve Kisley orch, with thrush Dee Drummond as soloist, plays for the dansapation and show. The Ted Alexander Quartet, a very smooth little unit, spells it for dancing. *Lowe.*

Flamingo, Las Vegas

Las Vegas, March 17.

Keefe Brasselle, DeMarco Sisters (5), *Slate Bros.* (3), *Ron Fletcher Dancers* (12), *Teddy Phillips Orch* (12); *no cover and no minimum.*

The Keefe Brasselle show, a bright, swift-paced revue albeit not a large one, offers good entertainment before running out its 85-minute span. The Five DeMarco Sisters and the Three Slate Bros. complete the tight package.

The promise shown by young Brasselle his first time around is becoming fulfilled. An exciting personality, he has acquired sureness and poise with experience. Brasselle's claim to fame was his star role in "The Cantor Story" but he's come along enough since then that he can assuredly rely on himself. He's a definite throwback to entertainers and singers of the old Tin Pan Alley days. There's always room in boites for the bouncing, raucous personalities of those early days. "Show Business—That's It For Me," provides a fast opener for the young dynamo who bounces off "Hello My Baby" in breezy fashion and segues to "I'm Sorry I Made You Cry." His hits with "You Don't Need A Voice You Need A Gimmick," as he does tongue-in-cheek carbons of Frankie Laine, Billy Daniels, Billy Eckstine and Johnnie Ray, "I've Got A Crush On You," is a nice change-of-pace ballad before the star bleats his topper "Up Stage, Down Stage, On Stage." As usual, he winds with "Al Jolson, Eddie Cantor And Me," for a solid bowoff.

The DeMarco Sisters have a flare at harmony that's strictly superior. They give the show class, cheesecake and tone-blends that are strictly okay. "I'm Late" is a bouncy prelude to "Teach Me Tonight" and "Sisters," which gives the members of the young quintet a chance to solo. It's the best of a clicko repertoire.

Back to the nitery fray have come the Slate Bros. The vet trio do waltz clogs and softshoe terps that score and also bring back their fave baseball skit that's also good for laughs. Foil Fay Carroll (Mrs. Henry Slate) is cute in comic byplays and on a vocal.

The Ron. Fletcher Dancers execute a pair of nice routines with the able backing of the Teddy Phillips orch. Jack Elton is Brasselle's pianist-conductor who performs in standout manner. The show plays here three weeks. *Bob.*

Hotel Muehlebach, K. C.

Kansas City, March 25.

Dr. John-Giovannia, Voca-Lovlies (6), *Tommy Reed Orch* (8); *$1 cover.*

The Terrace Grill of the Muhleback has a somewhat offbeat lineup this season, and one sure to build as word of the pickpocket gets around. This is Dr. John Giovanni, long a standard turn and one of the tops, has never played a K.C. night spot. With songs and dancing by the girl sixsome, Voca-Lovlies, a pleasant 35 minutes is rounded out.

Six femmes concentrate on vocalling to get things under way, reeling off a trio of song montages in amiable fashion. They make a production of their fourth sequence, a round of Parisian songs, and toss in some line work and bit of the cancan to wind with a lively response.

Giovanni is a veteran of pickpocket work and in easy fashion demonstrates his handiness on a quintet of audience male "volunteers." Work is particularly effective in a intimate room of this type, where he works in the audience. He mixes in some sleight-of-hand work, a few card tricks, and generally keeps up interest. He also circulates in the room between shows. *Quin.*

Sans Souci, Miami B'ch

Miami Beach, March 26.

Denise Darcel, Paco Michele, Sacasas Orch; $3.50 minimum.

The French chantoosey is back for her annual date at an ocean-front hotel and doing right well draw-wise. The Blue Sails Room in this swankery is made to order for Denise Darcel, who takes full advantage of the intime layout to sell her sometimes vocally obscure, but always sexily projected lyrics, to the nightly assemblage.

The Gallic exuberance Miss Darcel possesses in such abundance overcomes the lack of tonal equipment, the gowning accenting her figure via a sheathlike white gown. Working at stand mike, or with stroller for engagements with ringsiders, she sells her fetching, albeit at times rambling, compote of tunes that stress the Parisian. Despite the fact that the auditors aren't familiar with the lingo, the songstress overcomes that problem with her ingratiating manner and tongue-in-cheek approach. What aids in the overall impact is the enthusiasm with which she attacks her work. Highlight is, per usual, the badinage with an oldster lured onto the floor. The night caught she picked a yock-maker who deadpanned a hilarious series of lines to her "flirtation" biz.

Paco Michele is a young Latin songster who, with more experience, should start hitting. As currently set up, his act contains too much talk. Tightening is indicated, with concentration on those full vocalistics in the south-of-the-border idiom he handles adeptly. He's a personable lad who sells strongly with the stage deportment on the plus side. *Lary.*

Gatineau, Ottawa

Ottawa, March 25.

Gaylords (3), *Mia & Matti, Margee McGlory, Frederick & Tanya, Harry Pozy Orch* (8); *$1 admission.*

The venerable Gatineau Country Club preemed its spring season (24) to top business in spite of the season's worst blizzard. With minor redecoration, Gatineau's proprietor Joe Saxe has added even more warmth to the already cozy room, and of course the presence of almost capacity mob helped with the comfort. Saxe has a clicko show on the floor for the club's initial week. Topped by the Gaylords, the unit works and balances smoothly.

Gaylords chant to begoffs every show in a fast-paced, quality stanza. Disclicks are balanced neatly by a comic session midway in the act using parodies and brief gabbing between Burt Bonaldi, the lead man, bassist Billy Crist and 88er Don Rea. Trio collects heavy, consistent mitting with nice arrangements of tunes like "Ramona," "Strings of My Heart," "No More" (with a hillbilly tinge) and "Shoemaker," all given expert handling.

Okay adagio terping of Frederick & Tanya includes samples of effective lifts and twirls but needs more variety in routines. Pair clicks with a class job on "Anniversary Waltz." Canary Margee McGlory is a crowd-pleaser with a brassy approach to w.k. pop tunes, plus a series of impressions of Kay Starr, Lena Horne, Pearl Bailey, even Satchmo. Mia & Matti have an impressive session of unusually graceful acro work. Stanza shows thoughtful preparation and routining and muscled male and femme get across a lot of difficult bends, lifts and balances without looking as though they were working at it.

Harry Pozy band seems to have improved from last season, providing boffo music for shows and dancing. Al Costi is again in the lounge on the chant-88 chores. *Gorm.*

Last Frontier, Las Vegas

Las Vegas, March 21.

Jack Carson (with Connie Towers), Gypsy Rose Lee (with Royal American Beauties (4), *Deep River Boys* (4), *Frontier Girls* (10), *Garwood Van Orch* (11); *no cover or minimum.*

The curtain drops in the Ramona Room, with its final layout a bright revue that leans sparklingly on the girls. Henceforth the shows will be viewed in the new Venus Room. Jack Carson and Gypsy Rose Lee divide marquee honors in this three-weeker, and solid biz has been scored since it opened.

Carson, for the most part, brings back the material he displayed on the Strip his last time at the post. He's a big, lovable guy who's standup, physical manner of tossing off jokes in typical of old vaude days. Carson as a film thesp overshadows the comedian as a nitery performer, although his personality is indisputably a ruggedly pleasing one. Each time he's on stage, the star overstays in the overlong (95 min.) show, as he keeps tossing off joke after joke. Lopping off the older material would be a big help in sharpening the amiable guy's act.

Connie Towers, back as his foil, is a singing hit with "Perfectly Wonderful" and her capsule score from "Porgy And Bess." She makes a nice impression in her work with Carson and serves him well, too, as the star teams with her for his best work, especially in his burlesque translation of her French lyrics in "Cherie."

Gypsy Rose Lee is a vibrant personality in a teasing, satirical strip routine. She cuts a handsome figure as she presents her four femme aides, billed as the Royal American Beauties, who admittedly can't sing or dance or cook. But they mete out plenty of pleasures in being just looked at, and they serve as enticing mannequins in Gypsy's big drape scene. Miss Lee's biggest yocks come behind a shadow screen onstage when she dresses, the intimate touches she applies carrying the laughs over as a greeting as she steps out in full gaze to begin instantly doffing again.

The Deep River Boys offer a nice repertoire of ditties including "When Your Smiling," "Count Your Blessings" and "Mr. Sandman," and rate a big hand for their close harmonies.

The Last Frontier Girls are eye-pleasing in a pair of production numbers backed by the able Garwood Van orch. *Bob.*

Seven Seas, Omaha

Omaha, March 19.

Wilder Bros., Al Lamm Trio; no cover or minimum.

If hard work, good musicianship and excellent vocalistics count, the Wilder Bros. have it. Warner Wilder is the leader with lookalikes George and Walt handling the end assignments. At show caught, boys started slow with straightaway "Old Man River" and "High and Mighty" before showing their versatility.

On a Texas medley, boys brought out guitars, which have dummy faces on the backs with movable mouths for a clever ventro bit. Then trio changes to sax version of "Holiday for Strings" in which each winds up playing a brother's instrument.

"Little Bit of Monkey in Us" is a clever novelty, followed by a "Melody of Love" sax turn and a "Nobody Knows" spiritual. For first encore, they do "Bottom of the Well" and on second callback the boys do a takeoff on the Rhythm Boys singing "Mississippi Mud," complete with dance shuffle. *Trump.*

Lake Club, Springf'd, Ill.

Springfield, Ill., March 26

Mills Bros. with Norman Brown, guitar; Jimmy Palmer Orch (11); *$1.50 cover.*

Three Mills Bros. with two strikes against them—blizzard weather and the absence of its fourth member—are scoring the biggest hit of the capital city season in their eight-day Lake Club engagement.

Despite an icebound opening weekend, the melodic freres drew capacity crowds and appear on their way to topping their own house record of two years ago. On the strength of their first two nights, (total five shows), the current boxoffice week should surpass recent winter smash engagements of the Nelson Eddy-Gale Sherwood duo and Frances Langford-Fellas ensemble.

Minus the venerable and talented "Skipper," father of the Mills freres, who is seriously ill, the vocal trio, assisted by guitarist Norman Brown, competently fill the melodic gap. Encore demands stretched their half-hour layout to 52 minutes and they exited to comeback cheers.

Opening with one of their recording smashes—"Glowworm," "Jones Boy," or "Paper Doll,"—it's memory time from there on out. Impromptu requests from attentive fans are fulfilled.

Midway the boys, backed by Jimmy Palmer's Dancing Shoes band, sans Jimmy, get equally favorable reception from their instrumental interpretations of jazz classics, "Basin Street Blues" and "Caravan." With this bit, mustachioed Donald takes the spotlight with vocal trombone simulations. Heretofore, happy Harry, lead baritone, is front and center. Rotund Herb, a carbon of Harry, has no solo mike stint, but he's in there with the harmony.

Following the vocal impressions, the brothers swing back to their sock repertoire, winning added ovations with everything from their initial 1929 recording, "Tiger Rag," to their newest Decca offering "Paper Valentine." Opening night ringsiders included Gov. and Mrs. William G. Stratton.

Show openers on the Mills bill are violinist Franz Bentler and pianist Carl Zimmerman, both brought into the nitery's main room from their "Little Room" podium. Introing with their own arrangement of "Gypsy Airs," the duo winds to heavy applause with "Jazz Pizzicato." *Alex.*

Kramer Thesis

Continued from page 3

may avail themselves of a guarantee of 10% of the gross as a profit if they show bona fide house expenses, Kramer revealed.

Concerning any hypothetical film distributed by UA, Kramer emphasized: "No longer must the statement be made that it had a wonderful gross but wouldn't Metro or 20th-Fox have done a few million dollars more?"

The filmmaker stated that UA has the domestic and foreign sales power and "we're going after this one ('Stranger') for top drawer." He underlined that the original book has had 28,000,000 to 30,000,000 readers, according to estimates by Scribner's, the publishers. The film "sell" will be unusually heavy, with an ad-pub budget of $1,200,000. "It has an all star cast and, I think, it's a good picture," commented Kramer.

UA's top grosser of all time is "Moulin Rouge," 1953 release which brought in $5,000,000 from the domestic market. Thus the company and Kramer have their sights on double the present record.

The producer stressed the long-term buildup for "Stranger." He did a country-wide tour ballying the book at first and is following this with similar work in advance of the film's opening, including more road work, a couple of appearances on Ed Sullivan's "Toast of the Town" tv'er, slotting of specially made pix for tv and early ad insertions, including a full pager in the N. Y. Times in April. "Stranger" is to preem in July.

All of this, opines Kramer, is giving the pic a "base," from which the big exhib and public money is to build, according to the blueprints.

Kramer both produced and directed "Stranger," as he will his next, "Pride and Passion." Latter, which rolls in Spain next December or January, likely will be done in the Paramount-fostered VistaVision process, which Kramer believes to be the best technique of them all because of its versatility.

"Stranger" was brought in at a negative cost of "a little under $2,000,000," UA provided the capital and no one is in on a participation, Kramer reported.

Omaha Junket

Continued from page 4

Steinberg, Bob Montgomery, Burt Champion and Gabe Sumner.

Also in from Gotham was Lt. Col. Hugh Day, who was "project officer," that is, in charge of arrangements and execution for the SAC, and who's staying in close tie with Par to facilitate promotional coordination with the distributor during subsequent handling of "SAC." Coincidentally, Day, shortly after World War II, when he was making like a civilian, had a job with George Weltner's Par International Dep't., operating in Singapore, India and other global points. Remittances got tough so he rejoined the service.

Planes from both Coasts hit SAC's Offutt base here Friday (25). The journalists (meaning those who tote typewriters) and less impressive newspapermen thereupon launched a full-programmed weekend, including receptions, pic preem, inspection of planes and "briefings" by general officers at Offutt.

Asides to the junket included a tour of a couple of Omaha spots for a party of H'wood and Gotham tourists, conducted by VARIETY and World-Herald rep Glenn Trump, and some local newspaper stories which a few callers from the two Coasts thought worth a conversational play. On the day of arrival, the Omaha headlines concerned closing of local houses of flowers, and on day of departure the news concerned a prison riot in nearby Lincoln.

Treating Or Tricking Hitler

Difference in the American and German attitudes vis-a-vis Hitler and the Nazis is pointed up in the question of whether or not the Germans should go through with making a film on the July 20, 1944, attempt on Hitler's life.

To the average American, the assassination try, ill-fated as it was, nevertheless represented a heroic attempt to do away with a mad dictator.

To the average German, the issue isn't quite as clear. Many Germans apparently feel that the military men involved in the "putsch" were actually traitors violating their oath of allegiance and plotting against their own country.

New German Pix Heavies

Continued from page 1

be hard for Americans to follow or swallow.

Started With '08/15'

The cycle of films, the majority of them firmly anti-war and some quite anti-Nazi in tone, started with "08/15," described as a farce on German army barracks life. Based on the H. H. Kirst novel, it was an impressive grosser in Germany. Since its release, subsequent features have skipped the light touch, there being a tendency to concentrate on the struggle between the military and the S.S., the latter being the musclemen for Hitler and the party.

Among the titles forthcoming here are "Der Letzte Akt," (The Last Chapter), an Austrian production on the final days of Hitler; "Rittmeister Wronski"; "Kinder, Muetter Und Ein General" (Children, Mother and a General), which Erich Pommer made and Laslo Benedek directed and which is strongly anti-war.

"Verraht an Deutschland" (Treason Against Germany) and "Unternehmen Edelweiss" (Project Edelweiss). Upcoming, too, is a film on the July 20, 1944, attempt against Hitler's life.

Travelers returning to the U. S. from Germany, including Americans who worked in films there, see the current German preoccupation with the final chapter of the Hitler period as a healthy symptom but admit that the films are highly colored and, to an extent, represent an apologia for the mass of Germans who played Hitler's game with no visible absence of enthusiasm although eschewing the excesses of the S.S. guard.

Ideas and Consequences

"Naziism is no longer a real issue in Germany today," one American observer commented. "They now have other problems, so they can afford to look back at themselves. In many of their films the message seems to be: There was nothing wrong with the Nazi ideology, just the methods that went along with it. It's difficult for an American to take this divorce of idea from their consequences but it's quite easy for the German's."

There is wide agreement that the one topic the German producers cannot and will not touch, other than in passing, is the persecution of the Jews. It's given space in "The Devil's General," for instance, but touched on only lightly.

Explanation for this lack of interest in Germany's anti-semitic excesses up to the end of the war is that German audiences won't stand for it, and the topic is b.o. poison. "A psychiatrist probably could explain it quite easily," said one industryite just back from Berlin.

Still Like Uniforms

It's felt, on the other hand, that the popularity of war films, even if they don't show the Germans in a good light, may in part be due to the pleasure the German public takes in seeing the uniforms and the hustle-bustle of militaristic wartime Germany recreated and come to the life on the screen.

Point made is that these semi-documentary anti-World War II films come at a time when the Bonn government has approved the re-militarization of Germany in the face of pronounced public apathy vs. such a policy. A film like "canaris," for instance-strongly anti-war—is cleaning up.

In most of the German war films, the regular "Wehrmacht" officers are portrayed as hard-headed traditionalists, fighting the black-uniformed S.S. elite guard for control. This struggle is graphically outlined in "Canaris," which tells the story of Germany's counter-intelligence chief who eventually was executed in one of Hitler's concentration camps, hours before the Americans arrived. It's also the backbone of the "Devil's General" film. Latter is probably more out-and-out anti-Nazi than any of the rest.

At the same time, while this may be accepted by the German public, observers feel that Americans may be more forcefully struck by the fact that the heroes in either one of these films give their professional best to the Hitler cause and seemingly close their eyes and ears to anything excepting the pros and cons involving their military interests.

While the tenor of some of these new German imports is certainly new, indie importers recall a number of German productions that followed in the immediate postwar period. Several of these, such as "Marriage in the Shadows" and "Murderers Among Us," did deal in stark fashion with Nazi brutality and expounded on Germany's guilt in the murder of Jews and others opposing the Nazi regime.

Hearst Favors

Continued from page 2

some kind of control setup might be worked through the U. S. Embassy in Moscow if the industry should decide to sell films to the Soviets. He said such American films as are playing in Russia appear very popular with local audiences.

(Editorial addendum: Hollywood isn't selling its pix to the Reds at this moment and no change in this policy is immediately in sight. The U. S. State Dept. appears to have withdrawn any official objections it might have had to American films going to Russia, but at the same time it hasn't prodded the industry to make a deal. Apart from several practical considerations, the Motion Picture Export Assn. fears the p.r. aspects of doing business with the Russians. It is precisely the Hearst press which, execs feel, may twist any pic deal with Moscow to distort its real purposes in the public's mind.)

Chile Finds $

Continued from page 5

portion going back to 1951. In 1953 deal was made for remittance covering accruals up to August, 1952. Present deal covers period since that date to Dec. 31, 1954. Total frozen up to that time was 268,000,000 Chilean pesos. Although the official rate for the Chilean currency is 200 per dollar, the free market rate has reached over 375.

Film companies' efforts to extract dollars from dollar-hungry Exchange Control Board (CONDECOR — National Council for Foreign Trade) saw daylight when CONDECOR authorized Anglo-Lautaro Nitrate Co. to sell $1,000,000 at free market rate. It was unofficially reported that this authorization was granted in order to permit the nitrate enterprise to cover salary increases to personnel. Final deal of distribs calls for them to pick up $500,000 at a rate of 368 per dollar, representing a total remittance of 184,000,000 pesos. That means that 84,000,000 pesos remain frozen for the time being.

Half million-dollar remittance was divided up among the companies percentagewise.

George Weltner

Continued from page 5

initiative on the part of the overseas theatre operator, U.S. films enjoy a boffo impact which has created merchandising values almost equal to the domestic (U.S. and Canadian) grosses. Weltner feels, also, that with the world growing ever smaller, what with plane travel and a greater awareness of the foreign attitudes, "perhaps the picture business has awakened to what has long been true in other industries—petrol, textiles, heavy machinery, automobiles, and the like."

Universal was the first to segue its foreign sales chief, Alfred E. Daff, into the key position of worldwide sales manager (although in Daff's instance, as executive veepee of the company, he now divides his time between New York and the Hollywood production line almost 50-50). Arthur Loew's impact on the Culver City setup at Metro is another instance where the overseas market and its sensitivities to certain standards will get increased attention on the production front. For a time, when the Relph Stolkin regime was in RKO, there was a move also for Arnold Picker to handle both the domestic as well as the foreign sales supervision. Richard W. Altschuler, Republics worldwide sales chief, is another instance and so's Walter Branson at RKO.

Australia

Continued from page 3

ernment's action is figured to save some £75,000,000 (around $168,500,000) on the nation's import bill for the next fiscal year.

The angle is to slow down the fast-dropping level of Australia's funds in London. Cuts will be hardest on Britain and European countries. As far as pix are concerned, that means mostly British imports.

The new restrictions go further than cuts imposed last September. The group goods in several categories, with pix coming within the "administrative" class. That means that while the aim is to reduce expenditures by about 20%, particular commodities are not subject to arbitrary percentage reductions. Thanks to this type of treatment, British films got by without ill effects during a restrictive program eight years ago.

British film reps here say it's too early to know, but they feel this time it's more serious, and they expect to feel the pinch. Since it's unlikely that Australia will limit imports, the government probably will limit remittances of earnings.

'Mom & Dad'

Continued from page 7

property rights without due process of law, and the said statute is void, being in violation of the Fourteenth Amendment of the Constitution of the United States" and also of the N. Y. Constitution.

Referring to license fees collected by the N. Y. board, London argued that such fees impose "a tax on the right of commupication by means of motion picture films" and therefore violate the 1st and 14th Amendments of the Constitution. In its "Miracle" ruling, the Supreme Court established the equality of films and the press in their rights to claim protection of these Amendments.

London's point, which he brought up some years back in Ohio, and in which he was upheld by a lower court, is that no one can (by tax) be compelled to purchase the right of communication. This reasoning does not, of course, extend to the right to tax proceeds from the sale of newspapers or of films.

Analogy quoted is the one used by the Supreme Court: "It is one thing to impose a tax on the income or property of a preacher. It is quite another to exact a tax from him for the privilege of delivering a sermon."

C'Scope Impact

Continued from page 7

also lagging behind the comparable period in 1954 with expectations for the second quarter much better.

Worldwide film rentals of 20th went up from $105,662,266 in 1953 to $106,355,068 last year. Other operating income also rose by $1,500,000 to $8,525,607 in 1954. Amortization of film costs, taken on the same basis as in prior years, dropped to 59,737,016 in 1954 from $67,932,758 in 1953. Film distribution and administrative expenses were up in 1954 by over $3,000,000, from $28,223,295 in '53 to $31,593,279 last year.

The net of $8,044,524 was after $7,500,000 in Federal income taxes compared to 3,650,000 in taxes on a $4,560,887 net in 1953.

VARIETY BILLS

WEEK OF MARCH 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit, (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (1) 31
Jacqueline Langee
Mary Ann Ray
Sondra Barrett
Sally Kirkpatrick
Claire Young
Edmee Hess
Wonderboy John
V Julian Pets
William Upshaw
Eric Hutson
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 1
B Waling & Yvette
Royal Brent
Roy Douglas
L Romeros & Lolita
Ladd Lyon
Terry & Macks
Bert Wheeler
Eva Walker

CHICAGO

Chicago (P) 1
Georgia Gibbs
Bill Hayes
Crazy Otto
Peiro Bros

AUSTRALIA

MELBOURNE

Tivoli (T) 4
Norma Miller Dancers
Michael Bentine
David Hughes
Howell & Radcliffe
The Alfredros
Ursula & Gus
Gordon Humphries
Irene Bevan
John Bluthal
Ron Loughhead
Dancing Boys
Ballet Girls

SYDNEY

Tivoli (T) 4
Winifred Atwell
Chris Cross
Eddie Vidler
Fontane & Vaughn
Joe Church
3 Hellos
Romaine & Claire
Julian Somers
Maureen Hudson

WELLINGTON

Opera House (T) 4
Jean Sablon
B Warren & Chic
W Latona & Sparks
Roy Barbour
Margaret Brown
2 Myrons
Harry Jacobson
Chadells
Max Blake

Cabaret Bills

NEW YORK CITY

Bon Soir
Phil Leeds
Mae Barnes
3 Flames
Jimmy Daniels

Blue Angel
Resetta Thorpe
Marie Knight
Trude Adams
Arte Johnson
Cashmeres
Bart Howard
Jimmy Lyons Trio

Cafe Society
Steve Gibson
Redcaps
Tony Roberts 5
A Roberts Orc

Chateau Madrid
Ana Moreno
Los Collegiales
Ralph Font Orc
Oscar Calvet Orc

Composer
Billy Taylor 3
H Chittison 3

Copacabana
Will Mastin Trio
Sammy Davis Jr
De Castro Sis
J & J Belmont
Donna Williams
Jack Drummond
Barbara Maye
Larry Howard
M Durso Orc

Frank Marti Orc
Hotel Ambassador
Quintero Orc
Sarkozi Orc

Hotel Pierre
Kaye Ballard
Bobby Melba Orc
Chico Relli

No. 1 Fifth Ave
Cedrone & Mitchell
Karen Anders
Bob Downey
Harold Fonville
Hazel Webster

Hotel Plaza
Ella Logan
Ted Straeter Orc
Mark Monte Orc

Hotel Roosevelt
Joseph Sudy Orc

Hotel St Regis
Jane Morgan
Milt Shaw Orc
Ray Bari

Hotel Statler
Les Elgart Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Patty Andrews
Cristiani Troupe
Miller & Gibson
Dolores & Holger
Clarissa
Melodeara
Harmoneers
Art Waner Orc
B Harlowe Orc
La La Ruban Bleu
Julius Monk
3 Riffs
Dorothy Loudon
Jane & G Connell
Raymond Chase
Norman Paris 3

Old Roumanian
Sadie Banks
Lillian Hayes
Cy Reeves
Ilona
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Mimi Warren Trio
Eddie Layton

Patio
Gleb Yellin Orc
La Fronton Orc

Two Guitars
Kostya Pollansky
Misha Usdanoff
Eugene & Sonia
Lubov Hamshay
Aliya Uno

Versailles
"Come As You Are"
Connie Sawyer
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Verity
Franca Baldwin
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Odette Myrtil
Dolores Perry
Ernest Schoen Orc

Village Barn
Hal Graham
Valerie Noble
Dolores Ritter
Dick Capri
Jody Caney

Waldorf-Astoria
Joanne Gilbert
Nat Brandwynne
Mischa Borr

Village Vanguard
Ada Moore
Evelyn Faye
Charley Manna
C Williams Trio

CHICAGO

Black Orchid
B Williams Quartet
Helen Halpin
Dave Romaine
Rudy Kerpaya Duo

Blue Angel
"Calypsorama"
Val Navarro
C Romano
V & L French
Lord Burgess
Al D'Lacy Quartet

Blue Note
B Carroll Trio
Salt City Five

Chez Paree
Xavier Cugat
Abbe Lane
Jackie Kannon
Julio & M Torres
Garcias

Cloister Inn
Lurlene Hunter
Peggy Taft
Ace Harris
Claude Jones
Dick Mary
Johnny Frigo

Conrad Hilton
"Spura 'n Skates"
Cathy & Blair
Marvin Roy
Carol Williams
Le Duc Bros
Kile & Newsom
Robert Lenn
The Tattlers
Frankie Masters Orc

Palmer House
Celeste Holm
Jonathan Winters
Empire Eight
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Line Renaud
J Conrad Dncrs (5)
F Martin Orc

Band Box
Billy Snyder
Charlie Carlisle
Skeets Minton
Phyllis Inez
Larry Green Trio

Bar of Music
Ruthie James
Les Pine
Johnny Hayden
Gert Gallan Orc

Biltmore Hotel
Jon & S Steele
Wally Boag
Los Gatos Trio
De Mattiazzis (2)
Hal Derwin Orc

Ciro's
K Dunham Dncrs 24
Dick Stabile Orc

Ciro's Rumba Band

Crescendo
H James Orc (19)

Mocambo
Jana Mason
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Ifunse
Margot Brander
Four Bogdodis
Miss Malta & Co
Doubledaters (4)
Mona Lafette
Jery LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Woolridge
Luis Urbina
Eileen Christy
Bob Snyder Orc

Statler Hotel
Gene Sheldon
Micki Marlo
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Clover Club
Marion Powers
Joe E Ross
Tony Lopez Orc
The Archers (2)
Woody Woodbury

Black Orchid
Jo Thompson
Richard Cannon
George Stubbs

Sans Souci Hotel
Denise Darcel
Sacasas Orc
Ann Herman Dcrs

Saxony Hotel
Dorsey Bros Orc
Mickey Sharp
C Kaly Dncrs
Bobby Clark
Buddy Rich
Freddy Calo Orc
Johnny Silvers Orc
Frank Stanley Orc

Bombay Hotel
Phil Brito
Nelida
Peter Mack
Sandra Barton

Johnina Hotel
Judy Tremaine
Sam Bari
Gloria Panico
Paul Trio

DiLido Hotel
Bea Kalmus
Mambo Jets
La Playa Sextet
Emilio Reyes Orc

Vanity Fair
Othella Dallas
Havana Cuban Boys
Fausto Curbello Orc

Bar of Music
Bill Jordan
Arne Sultan
Beth Challis
Harvey Bell
Fred Thompson

Isle De Capri
Gene Baylos
Eleanor Luckey
Bob Douglas
Wally Hankin Orc

Fontainebleau
Kay Starr
Jones Boys
Lecuona Cuban B
Val Olman Orc

Beachcomber
Betty Hutton
Morey Amsterdam
The NovElites (3)
Len Dawson Orc

Balmoral Hotel
Emil Coleman Orc
Wayne Carmichael

Vagabonds Club
Vagabonds 4
Bob McFadden
The Dunhills
Anne Russell
Chaz Chase
Charlie Farrell
Frank Linale Orc

Nautilus Hotel
Phil Foster
Antone & Ina
Tip-Toppers (2)
Syd Stanley Orc

Delano Hotel
Bob London
Terry Scharf Orc

Five O'Clock
Carrie Finnell
Nino Yacovino
Parisian Rev

Empress Hotel
Johnny Howard
Stuart & Samara
Hal Edwards Orc
Jack Kerr

RENO

Mapes Skyroom
Estilita
Dominique
Skylets
Eddie Fitzpatrick

New Golden
Vicki Young
The Chords
Marion Gay
Will Osborne Orc

Riverside
Crew Cuts
High Towners
Amazing Monahans
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Darvas & Julia
D'Aida Q
Mercedes Valdes
D'Ruff Q
O de la Rosa
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq
S Suarez Orq
A Romeu Orq

San Souci
Rivero Singers
Los Barcancos
Gina Martin
Victor Alvarez
Clarisse Novo
Paulina Alvarez
Sans Souci Ballet
Ray Carson
R Ortega Orq
C Rodriguez Orq

Montmartre
L Dulzaides Q
Nancy & Rolando
Ivette de la Fuente
Delia Bravo
Martha Veliz
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

NEWPORT, KY.

Beverly Hills
Ben Blue
Beachcombers
D Dorben Dancers
Larry Vincent
Dick Hyde
G Benedict Ore
Jimmy Wilbur Trio

LAS VEGAS

Flamingo
Keefe Brasselle
Slate Bros
De Marco Sisters

Sands
Marguerite Piazza

Last Frontier
Jack Carson
Gypsy Rose Lee
Connie Towers

Desert Inn
Frankie Laine
Bobby Sargent

Thunderbird
Winged V Chorus

El Rancho Vegas
Lili St Cyr
Myron Cohen
Crew Cuts
Guy Cherney

Sahara
Edgar Bergen
Teresa Brewer

El Cortez
Haley's Comets

Showboat
Maurice Rocco

Silver Slipper
Nite of Fun Revue

Networks Facing

Continued from page 2

there was nothing they could do about it. They couldn't put up strong opposition to the plan, for to be represented as "the network vs. the people" would only make for unpopularity.

Major rap will come from the fact that the through-October two-hour differential between the east and the midwest (which bypasses daylight saving completely) will have the effect of throwing major shows that are in Class A time into Class B and even Class C segments by the time they hit the western sections of the country, throwing the whole cost-of-show rate structure out of kilter. And since all the major clients will be back for the October ride it adds up to more coin than the networks care to contemplate.

Jessel

Continued from page 2

gross, of which perhaps $150,000 will be netted for the new building fund. Gould, just returned from a European business trip, has Judge Bruce Bromley chairmanning the patrons' committee which includes James A. Farley, et al. This year's dinner honors Arthur I. LeVine, prez of the Beth David Hospital. Emil Coleman's orch is backgrounding for the show and dansapation.

A Spade Is a Spade Is a Spade

- Out-of-town reports that the language of Tennessee Williams' "Cat On a Hot Tin Roof" wasn't for the kiddies was confirmed by five of the seven N. Y. daily newspaper critics following the play's Broadway opening last Thursday night (24). Only two reviewers who didn't mention the gab as being racy were Brooks Atkinson (Times) and Walter F. Kerr (Herald Tribune).

- Lightest of the references to the play's language was William Hawkins' (World-Telegram & Sun) comment, ". . . it writhes and yowls and bares the souls of its participants with a shameless tongue." John Chapman (News) was more severe, stating, "I felt also that the considerable amount of dirty talk in it was mere boyish bravado and rather pointless."

- The other three crix, Robert Coleman (Mirror) John McClain (Journal American) and Richard Watts Jr. (Post), all played up the spade-is-a-spade angle. Comments were: "The language is the strongest heard hereabout in quite a spell. Williams doesn't call a spade a spade, but rather a steam shovel" (Coleman). "Along the way it seemed to me there was unnecessary vulgarity and embarrassing expletive. We know a spade is a spade, but it doesn't have to be a dirty, fetid, miserable, filthy garden implement. Mr. Williams shouldn't have to resort to that." (McClain). Watts tagged the language "both lyric and lewd" and then went on to note that the play ". . . takes a naturalistic relish in calling spades by their real names."

New Snag in Equity-Chorus Tie Over Retention of CE Attorney

The proposed Actors Equity and Chorus Equity merger has hit a new snag. Latest block to consolidation of the two unions is the Chorus membership's demand that their attorney, Rebecca Brownstein, represent Chorus in the merged organization. Majority of Equity Council members are understood to be against such a move and it was expected that the proposal would be vetoed at yesterday's (Tues.) Council meet.

At last Friday's (26) Chorus Equity membership meet a resolution that Miss Brownstein's retention be an absolute condition of the merger received an almost unanimous affirmative vote. However, such top echelon Chorus members as May Muth, who's on the Equity Council, and Ralph Strain and Douglas Rideout are understood to be against the stipulation. Both Rideout and Strain are on the Chorus exec committee and are also members of the merger negotiating committee.

One of the negating factors against retaining Miss Brownstein is understood to be financial. It's understood salary payment to her would far exceed the coin presently being shelled out by Actors Equity to its legal staff. Miss Brownstein had formerly been attorney for both Equity and Chorus Equity,

(Continued on page 67)

Shift in Lineup of Equity Nominating Committee But Conservatives Rule

Makeup of the recently-elected Actors Equity nominating committee has been changed slightly, with the conservatives still retaining their five-four margin. Two of the members of the committee were unable to attend the initial meet last Monday (28), necessitating permanent replacements.

Of the three council representatives, John Emery has been succeeded by George Ives. Former is currently on the Coast and was therefore unable to show up for the meet. Ives is regarded as a liberal, while the other council members on the committee, Lois Wilson, chairman, and John Drew Devereaux, are considered middle-the-roaders, as is Emery.

Of the six membership reps elected, William Tabbert has been replaced by Patsy O'Shea. Former got tied up in traffic and failed to get to the meet by starting time. Both Tabbert and Miss O'Shea are regarded as conservatives, as are the other membership reps except John Kerr, who's considered liberal. The four other members are Leif Erickson, Peggy Wood, Alexander Clark and David Orrick.

'Colony' to Open 15th Roanoke Season July 1

Greensboro, N.C., March 29.

Paul Green's symphonic drama, "The Lost Colony," will open its 15th season in Waterside Theatre at Fort Raleigh, on Roanoke Island, July 1. The show was launched here in 1937.

General Manager Dick Jordan has set island tryouts for parts in the show. The tryouts are held under the supervision of Samuel Selden, supervisory director of "The Lost Colony."

Kiepuras Wind Vienna Run; Sked Brit. Stay

Jan Kiepura and his wife, Marta Eggerth, returned to New York last week after a 106-performance holdover run in Vienna in Franz Lehar's "Zarewitsch." Couple had originally been slated for a 22-performance stand in the operetta.

Duo return to Europe next month for a scheduled three-month run at the Palace Theatre, London, in "Merry Widow."

Road 'Men' Winds To 85G Profit

"Oh Men, On Women" wound up its road tour at the Harris, Chicago, last Saturday (26), at an approximate $85,000 profit on a $70,000 investment. As of a March 12 accounting, the net profit on the Cheryl Crawford-Anderson Lawler production was $85,736. Show broke about even on its final two weeks since then, with closing costs and other expenses bringing the windup profit figure to around $85,000.

Profit for the two weeks prior to the March 12 accounting was $85 for the week ending March 5. The Edward Chodorov comedy broke even the ensuing week, with the author waiving $291 and the Harris Theatre, where show was in its 14th frame, reimbursing the production $797 to eliminate a loss. As of the accounting, distributed profit totalled $59,000, with $833 available for distribution.

Show made a $69,561 profit on its 390-performance Broadway run, which ended last Nov. 13. Profit on the road tour, which began Nov. 15, was $16,175 as of the accounting. Ralph Bellamy starred in the touring production in the role originated on Broadway by Franchot Tone and later played by Lloyd Bridges.

NEW MUSICAL TENT IS SET FOR PHILLY AREA

Philadelphia, March 29.

Latest addition to the summer theatre sweepstakes is the Valley Forge Music Fair, 1,500-seat tent show which will present Broadway musicals and operettas for an 11-week season starting June 23 and continuing through Sept. 10.

Located in the picturesque Schuylkill Valley and easily accessible to Philly by the Expressway, the Valley Forge venture will be produced by Lee Guber, local hotelman and nitery owner; Frank Ford, WPEN radio announcer, and Shelly Gross, WFIL-TV announcer and personality.

Herman E. Krawitz, of the Met Opera administrative stage department, has been signed as managing director. A permanent company of dancers and singers will be engaged, with new principals selected for each week's production.

Margo Jones Bows 'Ghost' In Dallas Three-Weeker

Dallas, March 29.

Margo Jones will try out Stephen Grey's mystery-comedy, "Ghost of a Chance," Monday (4) at Theatre '55 for three weeks. Season's windup will be "La Belle Luiu," April 25-May 14. Preeming musical is by co-authors Frederick Jackson and Irving Phillips, with music by Offenbach and Charles Previn.

A summer season of five new scripts has been skedded by Miss Jones at her arena theatre, June 13-Aug. 21.

'King' Return Visit to Chi Finds Crix Friendlier; Upgrade 1st Reactions

Chicago, March 29.

Return visit to "King and I" by the four firststring Chicago critics last week to appraise Leonard Graves as the replacement for Yul Brynner resulted in some interesting re-evaluations of other components of the Rodgers & Hammerstein tourer.

Opening notices when the show arrived here last November were characterized by VARIETY as two pans (Cassidy, Tribune; Dettmer, American); and two affirmatives (Kogan, Sun-Times; Harris, Daily News). Last week's followups by the same quartet fairly rate as unanimously favorable for both Graves and the play itself.

Claudia (Trib) Cassidy's first review described the production as a "thin shadow of its once sumptuous self" with the comedy broadened, "sometimes to slapstick." She stated, however, it was not a "rundown version of the original." After the second look she commented only that the road version "is a vastly different show from the (Broadway) original," and that Patricia Morison, the star, and Graves make an amusing couple, with the emphasis on comedy. As for the "Uncle Tom" ballet sequence which drew the earlier comment that it had "degenerated into archness, fallen archness," the followup noted that it had "recovered much of its oblique charm."

Roger Dettmer of the American, who tabbed the opening night as "astonishing unmagical," with particular barbs for Miss Morison as the "weak link," noted that Graves handled his promotion most ably and that the star "sometimes" projects a "warmth and authority new to her work since November."

Although his first report was generally favorable, Herman Kogan of the Sun-Times upgraded his opinion of Miss Morison's work. He said he found her "unappealing" on opening night, but she "entranced me completely on this second visit."

The News' Sydney Harris' unqualified opening rave was echoed in his followup which called it "an engrossing musical play."

Miss Cassidy, incidentally, finaled her return piece with the report that the show had piled up a net gross of $800,000 during its 17 weeks at the Shubert and that there's still nearly $100,000 in advance sales.

'Plain' for Coast

Los Angeles, March 29.

"Plain and Fancy," current Broadway musical, will be presented here in duplicate this Summer as the fourth show of the L.A. Civic Opera Assn. season. Deal was set by Edwin Lester and the producers of the musical, Richard Kollmar, James W. Gardiner and Yvette Shumer.

The arrangement follows a pattern established in previous seasons for concurrent local runs of "Kiss Me Kate" and "Guys and Dolls."

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Playwrights, Feuer & Martin 'Divide' B'way With 3 Hits Each Current

The Playwrights Co. and Feuer & Martin are "monopolizing" Broadway. Each management has three shows currently on the boards, all either sellouts or proven hits.

For the Playwrights, it's a continuation of last season's win parlay of "Sabrina Fair," "Tea and Sympathy" and "Ondine." Production firm's only miss that semester was "The Winner." This season, outfit has already scored with "Bad Seed" and is almost sure to ditto with "Cat on a Hot Tin Roof."

Besides these two productions, "Tea" is still playing to a profit, although grosses have dipped substantially in recent months. However, the road company of "Tea," with Deborah Kerr starring, is racking up sizable returns for the Playwrights. Org also had two clinkers this season, "All Summer Long" and "Traveling Lady."

With "Seed" and "Cat" added to the hit list, that gives the Playwrights 18 winners out of 38 productions in its 16 years of operation. Unlike last season when, for the first time, none of the original member dramatists was represented by clicks, this semester has Maxwell Anderson on tap as adaptor of "Seed," based on a novel by William Marsh. "Cat" was written

(Continued on page 67)

Drury Lane Out for Brit. 'Pajama'; R&H Link Holds

London, March 29.

Jerome Whyte, who returned to London last week for an extended stay, told VARIETY that "Pajama Game" was definitely committed to open in London this year, but it would not be staged at the Drury Lane. Decision in regard to theatre is likely within a few weeks.

At Drury Lane it's intended to maintain the Rodgers & Hammerstein link, and "The King and I," which has been running since October, 1953, will be succeeded by "Pipe Dream." London production will be planned after the Broadway opening.

'Tops' Into Black In 18th Road Week

"Pajama Tops" is operating at a profit, having recouped its $25,000 investment during its 18th week on the road, ending last March 12. Other than "Moon Is Blue," which closed at a profit several weeks ago, the H. Clay Blaney-Rex Carlton production is the only one of a rash of twofer tourers this season that has paid off.

As of March 19, profit on the Mawby Green-Ed Feilbert adaptation was $3,038. As of a Feb. 26 accounting, production had $5,145 to recoup. Operating profit for the following two weeks, ending March 12, was $6,992, leaving a net profit of $1,847. Profit for the following frame, ending March 19, was $1,191, bringing the total profit as of that date to $3,038.

Capitalization on the show was raised to $25,250 when two cast members took a $250 interest in the production in lieu of salary Christmas week, when biz dropped off considerably. Production is at the Shubert, Washington, this week.

TALLU, 'CHARLES' PRODS. SETTLE SALARY TIFF

Chicago, March 29.

Tallulah Bankhead, starring in the touring "Dear Charles," has made her peace with producers Richard Aldrich and Richard Myers over a salary adjustment during the comedy's Chicago run. Miss Bankhead agreed to a cut from $5,000 to $3,000 weekly during the last two weeks of the four-week Windy City stand, but the stipend goes back to $5,000 during the balance of the tour.

Show leaves the Erlanger here Saturday (2), lays off next week and opens in St. Louis April 11 for two weeks, and then moves to the Coast.

McAvoy to Run Somerset Strawhat Next Summer

Somerset, Mass., March 29.

The Somerset Playhouse will be operated by John J. McAvoy next summer. Barn, which was taken over by Fred and Martha Miller last year, had previously been operated by Sara Stamm. McAvoy, who's been manager of the Empire Theatre here for the past six years, acted as manager of the Playhouse for three seasons from 1951-54.

Season is slated to run from June 27 through Sept. 3, with theatre employing a star policy. Silo will also switch from the routine Wednesday and Saturday matinees to Wednesday and Friday afternoon showings.

Add 'Kate' for L. A. Opera

Los Angeles, March 29.

Cole Porter's "Kiss Me Kate," with Met Opera star Jean Fenn in the title role, will launch the L.A. Civic Light Opera Assn.'s 18th annual season May 2 at the Philharmonic Aud.

Schedule also includes "Pajama Game," "Kismet" and "Plain and Fancy."

Chi Off-Broadway Group Halted Till Court Rules On Bldg., Fire Law Status

Chicago, March 29.

Playwrights Theatre Club, town's sole permanent rep group operating under an off-Broadway type Equity agreement, is currently homeless because its Near North quarters have been ruled out of bounds for use as a theatre under existing fire and building laws. Issue hinges on whether the group operates as a club or as a regular theatre under the more stringent fire ordinances, with a court ruling on its status expected this week.

Meanwhile, Playwrights is going ahead with a production of "Oedipis Rex," with William Marshall starred, which will be staged at the Eleventh St. Theatre this Saturday and Sunday (2-3). If the court finds the group can operate as a club, it'll return to its Dearborn St. location, continuing with "Rex."

'AWEIGH' ANKLES OUT OF N. HAVEN IN TRIM STYLE

New Haven, March 29.

A week of surgery sent "Ankles Aweigh" out of this harbor Saturday (26) an improved product as it headed for two weeks in Boston. Local run picked up several knots in speed as the nine-performance stand wore on, and final show shaped up promisingly.

Mark Dawson, replacement for Sonny Tufts in the male lead, was skedded to take over at the Saturday matinee but a mild virus held him under wraps. Tufts finished out the week.

Unusual demonstration of personal regard in which Tufts was held by all concerned came when producers presented him with a wrist watch and the company followed suit with cuff links and an engraved cigaret case.

Six Musicals Lined Up For Cleve. Barn's 2d Year

Cleveland, March 29.

Johnny Price's Musicarnival tent theatre, which has six musicals definitely lined up for its second season, turns on its lights June 10 with "Kiss Me Kate." With exception of "Kate," set for 17 days, and "South Pacific," starting a three-week date June 27, most of the shows will run two weeks.

Bob Hope, who grew up in Cleveland, still owns a substantial hunk of stock in the 1,500-seat strawhatter built next to Thistle Down Race Track in nearby Warrensville Heights. Following first two shows, Price will stage "Die Fledermaus," July 18-31; "Brigadoon," Aug 1-14; "Wish You Were Here," Aug. 15-28, and "Guys and Dolls," Aug. 29 through Sept. 11.

Legit Bits

In a break with opening-night tradition, cast and crew of "Cat On a Hot Tin Roof" decided to forego receiving wires, flowers, gifts and messages until after the windup of show's preem performances at the Morosco, N. Y., last Thursday (24) . . . **Al Jones** is back as company manager of "Plain and Fancy" after being away three weeks with an ulcer condition . . . **Edgar Runkle** has replaced **Dick Horner** as company manager for "Dark Is Light Enough," with latter moving over to "Damn Yankees."

Walter Slezak chairmaning the theatrical division of the N. Y. City Cancer Committee for the 1955 April Cancer Crusade . . . "Affairs of State," with **Shepperd Strudwick** starred, grossed nearly $12,900 on a $14,100 capacity for its two-week run at the Miller, Milwaukee, March 6-20. Miller producer **Mary John** and theatre attorney **Milton S. Padway** planed to New York yesterday (Tues.) to negotiate bookings for the remainder of the season.

Cheryl Crawford has optioned **Norman Rosten's** adaptation of **Joyce Cary's** novel, "Mister Johnson," for Broadway production next season . . . **Eddie Dowling** is dramatizing **Jim Bishop's** book, "The Day Lincoln Was Shot," which he plans to produce and direct himself . . . **June Walker** has replaced **Mary Finney** in a featured role in "The Honeys" . . . **Saint Amant** exits the chorus of "Plain and Fancy" next Saturday (2) prior to departing Wednesday (6) aboard the Ile de France for Europe where a full-length animated film, written and designed by him, will be produced by **Kermit Love.**

Rex Harrison has been signed for the starring role in **Herman Levin's** contemplated production of "Pygmalion," which is being written by **Alan Jay Lerner** and **Frederick Loewe** . . . "Three for **Tonight**" company arrived in N.Y. from the Coast Monday (28) to continue rehearsals prior to show's Broadway opening next Wednesday (6) . . . **Morton Gottlieb** gifted with a sterling silver cigaret box from **Elia Kazan, Cheryl Crawford, Lee Strassberg** and the Actors Studio for his chairmanship of the Warner Bros. "East of Eden" Actors Studio benefit.

Tag on the scheduled **Robert L. Joseph-Stephen Mitchell** London production of **Jean Giraudoux's** "The Trojan War Shall Not Take Place" has been changed to "Tiger at the Gates" . . . **Jerome Morosss** will compose the background music for **Viola Rubber** and **Alan Robinson's** production of "Day After Tomorrow," scheduled for Broadway next season and currently at the Cambridge (Eng.) Art Theatre, prior to a West End presenation in June . . . **Irene Mayer Selznick** will present "Chalk Garden" on Broadway next fall, with **George Cukor** directing.

A report that a tuneshow tent, skedded to be erected in Donington, Pa., would operate in association with the **Richard Aldrich** management of the South Shore Music Tent, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass., has been denied by Aldrich, who planes to Europe today (Wed.) with **Julius Fleischmann** . . . **Lionel Stander,** who's co-producing the upcoming off-Broadway revue, "Meet the People, 1955," is recovering from pneumonia . . . **Alan Schneider** will direct the Salute to France production of "Skin of Our Teeth" . . . **Morton DaCosta** will stage "No Time for Sergeants," skedded for Broadway production next season.

Nat Debin, formerly with the now defunct Liebling-Wood office, operating under his own Equity and AFTRA franchise, with **Rita Glazer,** also ex-L-W and MCA as his associate . . . Stage & Screen Foreign Press Club holding its first International Theatre Arts Awards and dinner May 8 at the ballroom of the Sheraton Astor Hotel, N.Y. . . . Pressagent-playwright **Ned Armstrong** is currently doing publicity for Stephen Fitzgerald & Co., N.Y. org, which handles a wide range of industrials.

Arnold Moss is staging a reading of "The Tempest" for a two-performance presentation in the new George Gershwin Theatre of Brooklyn College tomorrow afternoon (Thurs.) and next Sunday evening (3). Moss will also appear in the production with **Patricia Peardon, Christopher Plummer, Jerome Gardino, Frederick Tozere, Jerome Kilty, Patricia Breslin, Fred Warriner** and **Paul Ballantyne.** Several of the performers, including Moss, are currently active on Broadway.

Lotte Lenya, widow of composer **Kurt Weill,** sailed for Germany last Friday (25) aboard the S.S. America, returning to Berlin for the first time in 20 years since the Weills left there to come to the U.S. While there, **Miss Lenya** will arrange for German productions of the musicals, "Street Scene" and "Lost in the Stars," produced by the Playwrights Co., and for which Weill composed the music while a member of that production org.

Sonny Tufts has exited the cast of "Ankles Aweigh" . . . **Larry Barton,** a juror in the original production of "Caine Mutiny Court Martial" for 18 months, is now stage manager for the show, replacing **Len Smith Jr.,** who's gone to Australia to stage the **Herman Wouk** play there. **John Huffman** is assistant stage manager, in addition to playing the stenographer in the production, which is current at the Huntington Hartford Theatre, L.A.

George Schaefer, associate producer of the New York production of "Teahouse of the August Moon," left for the Coast last Saturday (26) to stage "Kiss Me Kate" for the Los Angeles Civic Light Opera Co. opening May 2, after which he and his wife will vacation in Hawaii prior to going to Dallas late in May for his fourth summer as director of Dallas State Fair musicals, which kick off June 6 . . . Playwright **John Patrick** back in N.Y. from a Jamaica, B.W.I., vacation, where he worked with **Cleveland Amory** on the book of a musical version of "Last Resorts."

Bernard Simon is pressagent and **James Gelb** stagemanager for the upcoming Brodway production of "Once Upon a Tailor" . . . **Sam Handelsman** has opened his N.Y. office for lining up shows and casts for the summer season at the Playhouse in the Park, Philadelphia, which begins June 13 for a 14-week run. Tent will be operating in the black this summer for the first time since its opening three seasons ago.

J. P. Miller's "The Rabbit Trap," which was presented over NBC-TV last month, is scheduled for Broadway production next season by **Terry Lewis,** a television producer and script editor, who'll be making her managerial debut with the offering . . . **Alfred de Liagre Jr.** will try out **Theodore St. John's** "Fairlee Fortune," formerly titled "Green Lamp," at **Michael Ellis'** Bucks County Playhouse, New Hope, Pa., the week of June 12, as one of the five scripts to be precmed at that strawhatter this summer.

Backers of the N. Y. production of "Rainmaker," which closed last Feb. 12, have received a $5,000 profit distribution . . . **Michael Abbott** has cancelled plans for a Broadway production of "Kaleidoscope" and instead will co-produce the musical revue under a new tag, "From Here to There," in London with **Laurier Lister.** A July opening is scheduled, with **John Heawood** doing the choreography.

The Pennsylvania Academy of Fine Arts opened its annual exhibition of oil painting, sculpture, water colors and graphics last week in Philly Water colors by Jo Mielziner, Broadway set designer, are featured.

Cast of the touring "King and I," currently at the Shubert in Chicago, tossed a party marking the musical's fourth anni . . . Pressagent **John Montague** in Chi advancing "The Rainmaker" . . . Irv Seidner joined the Max Cooper flackery in Chi but will continue as pressagent for the Playwrights Theatre Club . . . **Rita Hassan,** who produced "Alice In Wonderland" on Broadway with the American Repertory Theatre some years ago, off to Spain April 5 for a six-week stay.

Herbert Kramer will stage the musical season at the Amphitheatre-Under-the-Stars, Seattle, next summer . . . "Andromache," **Paul Langellier's** English adaptation of Racine's "Andromaque," will be given a preem reading April 27-28 at Adelphi College, Garden City, N. Y. . . . **Boris Karloff** will costar with **Julie Harris** in **Kermit Bloomgarden's** production of "The Lark," adapted by **Lillian Hellman** from **Jean Anouilh's** "L'Alouette." Production is skedded for Broadway next October.

Eddie Rich, operator of the Sacandaga Park (N. Y.) Summer Theatre, plans making his Broadway managerial debut next fall with "Someone Waiting," which was a London presentation last season . . . **Bertram Yarborough** will stage the productions at the Music Circus, Lambertville, N. J., next summer.

The Rodgers & Hammerstein Foundation has awarded six scholarships to Boston U. students, with recipients representing acting, directing, design and theatre education, both on the undergraduate and graduate student level.

Enough Monkey Biz

Legit publicist Arthur Cantor apparently doesn't want to get typed as a monkey's p.a. Last year the drumbeater was approached by Julian Clayman to handle publicity on his proposed presentation of N. Richard Nash's "Monkey Trial." The play, based on the Scopes trial, however, never went into production. This season Cantor got the ballyhoo assignment for the upcoming Herman Shumlin-Margo Jones Broadway production of "Inherit the Wind," also based on the Scopes affair.

Shortly after going to work on "Wind," he received a bid to promote J. Fred Muggs, the chimpanzee. He nixed the offer.

Brit. Equity Maps Showdown About Foreign Artists

London, March 29.

British Actors Equity is making plans for a showdown with the Minister of Labor if differences on the question of employing foreign artists aren't settled. If an upcoming session being arranged between the union and the Minister is ineffective, a work ban may be introdueed.

The union's main beef is that it is not always consulted by the government department before a work permit is granted. And even in cases where there have been consultations, they have at times been overruled.

Encouraged by the fact that a threat of industrial action last year secured the withdrawal of an application, the Equity Council now declares it will not hesitate to instruct members to refuse to work with foreign artists whose permits have been issued either without consultation or against their advice.

Total number of foreign artists permitted to perform in Britain last year was 806, against 940 in 1953 and 753 in 1952. Equities is "reasonably even," and that rather more British artists performed under the American union's jurisdiction than U.S. artists performed here in spheres covered by the American organization.

The situation in films, however, is completely different, with a ratio of eight Yank actors in British pix to every British actor joining the Screen Artists Guild. In the previous year the proportion was four to one.

The Equity annual report suggests that the SAG derives no satisfaction from the situation, taking the view that productions abroad employ only one or more American stars, while the work which should be secured by their feature and supporting artists goes to British performers.

Revived Marker Musicals Getting Big Play O'Seas

Two musicals, with tunes by Leonard Marker, are getting strong revival play in Europe. They're "Why Do You Lie, Cherie?" and "The Ministry Is Insulted." Former, which was originally produced in Vienna in 1936 and ran for about 10 years, is currently being presented in Hamburg and Regensburg, Germany, while the latter, which opened in Vienna during the '37-'38 season, is currently at the Raimund Theatre, Vienna. "Ministry" was also produced last year in Munich. Hans Lengsfelder and S. Tisch did the book for both tuners, with B. Engler joining in on "Ministry."

Marker recently wrote the piano arrangements and vocal and instrumental passages for "Ten Operatic Masterpieces," published by BMI, Ricordi and Scribners. New York Times music critic Olin Downes did the text for the book.

Current Stock Bills

(*March* 28-*April* 10)

Kiss Me Kate—Arena, Rochester (29-2).
Late Love—Miller, Milwaukee (5-10).
Lilliom—Sombrero, Phoenix (28-2).
Misalliance—Theatre '55, Dallas (28-2).
Shadow and Substance—Miller, Milwaukee (28-3).
Stalag 17—Playhouse, Stamford (29-3).
World of Sholom Aleichem—Arena Stage, Washington (29-10).

Inside Stuff—Legit

"Desperate Hours" and "Pajama Game" copped the American Theatre Wing "Tony" awards as the outstanding dramatic play and musical, respectively, for the period March 1, 1954—March 1, 1955. Other Antoinette ("Tony") Perry awards, presented last Sunday (27) at the Hotel Plaza, N. Y., by Wing prexy Helen Hayes, went to Alfred Lunt ("Quadrille"), Nancy Kelly ("Bad Seed"), Walter Slezak ("Fanny") and Mary Martin ("Peter Pan") for distinguished star performances. Occasion marked the ninth annual "Tony" presentations.

Also nabbing "Tony" medallions for outstanding featured performances were Francis L. Sullivan ("Witness for the Prosecution"), Patricia Jessel (also "Witness"), Cyril Ritchard ("Pan") and Carol Haney ("Game"). Additional "Tony" awards went to scene designer Oliver Messel ("House of Flowers"), costume designer Cecil Beaton ("Quadrille"), director Robert Montgomery ("Hours"), choreographer Robert Fosse ("Game"), stage technician Richard Rodda ("Pan") and conductor Thomas Schippers (notably for "Saint of Bleeker Street").

Off-Broadway also got into the act this year with a "Tony" going to Proscenium Productions (Sybil Trubin, Robert Merriman, Warren Enters) for "Way of the World" and "Thieves' Carnival." Scrolls were issued to Joseph Hayes and Howard Erskine, producers of "Hours," and Frederick Brisson, Robert E. Griffith and Harold S. Prince, "Pajama" producers. Hayes, incidentally, adapted "Hours" from his own novel.

Dick Adler and Jerry Ross also received a Tony for their "Pajama" score, while Mrs. Louise Beck and Esther Hawley were surprised with plaques at the Sunday distribution. Mrs. Beck, who's owner of the Martin Beck Theatre, N. Y., and one of the founders of the Wing, is org's secretary and board chairman. Miss Hawley is the Wing's exec secretary.

Prince Littler, British theatre tycoon, whose interests include the chairmanship of Stoll Theatres Corp., Associated Theatre Properties and Moss Empires, as well as the managing directorship of the Drury Lane, was profiled by the London Evening Standard last week in their series 'The Bosses of London." Piece was penned by Milton Shulman, the paper's drama scribe.

Shulman quoted Littler as saying: "I am not in this business for fun. I don't feel we have to put on artistic things that lose money. I am only in my position so long as the shareholders are happy." Describing Littler as a man who always exudes the same down-to-earth approach to a notoriously head-in-the-clouds industry, Shulman observed: "Considering the power he wields in his West End Empire, his parents seem to have been unduly reticent in christening him 'Prince' when they might, with some justice, have made it 'Tsar'."

Polan Banks, who was identified in last week's account having to do with his forthcoming musical. "If I Were Queen," states that Thomas Kilpartick is not only general manager but also co-producer of the play; and (2), that is not only a "former screenwriter and novelist" but also a film producer. His last pic for RKO, "My Forbidden Past," costarred Ava Gardner and Robert Mitchum. Musical book is by Banks and William Gaxton; lyrics by Ogden Nash; score by J. Fred Coots. Banks' letterhead has Gaxton also billed as of the production team.

Playbill for the Elaine Perry production of "Anastasia," currently at the Lyceum Theatre, N. Y. credits John P. Matthews with "valuable suggestions" in connection with the preparation of the American versions of the Marcelle Maurette play. According to a management rep, Matthews, who's a drama professor at Brandeis U., Waltham, Mass., was called in to o.o. Guy Bolton's English adaptation and to offer advice. He gets a royalty for his services. Besides teaching, Matthews is also a playwright. His play, "Michael and Lavinia," was tried out last summer at the Theatre-by-the-Sea, Matunuck, R. I.

A special program of excerpts from Walt Whitman's "Leaves of Grass" will be read by Arnold Moss, now in "The Dark Is Light Enough," as one of the highlights of WNYC, N. Y.'s, third annual Book Festival, week of April 1. It will be followed by comments by Gay Wilson Allen, author of Whitman's latest biography, "The Solitary Singer." A solo concert program of the same was recently given by Moss at the Library of Congress in Washington, which will shortly release a long-playing record of the readings.

Equity Review

Joan of Lorraine

Equity Library Theatre revival of drama in two acts by Maxwell Anderson. Direction, Norman Hall; scenery, Zvi Geyra; lighting, Philip Hymes. At Lenox Hill Playhouse, N.Y., March 16, '55.

Cast: Stan Challis, Ailsa Dawson, Charles Williamson, David Warren, Brad Olson, Gene Gross, William L. Myers, Philip S. Goodman, Zola Long, Jay Barney, Paul Shyre, Elizabeth Lawrence, Walter Massey, James Vickery.

As an actor's showcase, "Joan of Lorraine" serves ELT well. One of the most proficient casts of the current Lenox Hill season has been rounded up and, under Norman Hall's smoothly-paced direction, the performances are uniformly good.

Maxwell Anderson's version of the Joan legend, however, does not make consistently exciting theatre. The dramatic action frequently rests by the wayside while the author philosophizes, with a resultant slowing down of the play's emotional drive.

The play-within-a-play technique demands versatility of the cast. As handled by the ELT-ers, there is clarity, drama, humor and spasmodic tension. The company is paced by Elizabeth Lawrence's vitality as the Maid. Miss Lawrence plays with good emotion and physical grace and if her Joan is predominantly intellectual, this seems to be largely due to Anderson's concept.

Jay Barney does the director-inquisitor stint with sharpness and crisp aplomb. Paul Shyre's Dauphin is a petulantly witty portrait and James Vickery has quiet intensity as the Bastard. Gene Gross plays the skeptic poet with much skill and later is compassionate as Joan's confessor. Among the balance of the company, Brad O'son and William L. Myers are particularly able.

Geor.

Everybody Asks Into Credits Act

The old chestnut about a play having everything in it but the kitchen sink has taken on a new wrinkle. Now it's the production program credits that include practically everyone connected with the show except the producer's wife.

The "everybody wants to get into the act" routine has spread to attorneys, accountants, advertising reps, secretaries and production assistants. Billings on these classifications are augmenting such credits as general manager, company manager, pressagent and stage manager.

Two recent shows to open on Broadway this season are indicative of this credit splurge. Productions are Cy Feuer and Ernest H. Martin's "Silk Stockings" and Robert Whitehead and Roger L. Stevens' "Bus Stop." Credits on the musical include office manager, secretary and hair stylist, while billings on the William Inge play include accountant, staff secretary and advertising rep.

So far this season, legalites have been listed on nine Broadway productions, while auditors have racked up six mentions and ad reps have nabbed space on 11 presentations. Secretaries have been given credit on 17 productions, while 10 offerings have listed production sides.

A new listing on two shows this season, "Anastasia" and "Fanny," is speech consultant.

Bad Weather Fouls Chi Loop Biz; 'King' $36,300, 'Tea' $29,900, Tallu 17G

Chicago, March 29.

Loop biz skidded last week under the impact of bad weather and Lenten doldrums. First-of-the-week and matinee trade was especially hard hit.

New entries next month are "The Rainmaker," Erlanger, April 11, for four weeks on subscription, and "The Tender Trap," Harris, April 12, for a run.

Estimates for Last Week

Dear Charles, Erlanger (3d wk) ($5; 1,300) (Tallulah Bankhead). Over $17,000 (previous week, $19,100); lays off next week but resumes tour April 11.

King and I, Shubert (18th wk) $5; 2,100) (Patricia Morison). Over $36,300 (previous week, $48,200).

Oh Men, Oh Women, Harris (16th wk) ($5; 1,000) (Ralph Bellamy). Nearly $14,400 (previous week, $14,400); closed Saturday (26).

Tea and Sympathy, Blackstone (3d wk) ($4.50; 1,500) (Deborah Kerr). Topped $29,900 (previous week, $29,000).

'Honeys' $23,100, 'Complex' 14G, Hub

Boston, March 29.

Legit biz was sturdy here last week, with both entries faring okay at the b.o. "The Honeys" wound its two-week stand at the Plymouth with the final week slightly topping the initialer, despite the fact that Dorothy Stickney has been out of the cast since March 17 due to a virus attack. "Champagne Complex" wound its first week at the Wilbur with a satisfactory gross, the current (final) week shaping stronger.

"Ankles Aweigh," which bows into the Shubert tonight (Tues.) for two weeks, is the lone newcomer this stanza. "The fifth Season," braving the Holy Week bugaboo, moves into the Plymouth next Monday (4) for three weeks.

Estimates For Last Week

Champagne Complex, Wilbur (1st wk) ($3.85; 1,200) (Donald Cook, Polly Bergen, John Dall). Nice $14,000. Final week is current.

The Honeys, Plymouth (2d wk) ($3.85; 1,200) (Jessica Tandy, Hume Cronyn). Topped previous week with slick $23,100. House is dark.

'ANKLES' HEFTY $50,100 FOR NINE IN N. HAVEN

New Haven, March 29.

Solid response to preem of "Angles Aweigh" at the Shubert last week (19-26) pulled a hefty gross into the coffers. Nine performances (including several SRO) at $5.50 top garnered at fat $50,100.

String of musical breakins continues with "Damn Yankees," opening Saturday (2), and following with a full week (4-9). "Seventh Heaven" tees off April 16-23, and "Kismet" opens road tour April 25-30.

Current London Shows

London, March 29.

(Figures denote premiere dates)

All For Mary, Duke York (9-9-54).
Beatrice Lillie, Globe (11-24-54).
Bell, Book, Candle, Phoenix (10-5-54).
Book of Month, Cambridge (10-21-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Glass Clock, Aldwych (1-3-55).
Hippo Dancing, Lyric (4-7-54).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Matchmaker, Haymarket (11-4-54).
Mousetrap, Ambas. (11-25-52).
Night of Ball, New Theatre (1-12-55).
Old Vic Rep, Old Vic (9-9-54).
Room For Two, Wales (3-7-55).
Sacrifice to Wind, Arts (3-9-55).
Sailor Beware, Strand (2-16-55).
St. Joan, St. Martin's (2-8-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Serious Charge, Garrick (2-17-55).
Simon & Laura, Apollo (11-24-54).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Wedding in Paris, Hipp. (4-3-54).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

South, Arts (3-30-55).
Uncertain Joy, Royal Ct. (3-31).
Folies Borgeres, Wales (4-9-55).
Kismet, Stoll (4-20-55).

Equity Shows

(March 28-April 10)

Joan of Lorraine—Bryant H. S., Queens, N. Y. (1-2).
Rat Race—Lenox Hill Playhouse, N. Y. (30-3).

Operating Statements

HOUSE OF FLOWERS
(As of Feb. 26, '55)
(9th Week)

Original investment, $240,000.
Additional production costs, $231.
Gross, last 4 weeks, $175,140.
Operating profit for period, $31,896.
Unrecouped cost to date, $210,715.
Balance available, $8,005.

SEVEN YEAR ITCH
(As of Feb. 26, '55)
(119th Week)

Original capital (repaid), $60,000.
Profit, last 4 weeks, B'way, $8,850.
Profit, same period, on tour, $12,397.
Total net profit to date, $677,285.
Total distributed profit to date, $622,746.
Cash available, $9,063.

THE PAJAMA GAME
(As of Feb. 28, '55)
(42d Week)

Original investment (repaid), $250,000.
Profit last 4 weeks, B'way, $51,292.
Profit first 4 weeks, tour, $25,741.
Total net profit to date, $219,789.
Distributed profit, $150,000.
Balance, $69,789.

'Pajama' Hot $47,200 In 1st Toronto Frame

Toronto, March 29.

With only a few unsold singles for Wednesday matinee (23), "The Pajama Game" chalked up a hefty $47,200 for turnaway biz at all other performances on the first week of a fortnight's engagement at the Royal Alexandra Theatre, with the 1,525-seater scaled at $6 top.

Second (current) week is entirely sold out at $47,600; or a total of $94,800 for the Toronto date. (Matinees are $4 top).

'Season' Okay $14,200 For Cleveland Stand

Cleveland, March 29.

"Fifth Season," with Joseph Buloff and Chester Morris, brought a good $14,200 into the Hanna last week at a $4.55 top, although two performances were blitzed by blizzards and cancellations. Considering it came on heels of "Pajama Game," which did sock biz for three weeks, comedy held its own satisfactorily in the 1,515-seater.

"Rainmaker," with Geraldine Page, is in for eight performances.

HARVARD'S NEW MUSICAL

The Harvard Dramatic Club will present an original musical revue next month for the first time since 1929. Presentation, tagged "Great to be Back," which has music by Charles Gross, lyrics by Sam Weller and sketches by Stephen Charnas and Andre Gregory, will be put on at Peabody Playhouse, Boston, April 14-16, 21-23 and 28-30. Neil Blackhall is producing and Edward Golden is staging.

Current Road Shows

(March 28-April 9)

Ankles Aweigh (tryout)—Shubert, Bost. (28-9).
Caine Mutiny Court Martial (Lloyd Nolan, John Hodiak, Barry Sullivan—Huntington Hartford, L. A. (28-9).
Champagne Complex (Donald Cook) (tryout)—Wilbur, Bost. (28-2).
Damn Yankees (tryout)—Shubert, N. H. (4-9).
Dear Charles (Tallulah Bankhead) — Erlanger, Chi. (28-2).
Fifth Season (Chester Morris, Joseph Buloff)—American, St. L. (28-2); Plymouth, Bost. (4-9).
Guys & Dolls—Shubert, Det. (28-9).
Honeys (Jessica Tandy, Hume Cronyn, Dorothy Stickney) (tryout) — Walnut St. Phila. (28-9).
Inherit the Wind (Paul Muni) (tryout)—Forrest, Phil. (31-9).
King and I (Patricia Morison, Leonard Graves)—Shubert, Chi. (28-9).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Royal Alexandra, Toronto (28-2); Nixon, Pitt. (4-9).
Pajama Tops (Diana Barrymore)—Shubert, Wash. (28-2); Centre, Norfolk (4-5); Municipal Aud., Charleston (7-8); Weller, Zanesville (9).
Rainmaker (Geraldine Page) — Hanna, Cleve. (28-2); American, St. L. (4-9).
Seven Year Itch (Tom Ewell)—National, Wash. (29-9).
Solid Gold Cadillac—Taft, Cincy. (28-2); Cass, Det. (4-9).
Tea and Sympathy (Deborah Kerr) — Blackstone, Chi. (28-9).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Curran, S. F. (28-9).
Tender Trap (Kent Smith, K. T. Stevens, Russell Nype)—Pabst, Milwaukee (28-2); Lyceum, Minneapolis (4-9).

'Teahouse' SRO $43,400 In Fifth Frisco Week

San Francisco, March 29.

"Teahouse of the August Moon" continued to play to capacity houses at the Curran in its fifth week with an estimated take of nearly $43,400. Show runs until May 28, with "Kiss Me Kate" opening May 30.

Other bookings include "Oh Men, Oh Women," Alcazar, April 11, for four weeks.

Estimate for Last Week

Teahouse of the August Moon (Curran) ($4.40; 1,758) (Burgess Meredith, Scott McKay) (5th wk). Almost $43,400, for capacity business.

'Caine' $25,000, Piaf 16G, L.A.

Los Angeles, March 29.

Socko biz racked up by "Caine Mutiny Court Martial" in second stanza at the Huntington Hartford Theatre, continued to highlight local legit last week, with balance of engagements spotty. "Caine" added a ninth week to its original eight weeks.

Edith Piaf showed poorly in the first of two frames at the Biltmore, while both "This Is Your Life, Mendel" at Civic Playhouse, and "Finian's Rainbow," Hollywood Repertory, continued the pace they've maintained steadily.

Estimates for Last Week

Caine Mutiny Court Martial, Huntington Hartford Theatre (2d wk) ($4.95-4.40; 1,032) (Lloyd Nolan, Barry Sullivan, John Hodiak). $25,000.

Edith Piaf, Biltmore (1st wk) ($4.95; 1,636). $16,000.

This Is Your Life, Mendel, Civic Playhouse (8th wk) ($3.30; 400) (Leo Fuchs). $4,000.

Finian's Rainbow, Hollywood Repertory (13th wk) ($3.30; 276) (Charles Davis). $1,700.

'RAINMAKER' SLIM 10½G FOR PITTSBURGH WEEK

Pittsburgh, March 29.

Despite extraordinarily warm notices and continued press support right through the engagement, "The Rainmaker" couldn't get off the ground last week at Nixon and wound up with a slim $10,500. Even the scale was right, too, orch seats going for $3.60 ($3 plus city and Federal taxes). Crix liked everything about it, the play, star Geraldine Fitzgerald, and the entire supporting cast headed by Darren McGavin, and all but wrote advertising lines for the attraction.

None of this helped, however, and then when "Rainmaker" figured to get a dividend down the stretch from the accumulation of plugs, snow and freezing weather on final day, Saturday (26), killed its chances of getting out of the hole a little. Nixon is currently dark, reopening Monday (4) with "Pajama Game" for two weeks.

Scheduled N. Y. Openings

(Theatre indicated if set)

Three For Tonight, Plymouth (4-6).
Champagne Complex, Cort (4-12).
Ankles Aweigh, Hellinger (4-18).
All In One, Playhouse (4-19).
Guys & Dolls, City Center (4-20).
Inherit the Wind, Nat'l (4-21).
Honeys, Lonsacre (4-28).
Once Upon Tailor (5-2).
South Pacific, City Center (5-4).
Damn Yankees, 46th St. (5-5).
Finian's Rainbow, City Center (5-18).
Seventh Heaven, ANTA Theatre (5-26).
Hot Rock (10-20).
Red Roses for Me (10-20).
Saturday Night (10-20).
Chalk Garden (10-24).

OFF-B'WAY

Teach Me How to Cry, de Lys (4-5).
Meet the People—1955, Cafe Theatre (4-13).
Phoenix '55, Phoenix (4-23).

B'way Climbs; 'Cat' Hot $20,200 (6), 'Desperate' $27,000, 'Peach' $17,900, 'Saint' $14,900 (4), 'Flowers' $37,800

Broadway was mostly up last week, with a sprinkling of shows registering dips. Musicals, which were generally off the previous stanza, picked up considerably during the past frame.

Opening of "Cat On a Hot Tin Roof" last Thursday (24) gave the Stem another sellout show. Others in that category last week were "Bus Stop," "Fanny," "Pajama Game," "Silk Stockings," "Teahouse of the August Moon" and "Witness for the Prosecution."

There were no closings last week. However, "Saint of Bleecker Street" throws in the towel Saturday (2), after failing to click with weekend performances only.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (13th wk; 101; $5.75-$4.60; 955; $23,339) (Viveca Lindfors, Eugenie Leontovich)). Over $21,500 (previous week, $21,700).

Anniversary Waltz, Booth (C) (51st wk; 403; $4.60; 766; $20,000) (Macdonald Carey). Nearly $17,200 (previous week, $16,800).

Bad Seed, 46th St. (D) (16th wk; 125; $5.75-$4.60; 1,319; $37,000) (Nancy Kelly). Almost $29,200 (previous week, $28,600).

Boy Friend, Royale (MC) (26th wk; 203; $6.90; 1,172; $38,200). Over $37,700 (previous week, $36,200).

Bus Stop, Music Box (D) (4th wk; 30; $5.75-$4.60; 1,077; $27,811). Capacity again, at almost $28,000.

Can-Can, Shubert (MC) (99th wk; 788; $6.90; 1,361; $50,160). Over $40,300 (previous week, $34,500).

Cat On a Hot Tin Roof, Morosco (D) (1st wk; 4; $6.90-$5.75; 935; $29,850) (Barbara Bel Geddes, Burl Ives). Opened last Thursday (24) to six affirmative reviews and one negative opinion (Chapman, News); capacity at nearly $20,200 for first four performances and two previews.

Dark Is Light Enough, ANTA Theatre (D) (5th wk; 37; $5.75-$4.60; 1,347; $34,000) (Katherine Cornell, Tyrone Power). Over $22,600 (previous week, $18,900).

Desperate Hours, Barrymore (D) (7th wk; 52; $5.75-$4.60; 1,064; $28,458). Over $27,000 (previous week, $27,000).

Fanny, Majestic (MD) (21st wk; 164; $7.50; 1,510; $65,300) (Ezio Pinza, Walter Slezak). Capacity as usual, nearly $66,000.

Flowering Peach, Belasco (D) (13th wk; 103; $5.75-$4.60; 1,077; $28,300) (Menasha Skulnik). Almost $17,900 on twofers (previous week, $13,600 on twofers).

House of Flowers, Alvin (MC) (13th wk; 100; $6.90; 1,150; $47,000). Nearly $37,800 (previous week, $36,300).

Kismet, Ziegfeld (OP) (69th wk; 548; $6.90; 1,528; $57,908) (William Johnson, Elaine Malbin). Almost $40,300 (previous week, $36,000); closes April 23 to tour.

Lunatics and Lovers, Broadhurst (C) (15th wk; 120; $5.75-$4.60; 1,160; $29,500). Over $25,100 (previous week, $25,500).

Pajama Game, St. James (MC) (46th wk; 364; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy Jr). Capacity as usual, $52,100.

Plain and Fancy, Winter Garden (MC) (9th wk; 68; $6.90; 1,510; $57,500). Over $54,200 (previous week, $50,200).

Saint of Bleecker Street, Broadway (MD) (13th wk); 88; $6.90-$6.00; 1,900; $28,000). Nearly $14,900 for four performances on Friday-Sunday matinee sked (previous week, $32,000 for seven performances). Closes Saturday (2).

Seven Year Itch, Fulton (C) (123rd wk; 981; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $16,200 (previous week, $14,500); touring company, with Eddie Bracken starred, took over last Monday (28) with the N. Y. original moving to the road.

Silk Stockings, Imperial (MC) (5th wk; 36; $7.50; 1,400; $57,700) (Hildegarde Neff, Don Ameche). Capacity again at over $58,200.

Tea and Sympathy, Longacre (D) (77th wk; 613; $5.75-$4.60; 1,214; $28,300). Almost $15,900 on twofers (previous week, $17,600 on twofers); moves to the 48th St. Theatre April 11.

Teahouse of the August Moon, Beck (C) (76th wk; 612; $6.20-$4.60; 1,214; $33,608) (John Forsythe, Eli Wallach). Capacity as usual, over $34,000.

Witness for the Prosecution, Miller (D) (15th wk; 116; $5.75-$4.60; 920; $23,248). Capacity as usual, over $23,600 (previous week, $23,800).

Miscellaneous

Master Builder, Phoenix (D) (4th wk; 32; $3.45; 1,150; $24,067). Around $9,000 (previous week, $10,000).

OFF-BROADWAY

(Figures denote opening dates)

Bamboo Cross, Blackfriars, (2-21-55); lays off April 5-14.

Juno & Paycock, G'n'wich Mews (2-22-55).

Merchant of Venice, Jan Hus (2-22-55).

Once Over Lightly, Barbizon-Plaza (3-15-55).

Shoestring Revue, Pres. (2-28-55).

Thieves Carnival, Cherry Lane (2-1-55).

Three Sisters, 4th St. 2-25-55).

National 'Itch' 31½G in 4 Stops

The national company of "Seven Year Itch" moved into the Fulton, N. Y., last Monday (28) after pulling in around $31,500 in its windup week on the road, ending Saturday (26). The Eddie Bracken starrer played four dates last week, split between the KRNT, Des Moines, Monday-Tuesday (21-22); Paramount, Omaha, Wednesday-Thursday (23-24); Orpheum, Sioux City, Friday (25) and Auditorium, Sioux Falls, S. D., Saturday (26).

Company planed to N. Y. following the Sioux Falls engagement replacing the original Broadway production, starring Tom Ewell, which moved to the road, with an initial booking at the National, Washington, beginning yesterday (Tues.).

'Cadillac' Click $20,300 In Eight at Columbus

Columbus, March 29.

"Solid Gold Cadillac" clicked with $20,300 gross in eight shows at the Hartman last week. Top was $4. Friday and Saturday nights were sellouts.

Theatre is dark until "Pajama Game" week of April 18, for which mail orders have reached deluge proportions.

'Pajama Tops' $10,500 With Two-Way Split

Cincinnati, March 29.

"Pajama Tops" grossed around $10,500 in a two-way split last week. The twofer production got about $7,000 at the Auditorium, Louisville, in four performances Monday-Wednesday (21-23), and approximately $3,500 in four performances at the Cox here Friday-Saturday (25-26).

The Diana Barrymore starrer is current at the Shubert, Washington.

Total Legit Grosses

Following are the comparative figures based on VARIETY's box-office reports for last week (the 43d week of the season) and the corresponding week of last season:

BROADWAY

	This Season	1953-54 Season
Number of shows current	23	23
Total weeks played so far by all shows	912	872
Total gross for all shows last week	$708,900	$672,600
Season's total gross so far	$24,570,400	$24,037,100
Number of new productions	50	50

ROAD
Excluding stock

Number of current shows reported	18	19
Total weeks played so far by all shows	734	645
Total gross for all shows last week	$407,100	$424,000
Season's total gross so far	$17,175,200	$14,347,500

Show on Broadway

Cat on a Hot Tin Roof

Playwrights Co. production of drama in three acts by Tennessee Williams. Stars Barbara Bel Geddes, Burl Ives; features Mildred Dunnock. Ben Gazzara. Direction, Elia Kazan; scenery and lighting, Jo Mielziner; costumes, Lucinda Ballard. At Morosco, N.Y., March 24, '55; $4.80-$5.75 top.

Lacey	Maxwell Glanville
Sookey	Musa Williams
Margaret	Barbara Bel Geddes
Brick	Ben Gazzara
Mae	Madeleine Sherwood
Cooper	Pat Hingle
Big Mama	Mildred Dunnock
Dixie	Pauline Hahn
Buster	Darryl Richard
Sonny	Seth Edwards
Trixie	Janice Dunn
Big Daddy	Burl Ives
Rev. Tooker	Fred Stewart
Dr. Baugh	R. G. Armstrong
Daisy	Eva Vaughan Smith
Brightie	Brownie McGhee
Small	Sonny Terry

"You're certainly on a talkin' jag tonight,' remarks the drunken son during his exasperated father's interminable monolog in the second act of "Cat on a Hot Tin Roof." The comment could also be applied to the author.

But although the new Tennessee Williams drama is uncomfortably gabby and a bit obscure, it is an arresting, absorbing play that's likely to provoke discussion and draw attendance. It stacks up as another success for the author of "Glass Menagerie" and "Streetcar Named Desire," perhaps with best-of-the-season honors. It's also a credit to stager Elia Kazan and a boxoffice hit for the rejuvenated Playwrights Co.

As usual, Williams is writing of neurotics, with possibly even more than his customary emphasis on sex. But if "Cat" lacks the drive or clarity of "Streetcar," it again reveals the author as a dramatist of extraordinary sensitivity and theatrical power, a writer with something compelling to say, morbid and troubled though the ideas may be. It also seems to suggest increasing interest in character and less in mere decadence.

Locale of the show is a bed-sitting room of a plantation home in the Mississippi Delta, more or less the scene of several previous Williams plays. The title refers to the situation of a young wife trying to recapture a passionate relationship with her husband, who now sleeps on a sofa in disgust because he believes her responsible for the death of his inseparable chum.

The youth hobbles about (his crutch presumably symbolizes his self-imposed illusions) with a broken ankle sustained in a boozy attempt to leap a high hurdle. He keeps trying to drink himself into a stupor, explaining that at a certain point a "click in his head" will bring him a sense of peace. But mostly he just stares, occasionally repeating the questions his wife and father keep asking him.

Maggie the Cat, as she calls herself, rants on and on at him through the first act, revealing her own brand of self-torment at having told him the "truth" about his friend. She castigates his brother and sister-in-law as hard, shallow and cruel, and their children as "no-neck monsters." Admitting that she "never could keep my fingers off a sore," she bedevils her husband until he finally tries to brain her with his crutch.

Most of the second act is another talkathon as the father, infuriated by the hypocrisy of his avaricious prospective heirs, rages at his son to find out why he's an alcoholic quitter set on destroying himself. Occasionally a bird cry is heard beyond the balcony, while snoopy members of the household wander in and out, several screaming children stampede in to celebrate the old man's 65th birthday, and he takes time off to express his loathing of his wife.

The third act is an intermittant and attenuated yelling match as the patriarch's wife learns he is dying of cancer, his expectant heirs calously quarrel over the estate instead of offering sympathy. Finally, the young wife cajoles her husband back to the marital bed, at least temporarily, after deceiving her father-in-law that she is at last pregnant. It is a cryptic but vivid finale.

Much of the garrulous dialog is explicitly devoted to sex and is frequently repetitious. The author and director have also left in an extraneous and very old smoking car story, perhaps as a gesture toward authenticity or color. However, "Cat" throbs with life and compulsion. Despite its vulgarity, prolixity and opaqueness, it is undeniably engrossing.

Kazan's staging has his familiar intensity, with expressive feeling for mood and pace, and characteristic use of sound effects and varying light shadings. In the latter, he has been immeasurably aided by Jo Mielziner, whose raked stage with a bed, sofa and bar, with rear areas for supplementary action, plus streaked lighting effect to suggest latticed doors and windows, are a vivid creation.

As the needling, long-winded wife (do southerners really talk so much?), Barbara Bel Geddes is glowing, forthright and irresistibly moving, although it's not hard to understand why the husband tries to conk her with his crutch. Burl Ives, in his first non-singing part on Broadway, is convincing as the enraged plantation owner, though he and director Kazan have not entirely avoided monotony in the endless second-act harangue.

Mildred Dunnock is effective as always, despite miscasting as the slatternly Big Mama, and Ben Gazzara is acceptable in the virtually unplayable role of the inarticulately bitter souse. There are good supporting performances by Madeline Sherwood as a greedy daughter-in-law, Pat Hingle as her spiteful husband and Fred Stewart as a sanctimonious parson.

Although "Cat" hardly seems likely screen material, there's been some Hollywood interest and the drama could conceivably be adapted for pictures, if substantially revised. In any case, it's a potent grosser for legit. *Hobe.*

Signe Hasso will star in **Rosemary Casey's** domestic comedy "Late Love," at the Fred Miller Theatre, Milwaukee, April 5 through 17.



ELIZABETH DONNELLY

Opens tonight in *Trio* at Malin Studios

STAGE - TV - RADIO

LEXINGTON 2-1100

Marathon

Eric Elgar did 11 walkons between last Friday noon (25) and Sunday night, in four different N. Y. productions, including two operatic houses, and his total gross for the bits was $20.

He walked on four times each at the Met and City Center in opera repertories, along with an off-Broadway production of "Streetcar Named Desire," and the Originals Only and Playhouse productions.

'Kismet' to Open Dallas' 14th State Fair Season; $500,000 Budget Okayed

Dallas, March 29.

With an approved record budget of $500,000 for its 14th annual State Fair Musicals season, June 6-Aug. 23, managing director-producer Charles R. Meeker Jr. will open the 12-week run with "Kismet." New York cast will have a fortnight's run at State Fair Auditorium. Other five shows tentatively set are "The Vagabond King," "South Pacific," "The Teahouse of the August Moon," "Carousel" and "One Touch of Venus." Gordon MacRae would head "Carousel" and Dennis Day is set for "Venus." A second revival here of "Texas, Li'l Darlin'" will replace one of the six shows if Jack Carson is available to repeat his 1952 role here.

Meeker is in New York to finalize shows and casts. Last season's staff will return, including musical director Franz Allers; stage director George Schaefer, and art director Peter Wolf.

Off-B'way Show

The Story of a Soldier

T. Edward Hambleton & Norris Houghton's "Side Show" presentation of "L'Histoire du Soldat," music drama by Igor Stravinsky, as suggested by Ramuz. Spoken text, N. Richard Nash; choreography, Edward Caton; musical director, Erich Leinsdorf; costumes, Stanley Simmons. At Phoenix, N.Y., March 28, '55; $3.45 top.

Cast: Franchot Tone, Paul Draper, Edward Caton, Janice Rule, Nancy Milton, Mavis Walters. Orchestral ensemble: Alexander Schneider, Julius Levine, David Oppenheim, Loren Glickman, Robert Nagel, Erwin Price, Alfred Howard.

Fusing together a number of talents from diverse branches of the entertainment industry, the Phoenix entrepreneurs have made "The Story of a Soldier" another engaging Monday evening in their "Side Show" series. Igor Stravinsky's music drama of a devil-tempted soldier is embellished by performers Paul Draper, Franchot Tone, Janice Rule and Edward Caton; Erich Leinsdorf has been engaged to conduct the seven-man orchestral ensemble, and N. Richard Nash has provided the spoken text. It is a pleasant collaboration.

Informality is the keynote. Tone, as narrator, comes to the apron and calls class (the audience) to order. The ensemble, in hepcat togs, wander down the aisles and force their way across customer-filled Row B to the pit. Somebody shouts for Leinsdorf, who soon ambles down an aisle in sport-jacket and beret and festivities begin.

It's largely Draper's show. His dancing takes priority over music and narration as he pantomimes the Myopian soldier whose joy in a simple violin strain yields to lust for gold, power and a princess. This probably disappoints avid Stravinskyites who may have hoped for a heavier accent musicwise, but nonetheless the score is given a refreshingly delicate reading by Leinsdorf.

Playwright Nash's text is satirical and imaginative. Apart from a slight coyness toward his "pupils," Tone's narration admirably reflects the soldier's changing moods, whether of joy, nostalgia or despair. Janice Rule's voluptuous and slyly humorous dancing of the devilish princess lends vitality to the final episodes. Edward Caton's choreography is not always fresh but he has flashes of wit as the devil.

This is a minor tour de force for the artists involved and reflects favorably on the Hambleton-Houghton combine for offering the offbeat piece. It's strictly special, however, and would run serious risks if attempted commercially.

For obscure reasons, an unprogrammed trio called The Wayfarers is allowed to preface the bill. *Geor.*

Shows Abroad

Misery Me!

London, March 18.

E. P. Clift & Daniel M. Angel production of comedy in three acts by Dennis Cannan. Stars Yvonne Mitchell, George Cole, Clive Morton. Directed by Alastair Sim; décor, Hutchinson Scott. At Duchess, London, March 16, '55; $2.20 top.

Adam	George Cole
Romilda	Eileen Moore
Prosper	Philip Stainton
Dr. Vince	Leonard Sachs
Cornelia	Yvonne Mitchell
Carlo Bombas	Clive Morton
Julius Ring	Colin Gordon

Daniel M. Angel, independent film producer, takes a flyer into legit management by staging Dennis Cannan's new comedy in partnership with E. P. Clift. But even with their combined talents, they have failed to pick a winner. Even with its modest operating nut it can't hope to do well at the intimate Duchess Theatre.

Although officially tagged by the author as a comedy, "Misery Me!" is a curious blend of farce and tragedy, thoughtfully written and constructed, but with little point or purpose. The direction wavers between the conflicting moods, and an over-fussy set doesn't add to the appeal.

Curiously enough, the author succeeds at times in making suicide a laughing matter, and makes a big joke of George Cole's failure to take his own life. He's just a simple fellow, despairing of the future; Yvonne Mitchell, who also sees no hope, talks him into a suicide pact. Then along come the two men in her life, Clive Morton, the armaments king with a minklined overcoat, and Colin Gordon, the left-wing agitator dressed, natch, in a red shirt. The two rival lovers almost succeed in their separate efforts to involve Cole in assassination plots in which he can have a martyr's death, but are finally left standing while he walks off with the girl.

The principal characters are as exaggerated as the plot, and the author has packed a great deal of incident, mainly of a farcical nature, into the three acts. Performances are of a varied standard. Miss Mitchell makes like she's appearing in a great tragedy, Cole underplays his role, while Gordon and Morton act with commendable vigor and authority. Eileen Moore provides an appealing touch as the waitress of the Arcadian inn in which the action is centered. Philip Stainton as the innkeeper and Leonard Sachs as the village doctor are more than adequate. *Myro.*

Fruehling
(Springtime)

Zurich, March 20.

Stadttheatre production of operetta in five scenes by Rudolf Eger. Music by Franz Lehar. Directed by Otto Daue; musical direction, Eduard Hartogs; sets and costumes, Rene Rougemont; choreography, Jaroslav Berger. At Stadttheatre, Zurich, March 19, '55.

Cast: Ingeborg Fanger, Erna-Maria Duske, Reinhold Guether, Heinz Rhoeden, Ellen Schwannecke, Kurl Pistorius, Wolfgang, Hess, Gertrud Fiecker, Paula Smeikal, Margrit Oexle, Hildegard Ellmann, Gottlieb Zeithammer, Gretl Henar.

World-preem of a posthumuous Franz Lehar operetta has raised considerable interest here and abroad. Musical is based on one of the late composer's early one-acters, written in 1922, which he sought to extend into a full-length operetta during the last years of his life. When his death prevented termination of the project, librettist Rudolf Eger assumed the task of finishing it, all by keeping closely to Lehar's intentions.

The result, unfortunately, is not very impressive. Although belonging more to the comedy-with-music than the traditional operetta category, it is about as far from an American musical comedy as "Lohengrin" from "The Merry Widow." Originality, zest, witty lines and catchy tunes are almost completely missing. The book, built along formula lines, is thin and shows definite signs of its original destination as a one-acter.

The music makes it hard to believe that it was penned by the same man who created such masterpieces in the light vein as "Merry Widow" and "Land of Smiles." Although it makes for pleasant listening, there are no potential hits in the score. Most of the waltzes, duets and ensembles somehow sound like old acquaintances. "Springtime" looms as a doubtful bet for the U.S., despite the familiar Lehar name.

The story takes place in Vienna, beginning of this century. It presents the story-within-a-story frame, so that most of the players have twin assignments. A girl working in a typing bureau is wooed by three men—a shy composer, a wolf-type writer and a middleaged man "with honorable intentions." As she is about to type a manuscript with a situation similar to hers, the characters come to life, thus enacting the story forming the central part of the plot. The latter doesn't amount to much more than the girl finally making her choice: the composer.

The Stadttheatre performance made whatever possible out of this trite material. There are some lively moments, thanks to a handful of competent players, notably Ingeborg Fanger as the girl, Karl Pistorius and Heinz Rhoeden as the men she finally rejects, whereas leading man Reinhold Guether in the part of the composer is not exactly an ideal choice, neither vocally nor acting-wise.

Highlight of the show is an excellent ballet number in the third scene taking place in a big fashion store, whereby a number of dummies come to life. This emerges as a delightful spoof of the Roaring 20s. Another dance intermezzo in the same scene, lampooning the typical female bargain madness in a big store, also registers strongly. Dance director Jaroslav Berger rates kudoes for this.

Direction, sets and costumes are adequate, though rather conventional. Conductor Eduard Hartogs, who also did the orchestration of the Lehar numbers, does an able job. *Meno.*

ATTRACTIVE DEAL

for Good Summer Stock Operator

Fully Equipped lighting. One complete set on hand.

Air-Conditioned

Lakewood Theatre

BARNESVILLE, PENNA.

Contact: ABE I. FEINBERG

1650 B'way, New York City

PL 7-7093

PRODUCERS

You are invited to attend a PRIVATE PERFORMANCE of a new comedy (1 set; 9 characters). Any evening, April 12-17.

For information or reservations, write on your letterhead to: SHOWCASE THEATRE, 425 West 57 Street, New York 19, N. Y.

D. DAVIDSON CO.

INCORPORATED

Insurance Brokers

WORLD-WIDE INSURANCE FACILITIES FOR ALL THEATRICAL ENTERPRISES

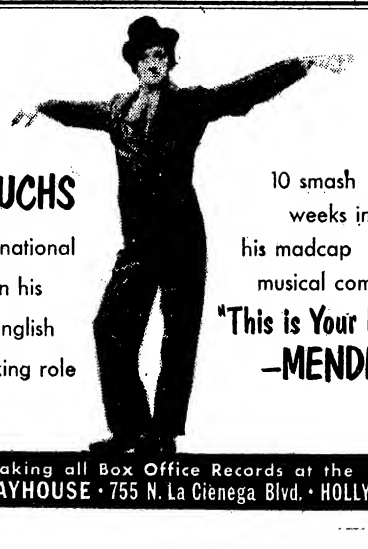
167 West 58th St., New York 19, N. Y. • JUdson 2-9360



ROBERT DeCOST

As Comdr. Harbison

THANKS: Mr. Rodgers, Mr. Hammerstein, Mr. Hayward, Mr. Logan . . . for the Two enjoyable years with the National Company of "SOUTH PACIFIC."



LEO FUCHS

the international star in his riotous English speaking role

10 smash weeks in his madcap musical comedy "This is Your Life —MENDEL"

Breaking all Box Office Records at the CIVIC PLAYHOUSE • 755 N. La Cienega Blvd. • HOLLYWOOD

Shows Out of Town

Meeting at Night

Toronto, March 22.

Murray and Donald Davis production of comedy in two acts (three scenes) by James Bridie. Directed by Michael Langham; settings, John Wilson; lighting, Brian Gaffikin; costumes, Jane Ashford. At Crest Theatre, Toronto, March 17, '55; $3 top.

Connie Triple ..... Barbara Chilcott
Hector Maclachlan ..... Eric House
George Triple ..... Max Helpmann
Inspector Platt ..... Donald Davis
Mrs. Maclachlan ..... Betty Leighton
Sandy ..... George McCowan

"Meeting at Night," a light comedy, was the last play written by the late James Bridie, Scottish doctor-playwright. This is its North American preem; it has only been produced once before, at The Citizens Theatre, Glasgow. On both occasions, it has been directed by Michael Langham. The author obviously had fun writing it and the audience enjoys most of it throughout, in situations and dialog. But the comedy, because of its fluffiness, has no commercial theatre value.

But the meaty role of a suave swindler, dickering in everything from a mail-order cure for arthritis to the mannered acquisition of property-owning widows, plus a little loving on the side, is admirably done by Max Helpmann, who charmingly outwits his victims as well as Scotland Yard. For a time, he meets his match in Mrs. MacLachlan, the owner of an inn in the Highlands he covets, but wins over the lady in the final scene, though he has to marry her to escape the law.

Betty Leighton, as the Scotfish widow, plays the part too stridently to evoke any sympathy; and the sub-plot of the two young lovers (Eric House and Barbara Chilcott) is innocuous and uninteresting. But the lines and bland deportment of Helpmann are a delight and the mainstay of a play that Bridie might have whipped into better shape had he not died. Piece has minor pic possibilities.

McStay.

The Sky Moved

Hollywood, March 14.

Academy Playhouse presentation of drama in two acts (four scenes) by Benjamin Forrest. Features Onslow Stevens, Shimen Ruskin, Elizabeth Lynn, Carol Thurston. Direction, Benjamin Zemach; stage designs, Jan Kovatch; music selected by Alex North. At Academy Playhouse, Hollywood, March 13, '55.

Cast: Onslow Stevens, Shimen Ruskin, Elizabeth Lynn, Carol Thurston, Richard Gilden, William Amador, Doris Karnes, Shimen Traibush, David Saxon.

This little theatre presentation will remain just that. It's a passable vehicle for the weekend playacter, or the more experienced thesp who likes to keep his hand in between regular assignments. Otherwise, Benjamin Forrest's play doesn't figure commercially, and even with extensive reworking would still be of dubious value.

It's difficult to grasp the dramatic point underlying the movement of the eight characters Forrest has on stage, and the direction by Benjamin Zemach is no help, being rather slow and failing to build the kind of emotional sock needed. Plot is concerned with a middleclass family, all unhappy and feeling whipped by life. The father wants a farm. His brother does, too, figuring a farmer is a cut above a sidewalk peddler of razor blades. The wife doesn't seem to know what she wants, but a son, daughter and an aunt do. It seems sex and money are their prime interests. A miserly, rich uncle and a self-styled Messiah complete the odd gathering.

Family bickerings are mixed with obvious lines spotted for chuckles, and others that are vulgar and spotted to shock, as the play wends its rather unpleasant course of more than two hours. Finale curtain doesn't find much that is satisfactorily resolved, either for the characters or the entertainment of the playgoer.

Onslow Stevens, the father; Shimen Ruskin, the uncle, and Elizabeth Lynn, the wife, have their individual moments, but would have benefitted from better direction. So would have Carol Thurston, the daughter; Richard Gilden, the son (played alternately by William Amador); Doris Karnes, the aunt; Shimen Traibush, the miserly uncle, and David Saxon, the Messiah. Play is in two acts, four scenes and two settings. Program note states music was selected by Alex North. It consists of records heard intermittently during the unfoldment. *Brog.*

FOR RENT

Excellent theatre in downtown Providence, R. I., for summer stock company. Capacity 1400. Stage fully equipped, switchboard and dressing rooms. Drawing population over one million. Call or write.

LOCKWOOD & GORDON
260 Tremont St., Boston
Liberty 21877

King and I

(SHUBERT, CHI)

Chicago, March 21.

There should be no loss of momentum for Rodgers & Hammerstein's touring "King and I" with its new king. Leonard Graves has taken over the crown from Yul Brynner, who has played the role since the bonana musical's inception almost exactly four years ago. (Brynner bowed out for a film assignment). While Graves mutes to a degree the undertone of violence with which Brynner vested the headstrong Siamese monarch, his portrayal is sharp, crisp and thoroughly satisfying.

No stranger to the part, having played it some 150 times as Brynner's understudy, Graves clicks especially well with the "A Puzzlement" song.

As per custom with an R&H property, "King" shows little signs of road fatigue. The production remains neatly trimmed in all facets of the playing, direction and physical accoutrements. Patricia Morison continues deft and sure as the English schoolmarm and has taken on added focus now that she's the singleton star, with Graves getting featured "co-star" billings under the title. Terry Saunders remains a standout as the head wife and Suzanne Lake is a bright light as the fleeing concubine. The covey of moppets are charming in toto and young Patrick Adiarte, the crown prince, is a real delight.

Minor parts are all competently staffed. Alfred Cibelli Jr. replaced Graves as the prime minister and Fairfax Burgher now has the English diplomat role. *Dave.*

Playwrights

Continued from page 63

by Tennessee Williams, a nonmember, while the holdover "Tea" is by Robert Anderson, a new member.

Feuer & Martin brought in two musicals this season, "Boy Friend" and "Silk Stockings." Former, a British import, moved into the payoff category several weeks ago, while the latter, a sellout since its Broadway opening last Feb. 24, is heading for paydirt. Also runing under the F&M banner is "Can-Can," a sock holdover from the '52-'53 season.

This gives the F&M producing team a 100% batting average, with five hits on five productions. Their other offerings were "Where's Charley?" and "Guys and Dolls."

Gross take for all six shows on Broadway last week was $201,500, of which $136,200 was nabbed by the F&M productions and $65,300 by the Playwrights presentations. Playwrights' coin was cut by about $10,000 as "Cat," in its first week, only gave four regular performances and two previews. Playwrights also pulled in an additional $30,000 on "Tea" in Chicago, bringing company's total take for the week to $95,300.

Equity

Continued from page 63

but exited the former spot after refusing to accept a reduced fee. Herman E. Cooper, present Actors Equity attorney, replaced her.

A similar situation arose during last year's contract negotiations with the League of N. Y. Theatres. Miss Brownstein had been excluded from the Equity negotiating committee, with her supporters petitioning the Equity Council to have her reinstated. Council declined to reconsider Miss Brownstein's removal from the committee when presented with the petition. At that time, Actors Equity prexy, Ralph Bellamy, in commenting on her elimination as a bargainer, took the stand that results of the negotiations would have been nil if the League felt it was dealing with two orgs, two committees and two counsellors.

Besides voting on the retention of Miss Brownstein, Chorus Equity membership also passed resolutions at the Friday meet requiring amplification of certain merger proposals regarding such facets as employee rights, the submission of financial reports of both unions to the membership and that the terms of the merger be made available to all members prior to any vote on the matter.

Hose Who

April issue of Equity, official Actors Equity publication, includes the following in its listing of stock rule revisions for 1955: "There has been some confusion in the definition of the word 'stockings' which the manager is required to furnish Chorus members in rule No. 5 in the Chorus contract. In some cases the manager has arbitrarily defined 'stockings' in an arbitrary manner. It is, therefore, ruled that the word 'hose' shall be added to this rule."

An arbitrary definition of hose is a flexible tube for conveying water.

Canadian Rep Theatre Ends 21-Week Season, Winding Up in 4G Red

Ottawa, March 29.

Canadian Repertory Theatre, the capital's winter stock company, lost around $4,000 on its 21-week sixth season which ended March 19. After dropping an average $400 a week for the first 11 weeks and almost folding, its next 10 showed an average weekly profit of $40.

Yet, owing to theatre-party rates, average take per seat since New Year's was only 85c, compared to $1.15 in the first stretch; while production costs rose $100 a week, from $1,700 to $1,800, because of more costume and two-set plays. CRT, as a non-profit organization, is exempt from 12½% provincial amusement tax. (So, now, are profit-making legit outfits when using all-Canadian casts.)

Concluding four weeks—two of them in Lent—did the season's best business, and Wilde's "Lady Windermere's Fan" lured 3,000-odd paying patrons into the 672-seat LaSalle Academy for the best (six-performance) week in two years.

CRT will reopen in mid-September, with Ian Fellows and Peter Sturgess, in since New Year's as resident producer and business manager respectively, again in those posts. Rosemary Palin, who came out from props to score personal hits as "Mary Rose" and "Peg o' My Heart," is expected back.

Met Opera choreographer **Zachary Solov**, who staged his first ballet for the Met this season in "Vittorio," will do another next season. Libretto and score haven't been decided on yet.

London Set for Minor B'way Invasion; 3 Plays in 3 Nights; More to Follow

London, March 29.

A minor Broadway invasion is due here next month, when three American importations will open on successive nights.

First of the trio will be "The Desperate Hours," due at the London Hippodrome April 19 with Diana Churchill, Bernard Lee and Richard Carlyle in the leads. Latter has been brought from New York to fill the role of the neurotic gangster. Production marks the debut of a new management, Toby Rowland, who will present, by arrangement with Williamson Music and Prince Littler, in association with Howard Erskine and Joseph Hayes. Play is being staged by Erskine and supervised by Robert Montgomery.

On the following night Jack Hylton launches "Kismet" at the Stoll, with three American stars from the original Broadway production, Alfred Drake, Doretta Morrow and Joan Diener. Musical began a short out-of-town tryout at Oxford last night (Mon.).

Completing the trio will be the Tennent presentation of "The Bad Seed," due to open April 21. Diana Wynyard has the starring role in the London edition of the Maxwell Anderson opus.

In addition to this direct invasion, Robert L. Joseph has joined forces with Stephen Mitchell to present Christopher Fry's adaptation of Giraudoux's "The Trojan War Will Not Take Place," under the title of "Tiger at the Gates." Michael Redgrave, Diane Cilento and Leueen MacGrath have the top roles and Harold Clurman crossed from New York to direct. Production opens at the Manchester Opera House April 25 and comes to town a few weeks later.

Another American play due soon is "Into Thin Air" by Chester Erskine, which is now being directed by Garson Kanin. Play will be presented under the Tennent banner and opens in Cambridge on Easter Monday. It is due in Shaftesbury Ave. a few weeks later.

After a short provincial tour, "The Tender Trap," by Max Shulman and Robert Paul Smith, goes into the Saville Theatre the first week of May. The comedy is being presented by George and Alfred Black, with Brian Reece, Daphne Anderson, Geraldine McEwan and Phil Brown in the main roles. Charles Hickman is directing.

Off-Broadway Production's New Big-Coin Status; 10G to 184G in Stakes

Off-Broadway production has spread into the big business league this season. Broadway practice of financing shows via limited partnerships has been adopted by several off-the-Stem managers. Coin involved ranges from $10,000 to $184,375.

Latter figure refers to the capitalization of the Phoenix Theatre. The T. Edward Hambleton-Norris Houghton stock operation, currently in its second season, was originally financed as a limited partnership last year, with a $125,000 investment. Stake was raised an additional $59,375 this season, bringing the total figure to $184,375.

Operation wound up its first season at an approximate $50,000 loss, leaving around $75,000 to start the '54-'55 frame. Most of the original backers jacked up their original investments 50%, while a few new backers contributed coin to supply the additional $59,375. New financing is to be repaid in full prior to any return of the original contributions.

Productions at the Downtown National Theatre, which switched from Yiddish to English language presentations this season, have also been financed as limited partnerships. "A Stone for Danny Fisher," the initial English offering at the 2d Avenue theatre, was capitalized at $35,000, while a followup Maurice Schwartz series represented a $40,000 stake.

"Fisher" was produced by Henrietta Jacobson and Julius Adler, Yiddish theatre vets, while the Schwartz series, which recently folded at an approximate loss of its full investment, was put on by Russell-Farrow Productions, in association with Cy Metrick.

Proscenium Productions, in its initial season at the Cherry Lane Theatre in Greenwich Village, is capitalized at $10,000. Outfit, which bowed with "Way of the World" and is currently presenting "Thieves' Carnival," was awarded a "Tony" by the American Theatre Wing last Sunday (27) for the "generally high quality" of their production.

Lee Solters and James O'Rourke

CONGRATULATE

WALTER SLEZAK and CAROL HANEY

"Outstanding Star Performance in a Musical" "FANNY"

"Outstanding Featured Performance in a Musical" "PAJAMA GAME"

Winners of the

Antoinette Perry Awards

We are proud to have

MISS HANEY and MR. SLEZAK

among our clientele

SOLTERS-O'ROURKE ASSOCIATES

— Press Relations —

Opera Can Never Pay Its Way, Sez Bing; TV Gives It 'Only Cursory Glance'

Washington, March 29.

"With rare and almost freakish exceptions, opera has never paid its way and, as far as I can see, never will," Rudolph Bing, Met Opera general manager, said here last week.

Addressing a luncheon of the National Press Club, Bing added: "It always amuses me when people ask whether, by any chance, I am for subsidy." He continued that there has never been any opera anywhere able to exist for a length of time without subsidy. He said that while subsidy here is in the form of admissions tax exemption and contributions by wealthy friends, Governmental subsidies keep such operations as Italy's La Scala, the Vienna Staatsoper, Covent Garden in London, etc., going. He pointed out that La Scala and the West Berlin Opera receive the equivalent of $1,000,000 annually in Government subsidies.

The difficulty in developing American operatic talent, said Bing, is that "only a regrettably small number of them can make a living as professional performers in opera." TV, he added, has opened up some opportunities, "yet really not too many."

"Since as the mass medium par excellence," he continued, "television must at all times address itself to the greatest number, it has not as yet given to opera more than a cursory glance, for obviously opera is not as yet an attraction like 'Peter Pan' that can deliver 60,000,000 viewers in front of the television sets. . . . You can easily see that an occasional appearance in television opera and a few infrequent engagements to sing in a concert performance of opera are not enough for a young singer to get along."

'Stubborn Conservatism'

Commenting on the criticism that the Met brings only "unimaginative, old-fashioned programs" to cities on its annual tour route, Bing explained:

"What these critics do not know or conveniently chose to overlook is that very often the local program is not chosen by the Metropolitan Opera management but rather by local committees, that there is often staggering lack of stage facilities, and — the most important point—the stubborn conservatism of opera-going publics everywhere. It is only natural that any local committee or manager, faced with the inevitable enormous cost of importing the Metropolitan, must be eager to sell out the house. This can be done with the standard works only, and let no one tell you differently.

"Our books are there to prove my case. We play certain cities where we can sell out such works as 'Carmen' or 'Boheme' to 10,000 people in one evening. Yet, when in some of these cities we played great but less known works, such as Mussorgsky's 'Boris Godunov' or Verdi's 'La Forza del Destino,' tickets went begging by the hundreds, not to say thousands."

NEW HISPANO DANCE CO. WITH U.S. IMPRESARIOS

Paris, March 29.

Tom Van Dycke, roving VARIETY mugg, and Ben Carlin, ex-manager of the Marquis de Cuevas Ballet, have formed a Hispano dance group called Danzas Ibericas. Composed of seven people, troupe is headed by Jose and Dolores Fernandez. Fernandez is choreographer and has previously worked with the New York City Ballet. Outfit opens in Lille in April and then takes a three-month break-in tour of France before heading for Paris for a stint at the Theatre Des Champs Elysees. A U.S. tour is also in the offing.

Others are dancer Lutyo De Luz, an ex-Cuevas member, pianist Miguel De Velasco and guitarists Pablo Gonzalez and Gitanas, with flamenco singer Manola Leiva. Rep will be composed of both classical and popular Hispano dances.

ESCUDERO 5½G, DETROIT

Detroit, March 29.

Escudero grossed a poor $5,500 at the 2,050-seat Shubert last week. Top was $3.30.

Current is "Guys and Dolls."

Gigli Set for 3 N.Y. Dates In 'Farewell' Return

Two N. Y. recitals of Beniamino Gigli, skedded for Carnegie Hall April 17 and 24, were sold out by last week, as result of one ad, and a third has been set for April 20. The onetime Met Opera tenor, who celebrated his 65th birthday last week by closing a "farewell" concert tour of England in Manchester, is due in N. Y. April 12.

Handled by Columbia Artists Mgt., Gigli is being presented in N. Y. by Joseph H. Conlin Jr. Latter went abroad last week to hear Gigli in concert, and then headed for Paris and Rome to scout more talent. He's due back in N. Y. April 4.

Gigli is making his first N. Y. concert appearance since 1939, also announcing the three dates as his American "farewell."

Tallchief Won't Rejoin Ballet Russe Company On Its 2d Tour Season

Maria Tallchief, who joined the Ballet Russe de Monte Carlo as its star when the touring troupe was reactivated this season, won't return to the company next season. She's going back to the N.Y. City Ballet, with which she's been connected since its inception in 1948, until this year's leave of absence. Difficulties involved in traveling, as well as disagreement with Ballet Russe general director Serge Denham on distribution of roles, are believed reasons for the ballerina's decision.

One of the highest-paid dancers in the toe-and-tutu field at $1,000 a week (not $2,000, as widely reputed), and admittedly Ballet Russe's biggest draw, Miss Tallchief will return to the NYCB at a probable $300 a week. At the moment, she's out of terping, for two weeks, with a hurt ankle. She finishes with Ballet Russe April 19 and will fly immediately to Europe, to join the NYCB (which will already be there). N.Y. troupe, doing a three-month overseas tour, returns July 8, to go to the Coast for a summer of engagements.

U.S. Talent Skedded For First Genoa Dance Fest

Genoa, March 22.

Genoa's first International Dance Festival has been set for the City Park at Nervi, seven miles from here, from June 22 to Aug. 5. Directors are Ugo dell' Ara and Mario Porcile. New Yorkers Dale Wasserman and Trudy Goth will be in charge of production and special lighting, and public relations, respectively, with Armando Aliberti as conductor.

Alicia Markova and partner will inaugurate the fest. John Butler & Co., from N. Y., will appear July 22-25. Others participating include Harald Kreutzberg, Royal Danish Ballet, Yugoslav National Ballet, Grand Ballet du Marquis de Cuevas and Azuma Kabuki Co. Last-named will close the fest July 30-Aug. 5.

Mpls. Orch's 269G Drive To Offset '55-'56 Red

Minneapolis, March 29.

Annual drive for Minneapolis Symphony Orchestra funds started last week, with goal set at $269,000, to offset expected deficits. Budget estimates for the 1955-56 season include $148,300 in boxoffice receipts from local concerts, an additional $110,000 in tour receipts, and some $40,500 from miscellaneous sources, including recordings.

Cost of producing the home concerts is expected to be $341,000 next season. Tour expenses are estimated at $75,000, with $43,000 projected for administrative expenses and $109,000 for operating expenses.

Tucker Deal Snarls Toscy 'Aida' Release On 1949 Broadcast

RCA Victor has been having great success with its recordings of the concert versions of operas originally broadcast by Arturo Toscanini and the NBC Symphony. Latest, issued this month, is Verdi's "Masked Ball." Several of the releases have been held up for some time by Toscy, for technical or artistic reasons. In some cases he did minor re-recording or touching up, then okayed them.

Broadcast of Verdi's "Aida," aired in March, 1949, with Herva Nelli in the title role, and Richard Tucker, Norman Scott, Giuseppe Valdengo and Eva Gustafson as the other leads, has never been released. Two weeks ago, Victor finally got Toscy's okay. But the disk company slipped up in not signing all the artists involved, and can't release the recording. Tucker won't agree.

The Met tenor has signed to do a recording of "Aida" next summer at La Scala for Angel Records, and won't okay the Toscy release. Incidentally, it's the only opera in the Toscy series that he's appeared in.

Concert Bits

Marks Levine, prez of National Concert & Artists Corp., back at his desk after a nine-week lapse, due to illness.

Ronald Wise, ex-RCA Victor and Decca, and for the last three years with Mercury Records in sales and sales promotion, resigned from Merc last week.

Elmer Wiener off to Cleveland to handle press for Met Opera week's engagement, opening April 11. It's the 12th such chore for Wiener, who is on leave of absence from road-booking chores for the indie concert bureaus, Friedberg Mgt. and Herbert Barrett Mgt.

Wanda Landowska, famed 76-year-old harpsichordist, who's been busy doing recordings, will make her only concert appearance this season at the Metropolitan Museum of Art, N. Y., tomorrow (Thurs.).

Pianist **Vladimir Horowitz,** who did no concertizing this year because of illness, is huddling with his manager, **David Libidins,** on bookings for next season. He did some recordings over the past few months.

Martial Singher and **Bohuslav Martinu** have joined the faculty of the Curtis Institute of Music, Philadelphia, to begin teaching in October.

Inside Stuff—Concerts

The Paganini Quartet will wind up a tour on April 4 that's considered unprecedented for highbrow four-player music. Group, in its third year with Columbia Artists Mgt., will have filled 78 dates (a mark only equaled by the Budapest Quartet, which includes its many New York area concerts). Of the 78 dates, 61 were with Col's Community Concerts division, a surprisingly large number of "culture" bookings for that mass-audience circuit.

Tradesters point to certain marks of showmanship in the Paganini Quartet programs, unfamiliar to orthodox quartet-playing, to account for the bookings and draw. The first violin, Henri Temianka, also acts as an emcee, explaining the music to be played, the rare Stradivari the men use which were once owned by Paganini, etc. Also, RCA Victor has issued an album, "Heart of the String Quartet," recorded by the Paganini group, and containing eight popular movements from eight different quartets. The Quartet plays these selections as the second part of its program, the short numbers sometimes taking on the form of a recital for solo violin and strings.

The Met Opera has about set the cast for its opener next season—"Tales of Hoffmann" on Nov. 14—with Roberta Peters as Olympia, Rise Stevens the Giulietta, Mildred Miller as Niclaus, Richard Tucker the Hoffman, and Martial Singher doing four roles (magician, etc.). Cyril Ritchard, legit actor-director, who staged the Met's "Barber of Seville," will put this one on, with Pierre Monteux conducting. It's rather unusual for a mezzo (Miss Stevens) to sing Giulietta.

An Object Lesson?

Recent VARIETY story about a Spanish dance company which got rave notices in N. Y. and on the road, but wound up a 20-week U. S. tour close to $125,000 in the red, has excited an unusual amount of attention in the trade. The head of one concert bureau, seeing in it an object lesson, pasted up the story, wrote a lengthy commentary beside it, and sent it around as a confidential memo to all the bureau's execs, to be read and initialed. Memo read, in part, as follows:

"TO ALL EXECUTIVES. It's been confirmed to me that the loss on the attraction referred to herein was in excess of $100,000. So it behooves us to examine why an attraction which got such wonderful notices in New York could sustain such a loss so that we do not make a similar mistake.

"It is very clear, that we have to use our own judgment and not that of critics when we put up the company's money. Basic reasons for the loss of $100,000 on this show are:

1. Pretense that it was a New York attraction. Half the money lost was lost by playing four weeks in New York when one week was enough; in fact, three days was enough. Similar mistakes were made in other places where the company was booked for a week, notably Botson and Chicago. In one of these cities it actually had the nerve to play against Jose Greco, with disastrous results.
2. The cost of the orchestra raised the price of the attraction to more than it was worth in entertainment value.
3. Finally, the attraction played 21 weeks when the maximum it should have played was 14.

"Had the company played 14 weeks with two pianos, instead of 21 weeks with an orchestra, the loss would have been trifling, if any."

Other managers feel differently. One, agreeing that no Spanish ballet needs an orchestra, gave as his reasons for the flop: (a) the troupe's N. Y. chances were killed off by another troupe rushed in hurriedly ahead of them, scaring away people who didn't know this was a different company; (b) troupe should have taken out huge ads the day after the opening to run excerpts from the rave reviews, as the legiters do; (c) troupe was too big, and over-produced—a Spanish dance company is not a ballet company, and (d) no Spanish ballet needs an orch.

Shaw Chorale Winding Sock Season With 240G Take for 16-Week Tour

The Robert Shaw Chorale is winding up its first year for Columbia Artists Mgt. Sunday (3), completing what's regarded as the biggest money tour of the current season for a strictly concert attraction (as against ballet, symph, etc.). In 16 weeks (10 in the fall, six in winter), the company of 42 will have racked up a gross of $240,000.

Troupe is 92% booked already for the '55-'56 season by Col's Coppicus, Schang & Brown division. In addition, next year's trek won't be a transcontinental one, like this year's, but limited to the east as far as Texas, making the virtual booking sellout that much more unusual. Unit sells for around $3,000, with Col claiming it's as popular with schools and colleges as it is with concert courses and series.

Next season's tour will conclude in mid-March to enable the group to go overseas. It will play abroad for 10 weeks, in Europe and the Near East.

Backhaus, at 72, Set For 20 U.S. Dates in 1956

Wilhelm Backhaus will be back in the U.S. next season for a tour, appearing with eight symphony orchs, as well as doing from 10 to 12 recitals.

The German pianist, who will be 72, will open his tour with the Buffalo Symphony Feb. 5-7, winding his visit with a Carnegie Hall, N. Y., recital April 11. Herbert Barrett is managing.

Longhair Disk Reviews

Puccini: Manon Lescaut (London). Another operatic hit in London's growing repertoire, with its surefire stars, Renata Tebaldi and Mario del Monaco, gracing an artistic, smooth-flowing version of the lovely, melodious opus. Fernando Corena also stands out (as Geronte), while maestro Francesco Molinari-Pradelli reins Santa Cecelia orch and chorus forcefully.

Rachmaninoff: Concerto No. 2 (Capitol). Vigorous, fresh performance of the w.k. work, full of romantic spirit. Leonard Pennario is a gifted young pianist, and the St. Louis Symph under Vladimir Golschmann backs up sensitively.

Charpentier: Impressions of Italy & Aubert: La Habanera (Angel). Youthful Charpentier suite is fragrant, evocative and very colorful. Aubert symphonic poem is alternately pleasant or disturbed, but appealing. Good interpretations by the Paris Opera Orch under Fourestier.

Mendelssohn: Symphonies No. 4 & 5 (RCA Victor). The gay "Italian" (No. 4) and serious "Reformation" in vivid, spirited readings by the NBC Symph under Arturo Toscanini. Definitive disk.

Mozart: Serenades No. 11, E Flat & No. 12, C Minor for Winds (MGM). Simple, melodic, attractive serenades for winds, played in proper spirit by an ensemble under Arthur Winograd.

Strauss: Symphony For Wind Instruments (Decca). A late work by the late master, this is a pleasant, ornamental, baroque piece quite properly (and skillfully) played by the London Baroque Ensemble under Karl Haas.

Liszt: Hungarian Fantasy & Rhapsody No. 2 (Decca). Clean, somewhat refined performance of the Fantasy by a skilled pianist, Julian von Karolyi, with the Munich Philharmonic. Rhapsody also satisfies.

Handel: Water Music (London). Complete version of the 18 movements here, the formal, classical work getting a graceful, pleasing, energetic performance by the Boyd Neel Orch, under Neel.

Bron.

Antioch Sued for $13,800; Claim Festival Runout

Yellow Springs, O., March 29.

Antioch College has been named defendant in a lawsuit over an allegedly cancelled music festival by Jeunesses Musicales USA, New York, which seeks $13,800 in damages for expensed incurred in planning a festival at Antioch in June 1954, 1955 and 1956.

In its petition in Common Pleas Court at Xenia, O., the group claims the college withdrew from the festival and conferences after a considerable amount in expenses had been spent, and in violation of the contract.

Only comment from the college was by W. B. Alexander, vice-president, who said "the college knows of no basis for a just claim against it by this organization."

Bliz Blitzes Tor. Orch

Flint, Mich., March 29.

A 24-year tradition of the Toronto Symphony was broken last week when a blizzard forced cancellation of a concert at Bay City. Orch got off the train here, but was unable to bus to Bay City because of impassable roads.

Sir Ernest MacMillan said it was first time a concert was cancelled since he became conductor in 1931.

GRECO 18G, FRISCO

San Francisco, March 29.

Jose Greco and his Spanish dance company did $18,000 in their first week at the Geary Theatre.

Show is scaled at $3.85 top and is in for 11 days.

Literati

The Minsky Story

Morton Minsky, one of the four freres whose name was synonymous with a certain brand of burlesque, is working with Rowland Barber on "The Minsky Story." Bill, Abe, Herbert and Morton Minsky ran the West 42d St. burleycues. Harold Minsky, who operates burlesque in Newark, is a nephew.

Barber did the Rocky Graziano story, "Somebody Up There Likes Me (My Life So Far)," and Simon & Schuster, which published this book, has first call on the Minsky opus. Author Morton Minsky is in the industrial merchandising business.

Kingsbury Smith Back to Paris

Joe Kingsbury Smith, European general manager of International News Service, who accompanied William Hearst Jr. and Frank Conniff to Moscow for interviews with the new Russian leaders, and who has been traveling with them throughout the U.S. since the returns, sails for his post in Paris March.

He has been stationed there since 1941.

Neil Vanderbilt's New Book

Besides his regular newsletter, "Vagabonding With Vanderbilt," which is published out of Reno, Cornelius Vanderbilt Jr. has been working all winter on his new book, "The Living Past In America." It will detail some 2,000 historic and patriotic spots in the U. S. A. and will have some 700 photographs.

Nat Wartels, head of Crown, which is publishing, plans it as a $5 book some time in June. Vanderbilt meantime is winding up his 1954-55 lecture season on the Pacific Coast and into the northwest.

He is forfended from visiting New York state because of his divorcing wife Pat's attachment on his funds within N. Y. and a warrant for his arrest if he crosses the state line.

Nation's 90th Anni

On July 9, The Nation, oldest political weekly, will round out 90 years of uninterrupted publication. The anniversary will be celebrated on June 19 in N. Y. with a dinner forum on "Atoms for Peace."

Co-chairmen are Albert Einstein, Eleanor Roosevelt, Van Wyck Brooks, Grenville Clark, Frank P. Graham, Ernest Gruning.

George Ford's Show Biz Book

George Ford, who produced the first musical comedy by Rodgers & Hart, and for the past 12 years has managed American ballet companies, has authored "These Were Actors (The History of the Chapmans and the Drakes)."

Ford is a great grandson of William Chapman and Samuel Drake. The Chapmans were 100 years on the stage of London's Covent Garden; the Drakes were a famous theatrical family at Bath and Devonshire. The Chapmans brought the theatre to America via showboats and the Drakes traveled across the wilds of the United States in a covered wagon, bringing their shows west to San Francisco to make the Jenny Lind Theatre there one of the art centers of the world.

The author's uncle established the first circuit of theatres in the southeast. It was at the Ford's Theatre in Washington in which Lincoln was assassinated. Library Publishers is bringing it out.

Rocky's Socko Biog

Metro made "The Blackboard Jungle" and may have touched off a juvenile delinquency (in the classrooms) cycle, but as and when that studio films "Somebody Up There Likes Me (My Life So Far)," it may prove a much more affrmative celluloid undertaking. For Rocky Graziano, whom tv audiences know as Martha Raye's affectionately goofy "goombah," was admittedly a young hoodlum of deepest dye in his adolescence on the lower east side of New York. His memoirs, capably coauthored by Rowland Barber, snagged a reported $240,000 from Metro. It will make a terrific picture and perhaps point the way more positively for other young punks, for certainly Graziano was a violently bullheaded ruffian of the stuff that really pointed him for the electric chair.

In the well organized book (Simon & Schuster; $3.95) Rocky has pulled no literary punches, least of all on himself, but just as revealing are closeups on the jails and so-called "correction" schools, their corrupted wardens and turnkeys, not to mention the depraved and degenerate prisoners consigned to their dubious care.

Graziano is in his 30s, so age and time haven't dimmed his memories of poverty and crime, in contrast to his rehabilitation and his domestic properties of today as a video personality. Whether he knows it, or even cares to be accused thereof, he is now a model of another sort in today's juvenile delinquency problems. Maybe not one of all the young punks of this 1955 calendar period will ever attain a middleweight championship crown as a means to respectability, but if ever there was a young thief and a tough gutter fighter and gangster it was Rocky Graziano. His saga will become a goal for all who deplore the hope of salvation for today's brand of reefer-happy punks. If Graziano could go legit there's hope for all. Rocky and his Boswell, Barber, have turned out a socko saga. *Abel.*

More Show Biz Bios

Anthony Glyn, grandson of the author of "Three Weeks," etc., has written a biography of "Elinor Glyn," for Doubleday publication in June. Her novel, "His Hour," catapulted John Gilbert into stardom; "Three Weeks" sold over 5,000,000 copies; but most noteworthy was her story, "It," which made Clara Bow and the word itself a synonym of the Jazz Age.

The posthumous biography of the first film czar will be brought out in July by Doubleday titled "The Memoirs of Will H. Hays." The former U.S. Postmaster General completed his autobiog just before his death in 1954.

Another show biz biog is the story of Douglas Fairbanks Jr., by British writer Brian Connell. Doubleday is making much of Fairbanks' "women in his life—Joan Crawford, Marlene Dietrich and Gertrude Lawrence who are among them—but not so well known are his many services to his Government" in the cause of Anglo-American unity, ambassador-without-portfolio, and intimate of Roosevelt, Hopkins and Cordell Hull.

Pete Martin has switched away from Simon & Schuster, which published his Bob Hope and Bing Crosby biogs, and Doubleday will publish "Who Could Ask for Anything More?", by Ethel Merman, "as sung to Pete Martin." Publisher is ballyhooing it as a "musical memoir."

Vet war correspondent, Lionel Shapiro, has utilized his real-life background of London in the blitz as the locale of his first novel, "The Sixth of June", which Doubleday is publishing in July.

Another personal newspaperman narrative is Marguerite (N.Y. Herald Tribune) Higgins' "News Is a Singular Thing," in May.

James Street Jr. has edited the travel and memoir writings of his father, which Doubleday will publish in May, under the title of "James Street's South."

Cecil B. DeMille did the introduction to Mary Pickford's autobiog, "Sunshine and Shadow," which Doubleday is bringing out in May. It was serialized last year in McCalls.

Josephy's Discovery

Alvin M. Josephy, Time ed and former screen writer, is turning historian. April issue of American Heritage carries his "Was America Discovered Before Columbus?", based on his analysis of a recently discovered nautical chart of the Atlantic Ocean made in 1424 by a Venetian cartographer and the summer issue of the Montana Magazine of History, published in Helena, will include an article on the Nez Perce Indians, which is a chapter from Josephy's forthcoming history of the tribe.

N.Y. Times' S. A. Setup

Growing circulation in South America is cueing a new printing and circulation approach by the NY Times' International Edition to the Latino area. As of next Tuesday (5), the Times will fly page mats to Lima, Peru, where the edition will be printed for South America, instead of the present practice of printing S. A. copies in New York and flying the complete papers down.

New South American operation will be similar to that employed in Amsterdam for European circulation, under which the paper is set and mats taken from the page froms in New York, with the mats then flown daily to Amsterdam, where stereotypes are made and the papers printed from the stereos. Circulation is handled from Amsterdam. In the case of Lima, the newspapers will be printed on the presses of La Prensa, the daily there, and flown by Panagra and Fawcett Airlines to distribution points thruoghout South America.

Aside from the Times' daily International Edition, the newspaper prints a weekly publication based on the Review of the Week, the Sunday Magazine and other features for Tokyo and Manila.

British TV Trade Paper

Britain now has its first trade weekly covering the commercial tv field exclusively. Commercial Television News, published by Business Publications, has started off as an eight-pager, but is expected to expand as soon as the new network gets under way. Initial commercial transmitter is expected to start in London in September, with Birmingham and Manchester to follow later in the year.

CHATTER

Carlton Brown appointed editor of See magazine by Harry Slater, veep of Pines Publications.

Woody Wirsig, editor of Woman's Home Companion, and his wife back in N. Y. from the Coast.

Frederick C. Dench named general manager of Evening Citizen, Glasgow, succeeding J. M. Coltart.

Edward Hundt, formerly with the N. Y. Times ad department, joined sales staff of Field & Stream mag.

Sportsmen's Guide Inc. chartered to conduct a printing and publishing business in Flushing, N. Y.

Joseph Mason, former editor of Architectural Record, has been appointed building editor of Family Circle.

West Coast staff of Look mag tossed a farewell party for Jack Sayers, resigning as promotion manager.

Colin Milne, drama critic of the Glasgow Herald, who has been theatre-going for over 50 years, retiring in April.

Cameron Shipp's article on Judy Garland, titled "The Star Who Thinks Nobody Loves Her," in the April 2 Satevepost.

Alan Riddell, Australian-born drama critic and feature writer, leaving Evening Dispatch, Edinburgh, to return to Australia.

Molly Weir, radio actress, and member of "Life With the Lyons" radio team, penning reminiscences of her early days in Weekly Scotsman, Edinburgh.

Mildred and Gordon Gordon left for Europe where they will drumbeat for their novel, "The Talking Bug," in seven countries during the next three months.

Irving S. Manheimer, prez of Macfadden Publications, sailed Saturday (26) on the Mauretania for a two-week Caribbean cruise, accompanied by his wife and two sons.

Don Cornell, who bowed to British audiences at a Glasgow vaudeer, penned "Hello, Britain!" in New Musical Express, London weekly for light music and dance-band fans.

Derek Traversi's "Shakespeare: The Last Phase," dealing with the Bard's "Pericles," "Cymbeline," "Winter's Tale" and "The Tempest," scheduled for Harcourt, Brace publication April 22.

Mary Davis Gillies, home editor of McCall's, vacationing in Ensenada, Mexico. Her husband, Dr. Joseph Johnston, is writing a history of the Christian Science Church. Simon & Schuster may publish.

Sam S. Baker, radio-tv writer as well as v.p. of Kiesewetter, Baker, Hagedorn & Smith ad agency, authored his first mystery novel which Graphic Publishing Co. is bringing out as a 25c book. Tome's background is the ad business.

Harvey Pollack, former editor of the Philadelphia edition of Curtis Publications' defunct TV Program Week, named general manager for TV Publications, which publishes tv-listings mags for supermarkets, restaurants, gas station chains, etc. in the Philly area.

Panel of five judges will select winners of the annual Edgar Allan Poe awards for mystery novels published in 1954. They include Mrs. Dale Carnegie; Francis R. St. John, chief librarian, Brooklyn Public Library; Bill Leonard, CBS; Carlos Davila, sec.-general of the Pan-American Union, and John Barkham, of Coronet. "Edgars" will be distributed in N. Y. April 21.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

As even Airwick cannot make comparisons fragrant, VARIETY must come off very badly when people tote up its letters-to-the-editor with, say, the New York Times. Even fan mags do better in their first issue, which always struck me as the Miracle of the Mails.

Now and then a letter to VARIETY seems of sufficient news-interest or a beef is registered with sufficient force to get space, but in the main letters are answered as letters, and usually with a Varietous brevity that would confound the inventor of the Morse code.

Even this column has followed the practice of answering letters rather than publishing them. It leads inevitably to people believing we don't get letters and if we did, wouldn't know what to do with them. This is by no means true. We pile them into baskets until it's time to move, when they get lost.

Letter-writing, except in houses like Sears Roebuck, where they are reduced to standard forms, is close to a dead art anyway. I have old friends who once wrote great letters but now confess they feel tonguetied in the presence of secretaries when dealing with any correspondence above trade levels. They admit, further, that they have long since forgotten how to type or write a letter in longhand.

Once I worked out an idea for Jimmy Walker under the generic title of "Letters I Forgot To Mail." But before it could reach the magic of print, he had gone back to the telephone.

I gave the title to J. P. McEvoy, who changed it to "Letters I Would Like To Mail" and sold a series to McNaught Syndicate. In his "A Child Of The Century" Ben Hecht describes Mac as "the first literary man I knew who wasn't a financial idiot." This is not of course the same as saying he was a financial wizard, but it indicates a trend in that direction.

In fact, shortly before Mac parlayed my letters-title into a modest financial return, he had invested his own coin in a show and lost $100,000. Nevertheless, he carried on with the air of a duPont and in due time had liquidated the debt without recourse to 77-B, which was a device used even by financial wizards during the Great Dip in the '30s.

Menck's Urbane Brushoff

But letters, which kept many famous writers on publisher lists years after they had written themselves out, are no longer considered as sound commercial properties. H. L. Mencken began hoarding his diminishing energies years ago by answering long letters with a "You may be right." Obviously no publisher could make a fortune out of reprinting replies like that for 300 pages.

The most astonishing fan letter I've ever got was from the public relation echelon of the Merchants & Manufacturers Assn. That one really rocked me. One of us, I felt, was slipping, and I refused to look in the mirror for days, arguing at any rate it wasn't the old Scullywag. But who can be sure these days?

For a while it was considered a loss of face for anyone who had gained a measure of notoriety to thank a writer who had written well of him. But of late I have found a change for the better. Even Hollywood bigshots will write a warm note of thanks and the fact that we do not publish these billets doux does not mean they are not grand things to get.

Herbert Bayard Swope wrote in recently asking us where we got a story involving him, Ralph Pulitzer, Walter Lippmann and Houdini. Its accuracy drew his amazed admiration. Did we get it from files of the old World? Actually, the late Joe Rinn was the informer.

Sometimes a notable will write in praise of a piece totally unrelated to him. Grouch did that one time about a piece needling the picture biz to show as much courage when rousted as the press does, and Grouch certainly hasn't got time on his hands because, to hear him tell it, he always has some one in his arms.

The late Ashton Stevens used to be a complete letter-writer and for years published at least one column a week of the answers.

Heywood Broun, too, used to paste up columns of letters and, when more industrious, copy them out for publication. He had the rep of knocking out a column in under an hour. That must have been at such times as he pasted letters together.

My devoted letter-writing public runs from the heads of literary societies to newsboys. One pitchman writes the longest letters of all. They are written in excellent English but are scrawled in pencil on all sorts of paper, even wrapping paper, In fact, some come perilously close to offsets of the holographs of Horace Greeley, who once threw up his hands and said to his typesetter when asked to clarify a certain passage, "If you can't make it out, how do you expect me to do it?"

My particular Greeley is Memphis Harry Lee Ward, who peddles the diminishing list of rags that pass for newspapers in L.A. He has the corner of Hollywood Blvd. and Las Palmas. He's a great hand at trying to goad me into fighting for causes. His latest concerned a character called Thunder Parker who landed in psycho for trespassing on Vampira's routine. I advanced the idea that a sixmonth rest at Camarillo state hospital would be a blessing in disguise.

Memph doesn't like blessings that have to wear masques. He thinks they violate personal liberty. He was a pet of Jean Harlow's and of late the most beautiful of modern blondes has taken him under her wing. (This is not Marilyn Monroe, who has her moments, though this wasn't one of them.)

Memph's 7,000 Books—Rent Free

The interest of Memph and the Beautiful Blonde seems to be chiefly literary. Memph owns a library of 7,000 books. "I got a $20 a month deal on a little hut," he writes, "and piled in 3,000 of the books. That left enough room for a cot for myself, which was all I needed. Then I got a garage for $5 and stored the remaining 4,000 books in it."

One day the B.B. took him to luncheon at the Gotham and when they left he found the storage rent secreted in a book he was carrying.

He wrote her protesting the kindness, but she assured him it was only money and the books, some of them rare items, needed protection.

"I've lived here and sold papers on Hollywood Blvd. for 30 years in rain and shine," Memph confessed. "I've seen Hollywood glamor and have even shared in some of it. But nobody till now thought of playing Miss Carnegie to a vagabond lover of books."

He keeps track of them, too. He loaned me a book on Jolson once. I passed it on to somebody else. It took six months to get the book back to Memph. He didn't fine me 2c a day, however. Seems that something about the First Amendment and the privileges of a free press held him back.

Caskie Stinnett is another one of my adept attention-callers. He writes a commentary for Holiday and he writes cute letters too. One recently told about how security-conscious the Defense Dept. has become. An Army chaplain whose job it is apparently to Christianize the Pentagonians has two filing cabinets. One is marked "Sacred" and the other "Top Sacred."

Then there's Dan H. Lawrence, editor of the eminent Shaw Bulletin. "Your recent satires on film scenarios in VARIETY have me in stitches," he writes. "The only trouble is, I've seen too many similar plots presented in dead seriousness on local screens. And I'm wondering when Abel Green is going to modernize your column. This being the age of CinemaScope, he ought to allow at least one of your columns to take the shape of the new curved screen. Surely the corn did not stop with the flat screen. I recently saw 'Prince Valiant.' Mea maxima culpa!"

Say, how about that? A curved column. Which would go over better—an out-drop or an inshoot? Or one that was 36 at the top, 22 in the middle and 34 over the hips?

Broadway

Sol Hurok due back in N.Y. today (Wed.) after 10 days on the Coast for general business matters.

Actor Gene Nelson and ice star Sonya Kaye in from Europe today (Wed.) on the Queen Mary.

Gottfried Reinhardt, who recently turned indie producer, sailing for Europe today (Wed.) on the Liberte.

Melanie and Ben Grauer's "bare walls brawl" (housewarming) in their new East 63d St. manse this week. "Black tie or dungarees."

J. P. McEvoy recuperating from kidney operation at Harkness Pavilion (Medical Center), his fourth surgery job in two years.

Tom and Marjorie McKnight planning an eastern quickie to visit her folks in East Orange, N. J., and the tv producer to o.o. the Broadway shows.

Irv Brecher east with a new vidpix package, which George Gruskin (William Morris agency) is helping to package but which the author-creator wants to cast personally in N. Y.

Stanley Fellerman, sales executive of United World Films and son of Lopert Films general manager-veepee Max Fellerman, engaged to Sandra Feldman, a Walton School alumnus.

Andre Mertens, Columbia Artists Mgt. veepee, off to Florida Saturday (2) for a week's rest, following windup of the Berlin Philharmonic, Walter Gieseking and Renata Tebaldi U.S. tours.

Mrs. Irving (Ellin) Berlin has taken a house in Bermuda for a month or more and the songsmith joins her and their daughter, Linda, after he disposes of some legal matters this week. Berlin says he "wants to take things easier for a while; no particular plans," etc.

Easter Sunday celebrity brunches have started their "casting" activities with an eye to cuffo space and/or some charity tieup. The Waldorf, for example, is keyed to the Heart Fund; Col. Serge Obolensky, having shifted his base from the Sherry-Netherland to the Ambassador, is trying to segue them from 5th Ave., to Park Ave.; and the Vanderbilt Hotel is keyed to the Runyon Fund.

John Frederics Inc. and affiliated Tedisco Hat Co. Inc., both giving 1769 Boone Ave. as the business addresses, filed petitions for arrangements under Chapter XI of the Chandler Act. The fashionable show biz and society milliner, lists $233,000 tentative liabilities and estimated assets of $180,000. Tedisco's liabilities are $54,500 and $5,000 in assets. A settlement of 20%, payable in monthly installments of 1%, is proposed. Mr. John Inc., the splinter outfit since the original John & Fred split, has been separate and apart for a number of years.

Miami Beach

By Lary Solloway

The Tommy Dorseys celebrated their seventh wedding anni.

Kay Starr into the Fontainebleau's La Ronde for two weeks.

Howard Hughes and a group of his staffers conferring at the Columbus Hotel.

Phil Foster replaced Henny Youngman as topper on bill opening tonight (30) at the Nautilus Hotel.

Lucille and Eddie Roberts and the Empire 8 follows Genevieve into the Saxony's Pagoda Room mid-April. The French chantoosey takes over April 1.

Sam Barken, who built and operated the original Five O'Clock Club and who also owns the Beachcomber property, back to nitery life; he took over this week as manager of the Sans Souci Blue Sails Room.

Madrid

By Ramsay Ames

(*Casteliana Hilton;* 37-22-00)

Shep (Abdullah) King, once married to Egypt's Samia Gamal, making Madrid his new home.

Ex-El Morocco habitue, Macoco, back in his native Argentina booking acts for Buenos Aires theatres and cabarets.

Paquita Rico awarded gold medal of honor by the Circulo de Bellas Artes for being Spain's most popular actress.

Actresses Emma Pennella and Elisa Montes, accompanied by producer Cesario Gonzalez, back from the Uruguayan Film Festival.

Peter Wyngarde, British actor, inked by Robert Rossen to appear in Rossen's upcoming "Alexander the Great." It's his first film role.

Robert Alda and Milly Vitale to star in "Operacion Espana" which rolls in May under banner of Spain's Eos Films. Lee Garmes will lens in Eastman Color.

Thesps Maria Asquerino and Enrique Diosado organized new legit company whose initial presentation will take place in a Madrid theatre sometime this spring.

"La Malquerida," authored by the late Jacinto Benavente, will be presented at the International Festival in Paris this Spring with a Spanish company under direction of Claudio de la Torre.

Antonio Vilar, Portuguese actor, obtained the rights to film the life of Don Pedro IV, Brazil's onetime and only Emperor, from the U. of Rio de Janeiro. Film, called "El Rey Caballero," will be made in Lisbon.

Paris

By Gene Moskowitz

(28 *rue Huchette; Odeon* 49-44)

Michel Simon back to pix, after a long absence, in "Monsieur Pipelet."

Ken Giniger, prexy of Hawthorn Books, here to ogle the literati picture.

Hope Williams, Gene Nelson, Harry Kurnitz in for quickie visits from London.

Charles Feldman in to investigate workings of his Paris office and set up deals.

Leonid Moguy in from Megeve and prepping his proposed film on the ravages of the atomic bomb.

Borrah Minevitch writing his memoirs; ditto Eric Von Stroheim, and Maurice Chevalier is on third volume of his.

Yves Allegret's next pic will be "La Parisienne," based on the Henri Becque boulevard legiter of the early 1900's.

Orson Welles doing a 26 vidpix package for British tv called "Around The World With Orson Welles" to be shot, natch, all over the globe.

Elvire Popesco wants to mount the new Jean Anouilh play, "Don Juan," at her Theatre De Paris next season, with Pierre Brasseur in the title role.

"A Night At The Lido," show composed of the best tableaus from the past Lido nitery reps, will play here for eight days before heading for a tour of South America.

April In Paris ball at the Waldorf-Astoria in N. Y. will be headed by French chanter Gilbert Becaud and 18-year-old novelist Francoise Sagan who wrote "Hello Sadness."

Martine Carol taking a bath in 500 bottles of champagne in her new film, "Lola Montez," being directed by Max Ophuls. Three version pic has a phenom budget of $1,500,000.

Olivia De Havilland-Pierre Galante nuptials set for April 2 at the hamlet of Yvoi-Le-Marron, where they will be married by the mayor, Jacques Provoust, who is also the publisher of Paris-Match.

Abel Gance's first pic in 18 years, "La Tour De Nesle," opens this week, and the director then starts another film, "Les Batisseurs" (The Builders), as he becomes an integral part of the French film scene again.

Alan Jay Lerner and Fred Loewe in from London to see the Gallic showing of "Pygmalion" before heading stateside. Pair have been working on a musical version of the Shavian play for next season production in N. Y.

Jacques Gauthier says he'll make a film on the Riviera this summer with Marlon Brando and Joan Crawford called "The Secret Life." Gauthier also has a Mexican property, "L'Impasse De Desir," he'd like to make these with Charles Boyer.

Ingrid Bergman interested in doing the film version of "Anastasia" for 20th-Fox provided it can be made in Europe with an American director. She's also signed for an appearance in Israel with G. B. Shaw's "Saint Joan;" she'll play Joan in English backed by an Israeli troupe speaking in Hebrew.

Vienna

By Emil W. Maass

Grosse Schiffgasse 1A *Tel. A* 45050

New state opera will have something unique; numbered standing places.

"King Ottokar" finally agreed upon as opener of Burg Theatre in October.

Swiss Delta and Austrian Zenit in first coproduction. It will be drama, "Priest of Kirchfeld."

Bitter struggle between film companies and film workers union started. General 12% increase demanded.

Geza von Bolvary contemplating as newest picture the story of Catherina Schratt, soul mate of the late Emperor Francis Joseph.

Robert Stolz putting finishing touches on his score for Ernst Marischka's newest film, "Deutschmeister" (famous Austrian regiment up to 1918).

Composer-pianist Hermann Leopoldi, with songstress Helly Moslein, booked by Louis S. de Pitt of Fleischmanns, N. Y. (Mountain Lodge) for summer season.

London

John Gossage signed on a producer contract by Warwick Films.

Max Thorpe, managing director of Columbia, underwent successful eye surgery at a local hospital last week.

Hannen Swaffer, on sick list since his 75th birthday celebrations last November, re-admitted to hospital last week.

Sonya Kaye, star of the Empress Hall blades panto, "Cinderella on Ice," returned to New York via the Mary last weekend.

Eve Boswell, Nat Jackley and the Jack Parnell band headed a contingent which planed to South Africa last week for a two months' tour.

Bea Lillie spotlighted in a BBC closeup program last weekend, which featured Constance Carpenter, Andre Charlot and Robert Morley.

Lewis Bush resigned as rep of the Commonwealth Film Corp. in Japan. The British Film Producers Assn. will shortly name a successor.

Harry Watt, recently appointed documentary producer for Granada-TV, planed to New York Monday (28) for an extended stay to gander tv developments.

Harold Hobson, Sunday Times drama scribe, due for election as president of the Critics' Circle tomorrow (Thurs.). Paul Holt, Daily Herald film and legit reviewer, to be named vice-prez.

James Carreras, chief barker of the Variety Club London tent, feted by the crew prior to his departure for New York last weekend. He'll attend the International Convention in L. A. in May.

David Whitfield planes to New York April 4 to make a couple of appearances on Ed Sullivan's "Toast of the Town" programs April 10 and 17. Sydney Grace, exec of the Lew & Leslie Grade office, goes with him to look after his interests.

Washington

By Florence S. Lowe

Manager Gerald Price skedded opening of Glen Echo Amusement Park for April 2.

"Chandra", India's most ambitious film effort to date, set for a capital preem at Roth's Little Theatre Friday (1).

Fess Parker, the "Davy Crockett" of tv and the upcoming Disney film, will highlight this week's National Rifle Assn. confab with a series of Capitol Hill and personal appearance stints.

Weekly performances of Oliver Goldsmith's "She Stoops to Conquer" skedded as a feature of the six-week "Prelude to Independence" Spring festival at historic Colonial Williamsburg, Va.

Largest number of clergymen to ever view a theatrical film together saw 20th's "A Man Called Peter," film biog of their late colleague, Rev. Peter Marshall, at special Loew's Palace screening.

Berlin

By Hans Hoehn

Hans Leibelt, German stage and screen actor, celebrating his 70th birthday.

Leonide Moguy may direct the new German-French coproduction, "Fruit Sans Amour."

There have been 112,378 tv-set owners registered in West Germany (incl. West Berlin) as of March 1.

Peter Schaeffers and Aldo von Pinelli, bosses of local Melodie-Film, plan trip to New York and Hollywood next month.

"The Purple Plain," British film (Two Cities-Rank), and "Desiree" (20th) have been declared "valuable" by West German film classification board.

Survey discloses 4,206 West German exhibs members of the ZDF (Central Organization of German Film Theatres). Total number of West German cinemas amounts to 5,300.

BBB, new cinema in West Berlin, introduced a socalled waterorgan to Germany, playing before each performance. Colored fountains rise and fall in synchronization to music.

Rome

By Robert F. Hawkins

(*Archimede* 145; 800 211)

Cinerama gets its Continental preem at Milan, April 9, during 33d Milan Trade Fair.

Douglas Fairbanks Jr. expected here shortly to shoot four telepix. Peter Marriot, his exec producer, is here to set details.

Jean Negulesco may direct a Gina Lollobrigida starrer currently in the planning stage, "The World's Most Beautiful Woman."

Gian-Carlo Menotti to Milan to prep a Scala staging of "The Saint of Bleecker Street." Composer is working on a new opera tentatively titled "The Last Superman."

Local theatre shortage, which made a "Jazz at the Philharmonic" Roman stopover impossible, also makes it likely that the touring "Porgy and Bess" troupe will play Rome in a tent.

"The Gold of Naple," DeSica-directed episoder which stars Toto, Sophia Loren and Silvana Mangano, received a French government invitation to the upcoming Cannes Film Fete.

Broderick Crawford, Richard Basehart, and an unset U.S. actress scheduled to star in a local production entitled "Il Bidone," for which Humphrey Bogart was once reported signed. Pic, produced by Marcello Girosi, will be directed by Federico Fellini.

Pittsburgh

By Hal V. Cohen

Barbara Louis, Playhouse and tv actress, off to New York to try her luck.

Any Chakeres, who operates the Horizon Room, back after a month in Florida.

Edward Komperda to direct Mt. Lebanon Players' next show, "Light Up the Sky."

Bobby Brannigans, sr. and jr., will be together in backstage crew of "Damn Yankees."

Barbara Hall making her Playhouse debut in the only femme role in "The Little Hut."

Christine Jorgensen headlines the White Elephant for a week beginning Friday (1).

Bill Shirley, at 85 country's oldest active p.a., in town beating the drums for four UA pix.

Dick Dana to Buffalo after 13 weeks as straightman at the Casino; Danny Jacobs replaced him.

Walter Burelson, Tommy Carlyn's first trombonist, and his wife celebrated their 19th wedding anni.

Magician Bill Neff in Haiti checking up on the witch-doctors and getting some voodoo stuff for his new show.

Henry Hewes, Saturday Review drama critic, here to speak to drama school of his alma mater, Carnegie Tech.

Vince Barnett here visiting the family for a few days after taking his wife's body from Hollywood to Detroit for burial.

Sydney

By Norm Louden

ABC says it has signed up American singer Lena Horne.

Katharine Hepburn and Robert Helpmann scheduled to arrive in Sydney May 6.

Pianist Winifred Atwell doing 26 quarter-hour radio shows for the Fidelity transcription outfit.

French pianist Monique Haas due here next month for an Australian Broadcasting Commission concert tour.

Irish tenor Patrick O'Hagen will take to the road for the Australian Broadcasting Commission with 30 concerts set.

Joan Lord, local actress, back at work in radio after a trip to Britain, during which she worked in the BBC "Theatre Royal" series.

For first time in memory a Japanese film was seen here when the Japanese Consul-General gave a private screening of "Jigoku-mon" (Gate of Hell).

Australian novelist Jon Cleary's "The Sundowners" reported to have been bought by Hollywood producer Joseph Kaufman, for production in CinemaScope.

Chicago

Agent Jack Russell hospitalized with a strep throat.

Metopera tenor Richard Tucker appears at Orchestra Hall Saturday (2).

Herb Shriner, Dennis James and Jack Bailey in for the National Assn. of Tobacco Dealers conclave.

Bill Flanagan, longtime press-agent for Adlai Stevenson, joined the Harshe-Rotman publicity firm.

Sun-Times columnist Irv Kupcinet and wife on the Coast for two weeks to cover the Oscar awards and to survey the Hollywood scene.

San Francisco

By Ralph J. Gleason

Bill Hogan, Chronicle drama ed, off on a junket to Omaha.

Charlie Barnet cut out of Fack's a weekly early. Mutual consent.

Mae West doing capacity biz at the Italian Village despite a bad press.

Victor Young visiting d.j.s while in town with the General Motors Motorama.

Rash of Bohemian type beer stubes springing up on North Beach with nickelodeons and player pianos.

Hollywood

Kay Starr planed to Miami.

Hal Roach Jr., to Panama on vacation.

Bud Abbott recovering from major surgery.

Theda Bara critically ill with intestinal trouble.

Jimmy McHugh in town after three weeks in the East.

Robert Paige emceed the American Cinema Editors' fifth annual awards dinner.

Moshe Pearlman, Minister of Information for Israel, addressed the Screen Producers Guild.

Film industry toppers tossed a luncheon for British Ambassador Sir Roger Makins on the 20th-Fox lot.

Red Skelton presented with special plaque for "outstanding contribution" at the dedication of the new Knesseth Israel Temple.

Southern Cal. Motion Picture Council cited "Jupiter's Darling," "Annapolis Story" and "Jump Into Hell" for excellence during the month of March.

The Netherlands

By Hans Saaltink

Arthur Luce Klein's "Skits and Sketches" revue a click.

National Hungarian Song & Dance Theatre local hit.

Disney's "The Living Desert" in its 14th week at the Alhambra, Amsterdam.

Philip Dorn left Holland for Hollywood, after performing in Jan de Hartog's "The Fourposter."

"Tea and Sympathy" in repertory with the Rotterdams Toneel. Lia Dorana; popular radio star, in her first stage role.

Samuel Beckett's "Waiting for Godot," as produced by Theater, in private showing as police officials objected to public performance.

Lotte Goslar's "For Humans Only," with Freddy Albeck, will move from Holland and reach Muenchen's Kammerspiele April 13.

Hollywood agent Mitchell Gertz set top Dutch actor and cabaretier Wim Sonneveld in his first film. He leaves Holland May 3 for New York and Hollywood.

German director Wolfgang Staudte searching for a little boy for the name part in "Ciske the Rat," due to shoot in April. "Ciske" is adapted from book by Piet Bakker.

Actors Guus Hermus and John Gobau will start a new company, "Comedia," in September. At the moment they are part of Holland's main theatre group, the Nederlandse Comedie.

Cleveland

By Glenn C. Pullen

Charlie Spivak orch reopening Crystal Beach Park ballroom Easter Sunday.

Rolf Engelhardt cast as Melancholy Dane in Play House's version of "Hamlet," starting April 6.

Lloyd Meyers of Aragon Ballroom backing mambo concert-dance by Perez Prado's orch at Arena April 3.

Chris Gordon, actress-wife of Bill Gordon, WHK disk jockey, joined Drury Theatre for role in "King of Hearts."

Tina Cowgill teamed up with Marty Caine in his theatrical agency. She's former travel agency booker and wife of Johnny Cowgill, singing pianist at Herman Pirchner's nitery.

Bob Whalen, former Cleveland tenor, brought in by Alpine Village for two weeks to pinchhit for Dick Melari. Latter reputedly cancelled date because he didn't want to sing all the production numbers in addition to doing his own act.

Wilma Leary, skating with husband Edin at Statler Terrace Room ice show, taking off several months due to impending motherhood. Jane Broadhurst, now in unit's line, subs for Mrs. Leary in lead role when revue moves next month to Statler in Washington.

Ireland

By Maxwell Sweeney

(22 *Farney Pk: Dublin* 64506)

Nat Gonella pacted for Theatre Royal, Dublin.

Tenor James Johnston will do U.S. tour in 1956.

Geraldo's orch inked for summer tour of Irish terperies.

Playwright Richard Hayward sails for U. S. gab tour in May.

Dublin Globe Theatre Co. pacted for Theatre Royal, Waterford, at Easter.

Emlyn Williams set for Charles Dickens readings at Olympia, Dublin, next month.

Sean O'Casey disking talks for Radio Eireann to precede season of his plays next month.

Warbler Jackie Flood inked for Ronnie Aldrich's London band combo, Squadronaires; she's Jackie Lee now.

OBITUARIES

PHYLLIS JONES

The body of Phyllis Jones, 32, Pittsburgh little theatre actress and director and also a grade school teacher, was found March 22 in the Ohio river near Wheeling, W. Va. She had been missing from home for more than a month.

Miss Jones was appearing in a featured role in "The Women" at the Pittsburgh Playhouse at the time of her disappearance. When she didn't show up one night during the middle of the run, an understudy was rushed into the part played it for the remainder of the engagement. Miss Jones was not seen after that.

She had done several other shows for the Playhouse, and during the summer had acted and directed for the Little Lake strawhat near Pittsburgh. She had been under a doctor's care for a nervous ailment.

Her parents, a brother and a sister survive.

RALPH DOYLE

Ralph Doyle, 61, former managing director for United Artists and RKO in Australia, was found shot to death March 21 in Sydney. His body was discovered lying in an apartment passageway with a .22 rifle nearby.

Longtime head of RKO distribution in Australia and New Zealand, Doyle retired from the post in 1953. He entered the film industry after 11 years in the banking field, where he started his business career in 1909.

Doyle, who became Melbourne branch manager for UA in 1922, was upped to general manager for the company in 1924. Following several years in private business he returned to the industry in 1933 as RKO Australasia chief with headquarters in Sydney.

He was a brother of the late Stuart F. Doyle, onetime top exec of Greater Union Theatres.

COL. FRED LEVY SR.

Col. Fred Levy Sr., long active in the film industry as an exhibitor, distributor and producer died March 24 in Miami Beach, where he was vacationing. He suffered a stroke some years ago but had been in good health recently.

Levy, who helped form Principal Pictures Corp. some 30 years ago, was associated with Sol Lesser in an indie production company. With Lesser and others he owned a chain of Coast drive-ins as well as a number of conventional theatres.

Aside from his motion picture interests, Levy was president of Louisville's oldest home-owned retail store. His son, Fred Jr., heads a Coast vidpix syndicate and is part owner of the Los Angeles Rams football team.

Also surviving are a daughter and a sister.

CLYDE KITTELL

Clyde Kittell, 54, pioneer NBC announcer and news broadcaster, died March 23 of a heart ailment in Norton, N. J., after an illness of several months. Born in Bemus Point, N. Y., he got his start in radio in 1929 as a singing announcer for WGY in Schenectady, N. Y. Two years later he joined WEAF in N. Y. as a staff announcer.

In 1934 Kittell was named program manager of WTAM, an NBC affiliate in Cleveland. The following year he returned to WEAF (now WRCA) as a staff announcer and subsequently became a familiar figure on radio and tv, especially as an early morning newscaster. A member of the Radio Pioneers, he was associated with NBC for almost 27 years.

Surviving are his wife, a brother and a sister.

REG BOLTON

Reg Bolton, 75, north-of-Eng. comedian and producer, died in Henfield, Eng., March 14 after a ten-weeks' illness. He collapsed on Christmas Eve after directing a pantomime.

Bolton was best known at Blackpool, English vacation town and show biz center, where he directed and played for years in summer shows at the Feldman Theatre (now the Queen's, Blackpool). He also worked at Leeds and Bradford and appeared in pantomime on many occasions for the late Francis Laidler, English pantomime "king."

He began in vaude as a red-nosed comedian of the old school, and for a number of years appeared in a double act with his wife, Dorothy Belmore. He also owned and presented his own revues.

THE GREAT LYLE

Cecil Lyle, world-traveled British illusionist, died March 9 in London at the age of 63. "The Great Lyle" made his theatrical debut in 1912 as "The Magical Milliner," with a novel act of hat-hocus-pocus. "The Flying Gramophone" was one of his best known originations.

His "Cavalcade of Mystery" had a long and successful run at the Aldwich Theatre in London in 1941. Lyle toured Europe, Africa and India with his full evening show. Along with his own creations he featured illusions of Horace Goldin and David Devant.

Lyle, one of the few big-scale sorcerers of modern times, is survived by his wife Lucille LaFarge, long his principal assistant.

LYNN STARLING

Lynn Starling, 67, playwright, screen writer and onetime actor, died recently in Hollywood. Born in Hopkinsville, Ky., he originally was a teacher of languages at the Lawrenceville, N.J., School. He later studied at the American Dramatic School and appared in the original production of "The Better 'Ole" and other plays.

As a playwright, Starling scored his biggest success with the 1923 hit, "Meet the Wife." It's still being produced in stock and summer theatres. He also turned out such plays as "In His Arms," "Weak Sisters," "Skin Deep," "A Cup of Sugar" and "The First Apple." Since 1930 he wrote for films, principally as an author of dialog.

ALFRED DENVILLE

Alfred Denville, 79, former Conservative member of Parliament and known as the "Actor's M.P.," died March 23 in London. A veteran of more than a half century in the theatre, he made his stage debut when only six weeks old.

Denville, who was a pioneer of the repertory theatre movement in Britain, founded Denville Hall, a home for aged actors and actresses. His last stage appearance was at the Harrow Coliseum in 1951, a theatre which he had built. He sat in the House of Commons from 1931 to 1945.

LOUIE RENE

Louie Rene (Mrs. Percy Scott Russell), 83, noted singer, died March 9 in Malvern, Eng. She was for years with the D'Oyly Carte Opera Co. and played leading parts in Gilbert & Sullivan operas at the Savoy, London, and on tour. She was best known for her portrayals of the Duchess of Plaza-Toro and of the Lady Jane.

Miss Rene also acted and sang in musical comedy. One of her last appearances was in "A Waltz Dream." Her brother-in-law was the late H. Scott Russell, actor and vocalist.

RUSSELL A. COOK

Russell Ames Cook, 57, conductor of the Portland, Me., Symphony Orchestra for 14 years until his retirement in 1951, died March 22 of a heart ailment in Bangor, Me. At the age of 27 he became conductor of the Forum Orchestra at Ford Hall in Boston and also had directed orchestral and choral groups in that city.

A violinist, Cook was a former member of the faculty at Harvard and Princeton, and served as music consultant to schools in Bronxville, N. Y. He conducted in Hawaii last year and was scheduled to baton in Kansas City this summer.

Survived by his wife.

ROBERT P. WHITNEY

Robert Paul Whitney, father of Robert S. Whitney, leader of the Louisville Orchestra, and a former musician in his own right, died March 18 in Louisville. At one time he toured with a troupe headed by Buffalo Bill Cody. He played the tuba in the show's band.

Also a violinist, Whitney played in Chicago theatres and occasionally performed with the Chicago Symphony Orch. He moved to Louisville in 1947 where his son had been leader of the Louisville Orch since 1937.

DR. JOHANNES BRANDT

Dr. Johannes Brandt, 71, screen writer, producer and composer, died March 10 in Vienna. A film pioneer, he was identified with production of some of the first German pictures.

During World War II, Dr. Brandt and his family took refuge in France, and in the postwar years was associated with the Viennese theatre. He won two awards in Vienna for the best operetta librettos.

CARL J. VOSBURGH

Carl J. Vosburgh, 59, manager of the Cleveland Symphony Orchestra for more than 30 years, died of a heart ailment March 28 in Cleveland. Receiving his musical training at Heidelberg College, he formerly was a bank teller who handled accounts for the orch so well that he was invited to become its associate manager in 1923.

Vosburgh was given full supervision of the ensemble and its Severance Hall a few years later.

His wife and daughter survive.

EMIL J. CONRATH SR.

Emil J. Conrath Sr., 58, v.p. former head of the International Alliance of Bill Posters, Billers and Distributors, AFL, and business agent for locals in St. Louis, died March 20 in that city after an illness of four months.

Conrath served as international president of the union for nine months last year. He had been associated with it for 35 years, most of the time as vice-president.

His wife, mother, brother and two sisters survive.

ALFRED RIVERS

Alfred Rivers, 88, vet British actor and stage manager, died March 27 in Hendon, Eng. His longtime career began at the age of six when he made his first stage appearance.

At one time Rivers managed various productions of Wilson Barratt's "The Sign of the Cross." He retired 18 years ago.

ERNST ROTMUND

Ernst Rotmund, 68 veteran German actor, died March 2 in Munich. He began his stage career in 1907 and later turned to making films.

At the age of 20, Rotmund was named as the most popular German actor. More recently he had been active in radio as well as films and legit.

WALLACE & GALE

Mr. and Mrs. John Robert, known professionally as Wallace & Gale, together with daughter, died of carbon monoxide poisoning during a snowstorm when their car was marooned near Quebec City, March 26. Further details on page 1.

FREDERICK CRACKNELL

Frederick Cracknell, 54, London manager of Monarch Film Corp., died of a heart attack March 21 in London. Long in the distribution field he had been associated with Universal, British Lion and Columbia.

A son and two daughters survive.

Gustav G. Schmidt, 90, pioneer Indianapolis exhibitor, died there March 24. He started with an open air theatre and later owned the Crystal, a downtown Indianapolis house. His wife survives.

Mrs. Frances Sherman, 61, who with her husband, William, operated Fan and Bill's Restaurant in Miami Beach, died March 24 in that city. Her husband and four sisters survive.

Charles Kenneth Mason, 55, a prop man for 40 years, died March 26 while locationing with Republic's "Texas Legionnaires" company in Del Rio, Tex. A son and a daughter survive.

Martin (Marty) Lake, 40, nitery owner and former bandmaster, died March 20 in Cleveland. After disbanding his band, he operated such Cleveland spots as the Chez Marty and more recently the Society Bar in Hotel Bolton Square.

Herman J. Bley, 84, retired Cincinnati exhibitor, died March 23 in that city. He operated the Valley Theatre, in suburban Westwood, for 30 years before retiring in 1941. Surviving are his wife, two sons and two daughters.

Alfred Smith, 76, secretary of the Northern Branch of the Cinematograph Exhibitors Assn., died March 20 in Newcastle, Eng. Survived by wife, son and daughter.

James H. (Showman Jim) Shears, 82, pioneer promoter, died March 18 in Oklahoma City. He was among the first to screen motion picture films in road tours throughout the U.S.

Cecil Stover, 47, with the Freddy Martin orch for 10 years, died March 22 in Hollywood following a heart attack during band rehearsals.

George A. Blair, 84, retired sales manager of Eastman's motion picture film department, died March 21 in Santa Monica, Cal. His wife and son survive.

Mother of Donald Buka, actor, died March 24 in New York.

Father, 71, of Max Youngstein, v.p. of United Artists, died March 26 of a heart ailment in New York. A brother, two other sons and two daughters survive.

Dorothy Richardson, 83, former assistant and press rep of David Belasco, and writer for Paramount for 10 years, died March 27 in New Haven.

Piotr Wizla, 70, baritone, who at one time had been soloist with the Civic and La Scala Opera Cos., in Philadelphia, died March 23 in that city. Surviving is a sister.

Noel Keill, manager of Hoyts' Regent Theatre, Melbourne, Australia, died recently of a heart attack. His wife and three children survive.

James V. O'Neill, 60, an engineer with the Philco Corp. since 1945, died March 21 in Philadelphia. Surviving are his wife, two sons and a daughter.

George I. Tetrault, former operator of the Grand Theatre, Watervliet, N.Y., died March 25 in Troy. His wife, four daughters, five sons and two brothers survive.

Mrs. Fronia Sexton, 63, onetime theatre owner in Ironton, O., and Ashland, Ky., died March 22 in Columbus. Her husband, four daughters and a son survive.

Robert McEwan, 47, stage manager of Comunn Drama Leodhuis, Gaelic theatre group, died March 19 in Dingwall, Scot.

Louis Baum, 65, former unit manager for Warners, died March 20 in Glendale Cal.

Mother, 94, of Evelyn Gardiner, longtime staffer at KDKA, Pittsburgh, died March 16 in San Diego, Cal.

Mother of writer-actor-director Sidney Miller, died March 21 in Hollywood.

Mother, 81, of Johnny Broderick (Arren &), died March 26 in Chicago. He is the sole survivor.

Wife of Eddie Young, former performer and agent, died March 23 in New York.

Father, 73, of Pedro Infante, Mexican film actor and singer, died March 17 in Mexico City.

Mother of songwriter Ruth Lowe Sandler, died March 14 in Toronto after a lengthy illness.

Wife of Arnold Gingrich, publisher of Esquire, died suddenly in New York last week.

Disk Biz Likes

Continued from page 1

Otto piano disks. Decca is also importing disks by Erwin Lehn, a German bandleader.

RCA Victor, meantime, is prepping a big buildup to Katyna Ranieri, bne of Italy's top chanteuses. Victor recently released an international division album with the songstress, "Girl on the Spanish Steps," and disk jockey reaction has cued the company to push her in this country. A personal appearance tour may be worked out in conjunction with her album promotion.

From England, David Whitfield has been commanding considerable attention in the disk sweepstakes. On the London label, Whitfield has had a couple of mid-hits and has been building a steady following. In the instrumental field, of course, London has been riding with such orch leaders as Frank Chacksfield, Mantovani and Edmundo Ros. A couple of years ago Vera Lynn cracked into the hit lists with "Auf Wiederseh'n" on London.

Columbia Records has also been pushing French chanteuses via the album route. Aside from the Piaf sides, Col has released sets by Patachou and Genevieve. Les Compagnons de la Chanson were also given a ride by Columbia Records.

Acro Team Dies

Continued from page 1

running in order to get heat. The child was found alive when the car was dug out of the snow, but died in a hospital shortly after arrival.

The Seville Theatre carries accident insurance under the terms of the American Guild of Variety Artists welfare trust plan. However, the insurance policy expired before the family started out to Quebec. Funeral expenses are being borne by the union.

Coca-Cola Freshens

Continued from page 1

ally every newscaster and radio-tv personality in town has been recruited for the male division of the California Fashion Show, a highlight of a fund-raising Festival luncheon, with a repeat at the National Press Club for newsmen.

Horace Heidt, who brings his "American Way" teleshow to the capital Saturday (2) night, plans a Cherry Blossom tie-in. For first time, the '55 Festival Queen, plus her court of 52 princesses, will be seen on a web tv show.

Orville Crouch, Loew's area manager, is this year's Festival chairman, has been largely responsible for expansion of activities and scope. Joel Margolis, another Loew's staffer, and vet of years of vaude production, plus such extra-curricular chores as producer of shows for the three White House press dinners in honor of the President, heads production for events leading up to the climaxing two-day outdoor pageant.

'Pan' Into Black

Continued from page 1

NBC for the rights to the musical made the payment possible. The legit management is understood to have received a flat $250,000 from the network to mount the tuner, with leftover coin going to the Broadway company.

Tele edition used the Broadway cast, with Miss Martin repeating her starring assignment. Her take for the video presentation was $50,000. She gets $17,250 from the tele proceeds and $32,750 from the legit company.

MARRIAGES

Mary Page to Bill Griffin, in San Antonio, March 25. Bride is a former star of the Canadian Ice Fantasy.

Kelley Stephens to Buddy Martin, New York, March 27. Bride is an actress; he's an agent with Mercury Artists Corp.

Agnes Becker to Tony Mammarella, Philadelphia, March 18. Bride's a former WFIL-TV staffer; he's WFIL-TV "Bandstand" producer.

Mary Welch to D. David White, Englewood, N. J., March 21. Bride's an actress; he's an actor.

BIRTHS

Mr. and Mrs. Sid Luft, son, Hollywood, March 29. Mother is screen actress Judy Garland; father is producer-manager.

Mr. and Mrs. Dave Nyren, daughter, White Plains, N. Y., March 24. Father is exec producer of "Soldier Parade," ABC-TV show.

Mr. and Mrs. Roger M. Levi, daughter, Evansville, Ind., March 24. Mother is daughter of Bill Slater, veteran film publicist and exploiteer.

Mr. and Mrs. Lew Klein, daughter, Philadelphia, March 24. Father is a director at WFIL-TV.

Mr. and Mrs. Jerry Samuelson, son, Philadelphia, March 21. Father is a director at WCAU-TV.

Mr. and Mrs. Edward Platt, daughter, Hollywood, March 22. Father is a screen actor.

Mr. and Mrs. Hank Besayne, daughter, New York, recently. Father is director of WCBS all-nighter, "Music Till Dawn."

Mr. and Mrs. John McCrory, son, New York, recently. Father is merchandising manager of John Henry Faulk show on WCBS.

Mr. and Mrs. Harry Pritchett, daughter, White Plains, N. Y., March 20. Father is creator of Winky Dink, tv cartoon character.

Mr. and Mrs. Leslie Harris, daughter, Glen Head, L. I., March 18. Father is v.p. of CBS Film Sales.

Mr. and Mrs. Edward Rizzo, son, Bronxville, N.Y., March 20. Father is tv copy supervisor of Compton ad agency.

Mr. and Mrs. Robert Van Buren, Bronxville, N.Y., March 18. Father is with Compton ad agency.

Mr. and Mrs. Harvey Geller, daughter, Freeport, L. I., March 21. Father is contactman with Joy Music.

Mr. and Mrs. Bruno Zirato Jr., son, New York, March 26. Father is producer-director of CBS Radio's "Robert Q. Lewis Show."

Mr. and Mrs. Arnold Freedman, son, Albany, March 24. Father is news editor of WROW.

Mr. and Mrs. Jack Granara, son, Los Angeles, March 21. Father is a screen publicist.

Mr. and Mrs. Robert A. Bernstein, son, New York, March 27. Father is Guild Films publicist.

JAZZ GOES TO COLLEGE



The DAVE BRUBECK Quartet

Featuring PAUL DESMOND

THE MOST SUCCESSFUL RECORD-BREAKING COLLEGE CONCERT TOUR EVER PLAYED CONSECUTIVELY

Brubeck Colleges and Universities Played in February and March, 1955

STATE TEACHERS COLLEGE
Fredonia, N. Y.

COLBY COLLEGE
Lewiston, Maine

RHODE ISLAND STATE COLLEGE
Providence, R. I.

MUHLENBERG COLLEGE
Allentown, Pa.

UNIVERSITY OF PENNA.
Philadelphia, Pa.

ALLEGHENY COLLEGE
Meadville, Pa.

HAMPTON INSTITUTE
Hampton, Va.

OHIO WESLEYAN
Delaware, Ohio

BOWLING GREEN
Bowling Green, O.

WITTENBERG COLL.
Springfield, Ohio

UNIVERSITY OF MICH.
Ann Arbor, Mich.

WESTERN MICHIGAN CO.
Kalamazoo, Mich.

UNIVERSITY OF MINN.
Minneapolis, Minn.

COLORADO STATE COLLEGE
Greeley, Col.

IOWA STATE COLLEGE
Ames, Iowa

UNIVERSITY OF MISSOURI
Columbia, Mo.

IOWA UNIVERSITY
Iowa City, Iowa

LAKE FOREST COLLEGE
Lake Forest, Ill.

KANSAS STATE COLLEGE
Manhattan, Kan.

[illegible]
[illegible]

[illegible]
[illegible]

DAVIDSON COLLEGE
Davidson, N. C.

CARNEGIE HALL
For N.Y.U.-Columbia, New York

UNIVERSITY OF CONN.
Storrs, Conn.

PRINCETON UNIVERSITY
Princeton, N. J.

[illegible] STATE TEACHERS COLLEGE
[illegible], N. Y.

PENN STATE COLLEGE
[illegible], Pa.

[illegible] OF MISSISSIPPI
[illegible], Miss.

[illegible] OKLAHOMA
[illegible]

[illegible]
[illegible], La.

[illegible] OF COLORADO
[illegible], Colo.

MONTANA STATE UNIVERSITY
Missoula, Mont.

UNIVERSITY OF WASHINGTON
Seattle, Wash.

GONZAGA UNIVERSITY
Spokane, Wash.

Two BEST SELLING COLUMBIA RECORD Albums

"Brubeck Time" • "Jazz Goes to College"

April 3 — COLGATE COMEDY HOUR, NBC-TV

TIME MAGAZINE:

"The most exciting new jazz artist at work today . . . the strangest and loveliest music ever played since jazz was born."

VARIETY March 16, 1955

Cats Dig the Cool Stuff Again at Carnegie Hall As Brubeck Sends Them

The pulling power of modern jazz was demonstrated in a big way at Carnegie Hall, N. Y., last Saturday night (12) when the large auditorium was packed to capacity with cats digging stuff that was the coolest. Grossing $18,000 at two performances, at 8:30 p.m. and at midnight, were the Dave Brubeck Quartet, Gerry Mulligan, Chet Baker's combo and songstress Carmen McRae.

•

BOOKED SOLIDLY UNTIL OCTOBER 1955

•

All Artists Who Appeared at The Brubeck Carnegie Hall Concert Are REPRESENTED EXCLUSIVELY BY

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

CHICAGO
203 No. Wabash
Central 6-9451

NEW YORK
745 Fifth Avenue
Plaza 9-4600

HOLLYWOOD
5619 Sunset Blvd
Crestview 1-8131

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center

Coordinated and sponsored by

MEDIA HISTORY
DIGITAL LIBRARY

A search of the records of the United States Copyright Office
has determined that this work is in the public domain.